

AN ABSTRACT OF THE THESIS OF

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Joan Gross

Natchee Barnd

Abstract

This thesis is an IRB-exempt oral history focused on the non-profit Corvallis Multicultural Literacy Center (CMLC) in Corvallis, Oregon. The CMLC, formerly on 9th Street, was known to many community members as the Yellow House. The Yellow House was a dedicated community-based space where people of all cultures could come together to learn and share in genuine conversation in a safe, supportive and welcoming environment. This oral history project attempts to bring together the voices and stories of the Yellow House demolished in the fall of 2018. These stories also encompass the lives of women within organizations that shared collaborative space with the CMLC; Casa Latinos Unidos, Organización de Latinas Unidas, Alma Latina and Fiesta Mexicana 4-H Club. The nature of this shared community space and the stories that unfolded within its walls offer a unique glimpse into the power of participatory spaces primarily for women.

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The Yellow House: Stories of Space, Place and Community

by
Tamara S. Gann

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APPROVED:

Co-Major Professor, representing Applied Anthropology

Co-Major Professor, representing Applied Anthropology

Director of the School of Language, Culture, and Society

Dean of the Graduate School

I understand that my thesis will become part of the permanent collection of Oregon State University libraries. My signature below authorizes release of my thesis to any reader upon request.

Tamara S. Gann, Author

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DEDICATION

To my grandmother, who recorded stories, and
to my grandfather, who built homes

Chapter 1

Tying on

Preparing the warp (vertical threads) for weaving.

It is important that the warp is stretched properly and has a good tension.

Thank you for coming to the space of this page to read the stories shared here.

This is an IRB-exempt oral history and archival project created in partnership with the Oregon Multicultural Archive (OMA) and the people that comprised the non-profit entity, Corvallis Multicultural Literacy Center (CMLC). Grants provided by the Presidential Commission on the Status of Women and the School of Language, Culture, and Society at Oregon State University (OSU) funded specific portions of this project. While a version of the CMLC continues to exist at 2638 NW Jackson Ave in the Einerson House (EINH) on the OSU campus, the stories shared here focus primarily on the CMLC's past as it existed at 128 SW 9th Street, also known as The Yellow House, in Corvallis, Oregon. The first CMLC brochure states that the CMLC was a place "where people, cultures, and community come together" (CMLC, 2005). This simple statement belies a greater depth and complexity that is not so easily revealed. Women, the primary storytellers and makers of the center, hope that by sharing their experiences, you, the reader, will come to know not only the importance the center and its activities had but also the power that resided in its *place*.

The stories shared within this narrative project were recorded from 2017 to 2020 during uncertain times for the center. Faced with the impending demolition of the place they had called home for twelve years while at the same time negotiating a path forward as their volunteer coordinator retired, their future was uncertain.

The next chapter brings together the threads of my own and the women's stories to show how the philosophies and practices of the Yellow House gave shape to my methods.

Chapter 2

The Warp and Weft

Weaving terms for the directionality of the threads that make up a loomed or woven fabric. Normally only the weft thread is visible in the final design.



Figure 2.1 Family (from left to right): my mother, great grandmother, me, and my grandmother

My first encounter with oral history was at my grandmother's side. It was my childhood voice that provided a background to her recordings of our family's stories. My grandmother was a tall woman who stooped to hide her height, and most photos I have of her, as she was camera shy, are obscured by her hand pushed outward toward the camera. Throughout my graduate school journey, the role of an authoritative, impartial academic has felt like an outthrust hand meant to hide myself from the readers' and the participating storytellers' view, a role in conflict with the collaborative nature of oral history (Bender, 2001; Schneider, 2002; Wilson, 2008; Gubrium, 2013).

My grandmother recorded hours of family stories. Some were in English, but many were a mix of English and Celtic languages. These recorded stories created a bridge between the two continents of my family's story.¹ Rising out of my family history, where storyteller historians had once been the keepers of cultural tradition and heritage for generations, I was taught to appreciate storytelling's value, dynamism and versatility. Storytelling, for my family, created identity and strengthened intergenerational relationships. At the same time, for Indigenous educators like Shawn Wilson (2008), storytelling is a teaching tool where "stories allow listeners to draw their own conclusions and to gain life lessons from a more personal perspective. By getting away from abstractions and rules, stories allow us to see others' life experiences through our own eyes" (p 17). Oral narrative student Amanda Brown expressed in her class Canvas post, "I feel as if I am traveling right alongside the narrator as they move through a set of major life experiences" (para. 3).

Despite storytelling's power as a teaching tool and conveyance of knowledge, researcher and educator, David Lewis (2014) writes that traditionally, oral histories have not "been considered a reliable source of tribal history by historians and other scholars" (p. 2). Anthropologists, he shares, often recorded these histories simply to preserve tribal philosophies and culture for their own and other academics' future research (p. 2). He continues, "few studies tried to understand the stories as history lessons. They were instead relegated to the status of fictional tales, morality tales, or lessons about life. As such very few oral histories were studied as perhaps containing valuable information about our world" (p. 3). During the last few decades, he writes, this academic perspective on his community's oral histories has begun to change: "now with these new understandings, a whole range of research is available to us" (p. 5). Through Indigenous interpretation, tribal oral history may, Lewis (2018) writes, reveal strategies to address current and future societal issues. Similarly, oral narrative student Michael Hodge wrote

¹ Many of my family's stories were connected to the land and region where they had lived. My unfamiliarity with the rivers, mountains, valleys, flora, fauna, rhythms of landscape, nuances of language and the political and cultural threads that shaped their places, their stories, sadly created only a partial bridge.

in his class Canvas post that he believes that ultimately storytelling "is a way for us to help each other overcome problems, even the most dire..." (para. 2).

Echoes of academic bias against oral history resonated through both my formal and informal graduate education. During research design, graduate students apply to the Institutional Review Board (IRB), which oversees human subjects' research. Generally, the regulations that govern the IRB process do not recognize oral history as research because it is thought to be "a non-contributor to generalizable knowledge" (CFR, § 60.102). Through the informal part of my graduate education, I learned that a non-IRB oral history might be perceived to have less academic value. In the long run, if I were to proceed with a non-IRB oral history, it could have professional consequences.

Employers want to see "real" research skills. These ideas of "real" research and academic or historical "truths" are not unchallenged.

In the 1970s, the most famous challenger of academic and historical "truth" was Vine Deloria, Jr. Lewis (2018) states that writing history, including academic history, is a fictional process, much of it written to serve historians' own agendas. "Historians," Lewis (2018) writes, "insert into their histories, biases, limits of available evidence, limits of validity of evidence, and the way in which their history is interpreted by their audience. The truth of the history that we write today can and will change in time when more sources are discovered, when more techniques are discovered, when we understand more about the world, when people realize the bias behind the histories that are written" (p. 2).

Looking back on my early writings on the Yellow House, my ignorance is glaringly obvious. Even today, every time I think I understand the Yellow House, know all there is to know, I hear a new story or read an article that opens my mind to seeing aspects of the Yellow House in new ways. My understanding of the Yellow House will always be incomplete, imperfect and evolving. Lewis (2018), with over a decade of research experience, shares that "those [histories] I wrote 10 years ago are completely inaccurate today because I know more about my subjects than I did 10 years ago. This is the dilemma of history" (p. 3). He works with this dilemma by admitting his biases, owning his positionality. For him, this means writing from a Native perspective without worry

or concern for non-Native perspectives or frameworks: "I think this can balance history as we know it" (Lewis, 2018, p. 3).

Chinese American social activist and feminist author Grace Lee Boggs (2012) asked, "How are we going to build a twenty-first-century America in which all people of all races and ethnicities live together in harmony, and European Americans in particular embrace their new role as one among many minorities constituting the new multi-ethnic minority?" (p. 30). This has been my dilemma (personally, socially, academically, historically). Essayist, artist and poet John Berger (1972) writes that sometimes views, while widely held, may be beyond their point of usefulness and no longer make sense in modern contexts. For me, as a European American, owning my positionality and biases has meant being self-reflective and relationally accountable, something my positionality does not traditionally ask of me. To own has meant examining the languages, structures and assumptions that uphold that positionality. To do so has meant placing myself in relation to people, classes and readings with perspectives, life experiences and insights different from my own and with whom and which my positionality is in tension. I have learned (and am continuing to learn) how to better relationally listen and gain greater understanding and awareness of my projected voice. Additionally, I have begun to take on a new consciousness of how I move through and take up space in relationship to those with whom I share that space. I think this is a way, in collaboration with other voices, that I can actively contribute to balancing history as we know it.

* * *

Wilson (2008) writes that for him as an Indigenous scholar, "the dominant style of writing to an anonymous reader did not live up to the standards of relational accountability" to which he holds himself (p. 8). Indigenous knowledge, he shares, develops through the formation of relationships. Relationship-building, he suggests, is not only a part of Indigenous knowledge development but is, in fact, its purpose. Likewise, in its own way, relationship-building was also the purpose of the Yellow House. Where Wilson (2008) explains the creation of Indigenous knowledge as building stronger relationships and bridging the distance between people and their Cosmos, the

Yellow House attempted to build stronger relationships through bridging distances, both locally and globally, between the city and university, as well as between people of different cultures and countries.

Dee Curwen, former volunteer coordinator, described the Yellow House as a place of convergences, and it is out of these convergences of place, house, people and multi-vocal storytelling that the practices and essence of the Yellow House sprang (Dee Curwen, personal communication, April 4, 2018). In like manner, the methods (practices) of this project and the thesis format (essence) have also sprung from a place guided not only by my current understanding of the nature of the Yellow House, its community, practices and position - institutionally, geographically, spatially - but also by the relationships interwoven through this specific landscape and oral history project.

Oral history, the primary method of this project, is about relationships, reciprocity and representation, and oral history, in and of itself, can be a form of participatory advocacy through storytelling (Gubrium, 2019). Oral history creates space for multiple voices, and the end result of any oral history is a repositioning of the narrative (Bender, 2001; Gubrium, 2019). Wilson (2018) adds, "Oral history utilizes the direct relationship between storyteller and listener. Each recognize the other's role in shaping both the content and process" (p. 8-9). Direct relationship was integral to the Yellow House.

My relationship with the Yellow House began in the fall of 2017 as a student in Joan Gross' oral narrative class. The final project asked us to partner with the CMLC Immigrant Story project. We would engage with people at the Yellow House and record their immigration stories, which would be displayed in an area adjacent to the stories created by the CMLC for an open house coinciding with the Corvallis Arts Walk. I learned quickly there was not time in one term to build the relationships needed to share such stories and even then, that supposed the person would want to share their story with me. In the end, my final project pulled on longer-term relationships I had outside of the Yellow House, but I enjoyed being a conversation partner and I continued to volunteer.

In the winter of 2018, I began to volunteer in Melinda Sayavedra's English classes, and I continue to do so today. Some of these relationships evolved into friendships, with sharings of language, food, recipes, story and lots of laughter brought from both understanding and misunderstanding. While my positionality made others more tentative, as we continued to share space, those tensions, though not erased, did ease. Participating, sharing and using the Yellow House as others did and for the same reasons - as a place to go, to sit, to visit, to eat lunch or drink tea, to share, to mutually learn and laugh together and most importantly support one another - these interactions and relationships are what comprise the solid foundation of this project.

The above being said, it must be remembered that this project took place during a time of great financial and organizational stress. Although this stress was not particularly noticeable in the everyday interactions I describe in the previous paragraph, it was evident in those who were facilitating the transition ahead. My presence and the project created tension. For those negotiating with OSU, they worried that the project, the questions I was asking and the archival, permanent record aspect of it could hurt negotiations. As tensions grew with new leadership and the potential complete dissolution of the non-profit itself, there were more closed doors. The board that had always met openly now met at night privately, and the house, usually packed with community groups in the evenings, was no longer available on the nights the board met. I walked into tense conversations between longtime volunteers and/or coordinators that abruptly broke off when I came into the room and either dissolved or began again as I left. I was aware of these tensions and tried to navigate them as carefully as possible.

During the early summer of 2018, at the tension's height, I inadvertently asked to use the Yellow House to record a woman's story on a night the board was meeting. I was told in no uncertain terms I could not and the next day, Kerstin Colón, the new executive director (the position formerly called the volunteer coordinator or co-coordinator position) asked me to come in and meet with her. She expressed concerns about the project that had begun prior to her employment, as well as uncertainty over my presence and whether I should continue at the Yellow House. I knew the executive director on a casual basis prior to her taking the position, and we had mutual acquaintances and

friends. I approached this situation openly, honestly and with genuineness. Through conversation, we found we had shared values and ideas. Space at the Yellow House was indirectly negotiated all the time, and this was the first time (and only time) I encountered a direct negotiation of space. From our conversation, I learned the importance of respectful and honest direct communication. I am grateful for Kerstin's openness and willingness to hear me, and she generously supported the project. Shortly after this conversation, the board unexpectedly terminated her, creating even greater turmoil within the organization.

Although these tensions existed, I do not explore the financial and organizational stressors within the thesis because they were not a focus within the women's stories. Further, those directly engaged with the stressors, such as board members and OSU, were not the focus of the project. Of the few such people that I did ask to participate who I thought could give context to other aspects of the house, all declined, though one expressed interest in doing so at a later date. Unfortunately, in the case of the former executive director, Kerstin Colón, her termination prevented her from participating. At the same time, just as in the Yellow House and the oral history, it was relationship and shared story that helped negotiate the expressed concerns and allowed the continuation of the project.

* * *

Tensions exist within this thesis. Tensions between my methods, academic process and my positionality, with which I have struggled from the beginning. The tensions have asked for not just academic growth but personal growth. I have learned and am still learning hard lessons - lessons that are, at times, hard to implement. Similar to the Willamette River that flows nearby, once braided and reshaped into linearity by early Settlers, I have struggled with the tools and classes used to teach me institutional research production. These institutional practices and methods employed for knowledge production were not designed for multiplicity; instead, they were expressly created to constrain it.

While academic research instruction in anthropology encourages reflection on human agency and engagement in participatory methods (with the caveat that time and budgets severely limit their use), academic advancement and research value hinge on the suppression of human agency (Hyland, 2017).² Increasingly, Hyland (2017) continues, researchers are encouraged to represent their work in their own words. Through the use of neutral verbs and present tense, which impersonalize and emphasize words over actions, the contributions of storytellers (in this case) along with cited authors are minimized and the singular voice of the researcher uplifted, suggesting that the researcher's work is of greater value and has made greater contribution. Community-based researcher Christine Rogers Stanton (2013) agrees. However, she says the academic privileging of individual merit and hierarchical prestige rather than respectful collaboration with cross-cultural communities has long been practiced and noted by Deloria (1969). While both Stanton (2013) and Hyland (2017) would likely agree that it is important to relationally build on the knowledge base of previous and current scholars and to bring one's unique skills to bear in research, Hyland (2017) suggests that research is no longer about filling research gaps but about the owning of space. Stanton (2013) writes that working in cross-cultural spaces means relinquishing control of the research process and centering theory and practice on the cross-cultural community in which the research occurs. These tensions, internal struggles, and external struggles are both the story of my thesis and one of the many stories of The Yellow House.

* * *

Poet Jeffery Renard Allen describes a confluence as a place where rivers both converge and unite (Lopez, 2006). This thesis is its own confluence. As I am a master's student who wishes to graduate, there are certain marks I know I must hit, and parts of this thesis reflect the accepted voice of academic writing and its values. At the same time, my experiences and the knowledge I have gained at the Yellow House and of the land upon

² Community-based researcher, Christine Rogers Stanton (2013) shares that time constraints along with other factors, such as, the unfamiliarity of traditionally trained colleagues with participatory methods and the threat participant involvement poses to institutional and collaborative researchers' control, can result in "superficial versions" of participatory methods (p.524).

which it sat have led me to make choices in the physical document, specifically in the body and conclusion, that come directly from the Yellow House, their practices, the land and its history. One of the principles of the Yellow House is that its "programs and spaces should be designed by the people who use them" and be inclusive in a way that "invites active involvement of all their members" across all cultures, providing inclusive environments with "thoughtful use of space, culturally sensitive communication and opportunities for creativity" (CMLC brochure, n.d.). In this thesis, the singular, authoritative voice and ownership of space endemic to the academic converge and unite with the Yellow House's multi-vocal community-led space. Further, this thesis is not only the story of the Yellow House but it is also a story its place and like the Yellow House stories, the story of the land is not a singular story. Through a weaving of voices, I have attempted to converge and unite them all in a conversation meant to tell a larger story of place.

For models and inspiration, I turned to sources outside the academic world and of greater scope than I will attempt in this thesis. Probably the most influential was the graphic novel *Here* by Richard McGuire, where he merges time and space to tell the non-linear story of a living room from 500,957,406,073 BC to 2313 AD. The book is all at once a graphic novel, oral history and documentary. I do not use McGuire's graphic novel technique and have provided the drawing below only to illustrate how he worked with time and place. His book helped me envision how to accomplish something similar in text, and if the graduate school did not require page numbers, I would have, like he did, omitted page numbers from the fourth chapter of my thesis. His graphic novel, interestingly, did merge for me with an academic source. At the same time, I was reading *God is Red* by Vine Deloria, Jr (1973). He wrote, "Space...is determinative of the way that we experience things, [and] time is subservient to it because to have time, there must be a measurable distance traveled during which time can pass" (p.xvii). Thus, one can say that the world has many sacred places under and within according to the ceremonies practiced there (Deloria, Jr, 1973).

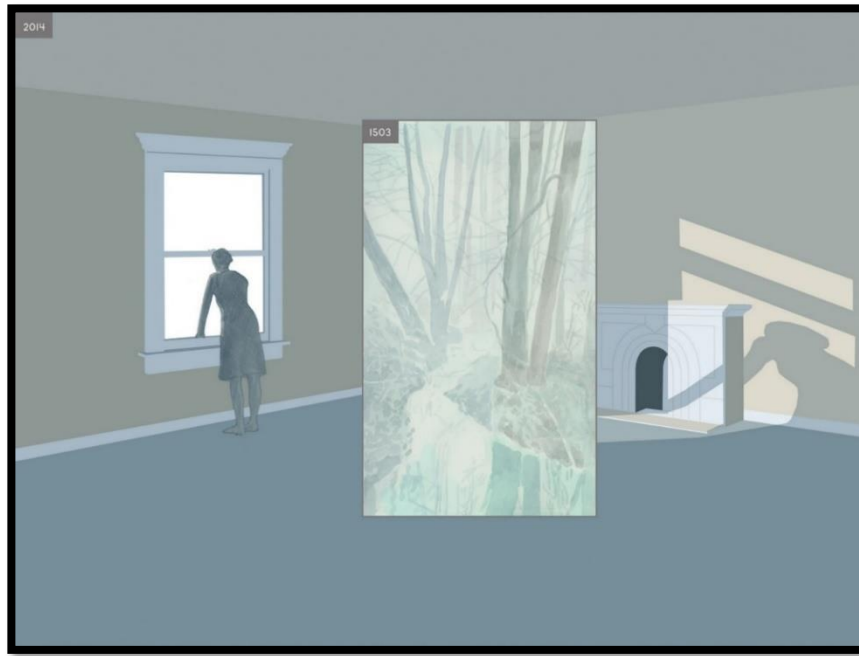


Figure 2.2 Here by Richard McGuire. A page from the graphic novel *Here* by Richard McGuire (2014). The book has no chapters or page numbers.

Other inspiration for the format of the body and conclusion came from the book, *Please Kill Me – The Uncensored Oral History of Punk* by Gillian McCain and Legs McNeil and the World War I documentary, *They Shall Not Grow Old*, by Peter Jackson; both used the storytellers' voices to tell a larger, multi-vocal story. The last book I explored was *A History of Bombing* by Sven Lindqvist. While I did not use Lindqvist's precise storytelling techniques, which allow for both linear and non-linear readings, his work was influential in how I thought about passage placement and provided me a printed example of non-linear storytelling. All these works provided inspiration as to how to consciously push the bounds of the linear thesis document without losing story or collapsing storytellers' voices into a single academic voice or interpretation. A multi-vocal approach means my voice is not as readily apparent in the body and conclusion as would be expected in an academic thesis. My voice is, however, represented in the relationships formed through oral storytelling, in the story passages chosen and in the juxtaposition between oral history and other sources. I have also taken special care to make sure my voice is represented in the more traditionally academic parts of the overall document.

The majority of this thesis is not a straight line. Like a braided river, stories will interlace, meander in broad looping bends, fold back on themselves or merge, like tributaries, reuniting with the stories of others. Some stories will appear in folding back to separate from the main storyline, as an oxbow lake or wetland might, their relationality to the whole not as readily apparent. However, the Yellow House stories and those stories surrounding it are part of an interrelated whole that flows toward a more inclusive story of place.

* * *

Taiaiake Alfred (2009) writes on leadership that "the natural order accepts and celebrates the coexistence of opposites, and for balance and harmony, one must extend the respect, rights, and responsibilities of family relations to other people" (p.12). Traditional Indigenous values, he writes, are not about competition or status between people but "on whether or not power is used in a way that contributes to the creation and maintenance of balance and peaceful coexistence in a web of relationships" (p. 73).

* * *

On August 30, 2018, despite widespread community support of integrating the Yellow House into the university's proposed construction project, OSU demolished the Yellow House. In March 2018, knowing the organizations would not be able to remain together going forward, Fiesta Mexicana began to pack their dresses to transport to individual dancer's homes, and Casa Latinos Unidos moved to an unused modular classroom on public school property far from the town center. After their move and before the house was demolished, Maria Luque sat down in the Yellow House great room and explained the impact of this loss to the Latino and Yellow House communities, "...Es importante que los dos organizaciones esten juntos aqui. Porque cuando estaba aqui Casa Latino la gente se sentia con mucho poder y la gente se sentía mas libre y confiada de venir aqui. Entonces ya que se fue Casa Latinos ya la gente ya no sé siente tan a gusto. Entonces aqui casi ya no venimos porque ha cambiado todo. *[También]* Casa Latinos ya no es igual. Casa Latinos no tiene tanta gente. *Melinda Sayavedra asks her, "Is it because it's not a home? It's a building. It's like an office building...?"* Yo creo que si. Los cambios

han afectado mucho mucho, no nada mas a la comunidad sino que yo pienso a mucha gente de diferentes paises ha afectado. Now Centro Multicultural move. Maybe not. *(laughter, still hoping the center will not move and they can stay together.)* Yo pienso que Casa Latinos y Centro Multicultural necesitamos estar juntos. Eso es lo que tenemos que hacer en el futuro tener un espacio para los dos. *[La Casita Amarilla]* es muy especial aquí. Asi que no hay palabras para describir. Eso es yo me siento muy triste y todo el grupo nos sentimos muy triste. De que se va mover, no sabemos que si vamos a seguirlo o no.”³ The political climate further magnified this loss as it was all happening in the Trump presidency's first year, a presidency built on nationalistic and anti-immigrant platforms. Luque shares, “Como que todo llegó para mal. Asi como que todo llegó en el momento, parece que llegue y todo nos quita. Aha, como que en 1 año todo vino.”⁴

Indigenous historian Lisa Brooks, in *Kauanui* (2018), said colonial conflicts "create fissures, create breaks in the community" (p.34). In conversation with me, David Lewis explained that affected communities don't forget when colonial conflicts occur. Until steps are taken to address the fissure left behind, he related, healing cannot take place (David Lewis, personal communication, Spring 2019). Brooks says on colonization in *Kauanui* (2018), "the idea of rememberment, and that memory is a way for us to put ourselves back together...not just Native people but non-Native peoples as well...I don't think that any of us can heal, and I don't think that the land itself can heal, unless we do the really hard work...to confront the history of place, to confront all our ancestors rolled

³ It's important that the two organizations are together here. *Melinda Sayavedra roughly translates: Okay. Because both were here, [her] community felt more empowered and they felt comfortable coming here. They knew they had allies in both places.* Since Casa Latinos is gone, people no longer feel so at ease. So we hardly come here anymore because everything has changed. Also Casa Latinos is no longer the same. Casa Latinos doesn't have that many people. Melinda Sayavedra asks her, “Is it because it's not a home? It's a building. It's like an office building...?” I think so. The changes have affected the community a lot, not only the community, but I think a lot of people from different countries have been affected. Now Centro Multicultural move. Maybe not. *(laughter, still hoping the center will not move and they can stay together.)* I think that Casa Latinos and the Multicultural Center should be together. That's what we have to do in the future to have a space for both of us. The Yellow House is very special here. So there are no words to describe it. *Melinda again roughly translates: Everybody in the group is very sad. It's hard to even know if we're gonna continue because it's - it just feels like such a loss.*

⁴ It's like everything arrived for the worst. Just like everything was taken away. Yes it's like in one year everything came together.

in it, and really, to confront the hard parts of history that too many of our ancestors worked too hard to forget." Decolonization, she writes, is "the process of striving to become whole again" (p. 34).

* * *

"For the women, [this oral history project is] a chance to tell their stories. Who doesn't want to be heard, to have the chance to be understood and accepted just as they are? The Yellow House was a safe place to tell their stories, to really be heard because the Yellow House had earned their trust. They felt like they belonged there because they did; they were genuinely welcomed and heard there. They belonged there as much as I belonged there, or as anyone belonged there. They gave as well as received, just as I did, just as everyone did. They were teachers, students, volunteers, leaders, and more, just like other community members. We all gave. We all received.

The Yellow House sought everyone's input and tried to bring their ideas to fruition. The Yellow House welcomed the gifts people could bring to the community, and to the Center, and gave them the space and time to share those gifts" (Melinda Sayavedra, personal communication, January 30, 2020).

The Yellow House was not just a space; it was a trusted space, and my thesis must be its reflection.

* * *

After completing the oral narrative class with Joan Gross in 2017, I earned one credit to prepare the stories I had recorded for the CMLC Immigrant Story Project for archive in the Oregon Multicultural Archive (OMA), housed at the Valley Library at Oregon State University. Natalia Fernández, the curator of the OMA, supervised my credit. It is through this relationship that the creation of the CMLC/Yellow House archive began. When she discovered I volunteered at the center, she asked if I would facilitate an introduction between her and Dee Curwen, and if I would ask about any materials they may have been interested in archiving as they prepared to move - or close, as they were not sure of their fate at that time. I also facilitated the transfer of any materials, though

due to the number of people involved in the closing and the stress that they were under, many materials were thrown away, driven by a pressure to just get rid of things. In regard to the initial story recordings, Natalia thought that maybe I would record a few women's stories (three, maybe four) that could be added to the materials, but it grew into a full story project and eventually into my master's project. The goal was to create, through the recording of stories and any materials the CMLC wished to provide, a 360-degree view of the center.

Early barriers to the story project included the OMA's association with OSU through being housed at OSU. Ching-Yue Chi, who archived all the newspaper articles, events and brochures the center had done since their opening, along with other women wondered with good reason why they should give anything to an OSU archive, considering OSU's role in the end of the Yellow House. Natalia offered to come present to the women about the OMA, but this proved difficult, considering the circumstances at the house. I volunteered on the same day as Ching, and we were often in conversation. I asked whether she would like to visit the archive, and Natalia agreed to a personal tour immediately. I believe it was this meeting, along with the open support of Dee Curwen, that opened the door for the project. Natalia's professionalism and genuine care for the survival of some part of the Yellow House was readily apparent, and she made clear to Ching that the OMA is of an independent mind from OSU.⁵ I remember Ching's feeling of someone caring about their story as we walked through the quad and down the hill back to the center. Ching, who was and is still well respected, threw her support behind the project. In late 2020, her archival binders were digitized by the OMA, and then I facilitated the permissions for their hard copy transfer.

⁵ **Natalia Fernandez via email:** When I refer to my work, I typically refer [to] what I do in the 3rd person as "the OMA" ...so people recognize / remember the archives even if I were to leave my position. But the reality is I am the OMA in the sense that I am the OMA curator and while my colleagues support me in a variety of ways of course, it's me who does the collection development and I determine the stories I want to support and hope to preserve (which speaks to the power that archivists have in terms of determining what is added to the historical record). So, perhaps more accurately, I am the one of an independent mind to OSU in terms of me wanting to preserve and share stories that document Oregon's BIPOC communities, even if those stories are critical of OSU. (March 15, 2021)

At the center, I spoke with women about the project when it seemed appropriate. Since I was there three to four times a week, there were many opportunities to explain the project and ask whether they might be interested in telling the story of how they came to the Yellow House. It was a slow process. Many of the women didn't feel they had a story to tell, or they weren't sure about their English. Pair that uncertainty with the fact that I wanted to record what they said; it was a lot to ask. I took my time, and I continued at intervals to ask again whether they might be interested. Sometimes they said yes, or tell me again about what you are doing.

In the beginning, as women expressed interest in participating, I met with them before the scheduled time of recording to explain how it would work and allow them to meet me and take my measure. I eventually stopped doing this because most times, the telling of their stories naturally arose from these conversations, for which I was unprepared, and I had to ask, *please, wait, this is just to let you get to know me, what will happen and to ask questions*. However, this meant that I lost some of the spontaneity of their story when we actually met to record.

During the pre-meeting, I let them know the questions I would ask. This was important to many of the women in order to give them time to look at the English. At the start, I asked only three questions of women who were less comfortable in English. These questions were generated with the help of Joan Gross:

- Could you tell me the story of how you came to the Yellow House?
- When was a time you felt most a part of the community?
- When was a time you felt most not a part of the community?⁶

I continued to throw the latter two in when it seemed appropriate, but as my comfort level grew with doing oral history and recording and their comfort level grew with me, I no longer met with them beforehand. I also didn't provide questions. I said simply that I wanted to hear the story of how they came to the Yellow House. There was nothing to

⁶ Community can be interpreted multiple ways. In Chapter 4, when I use these questions, I will try to clarify the relationship to which community I infer the storyteller to be speaking.

study, no wrong answers or ways of telling their story. However they told their story was the right way, and I began to let the stories unfold organically.

This was not easy for me in the beginning; just as there was tension for the women, there was a tension for me. I felt the pressure of it being an academic project when to me, it was a story project with no research question. I found myself torn between trying to control the story and force it into a shape that it wasn't—a shape I perceived as being academic—and it took me time to allow that more organic process. As they told their stories, I would ask small questions. As I learned more stories, I was also able to ask questions that tied to other stories. My questions weren't always perfect. Sometimes I accidentally interrupted the flow with an ill-timed question. It was a learning process. As ending questions, I asked whether there was anything I hadn't asked that they wished I had, and what would they like people who listen to or view this archive to know about the Yellow House. The wording of these questions was often tailored to each woman and her fluency in English.

* * *

Because many of the Yellow House storytellers did not speak English as a first language, or in some cases spoke very little English, I had to adapt my approach. I would like to explain how my approach to language and Spanish translation evolved over the course of the project and unpack that evolution's possible impacts.

All people sharing stories chose the language in which they wished to share. All first language speakers of English chose English as the language of their stories. Likewise, most multi-lingual speakers chose English, which for many was a third, fourth or fifth language. Some sharings were a mix of Spanish and English, another Farsi/Dari and English. At the Yellow House, meaning is often negotiated using whatever tools are available, from our hands to mime, cell phones, photos or people with a shared language or close relationship. For all but one or two of the Spanish sharings, as I did not know any Spanish initially, I had a facilitator with me—either Maria Ortiz or someone with a strong relationship with the storyteller, with whom they were used to existing across languages and negotiating meanings. This was most true in the sharing of native Spanish

speaker Maria Luque and her friend, teacher and native English speaker Melinda Sayavedra. Jalila FNU, now known as Madina Abbasi, and Amina Rezaee had planned their sharings to include their friend, Seeta, the first Afghan woman to immigrate to Corvallis. Seeta would share her own story and facilitate communication between myself, Madina and Amina. However, Seeta was not able to attend due to her work schedule, and Madina graciously took on the facilitator role while at the same time sharing her own story. Without women like Madina, Melinda, Maria Ortiz and numerous other women who helped facilitate not just language but also culture, this storytelling project would not exist as it does. Alone, I lacked the skills needed.

In early Spanish language story sharings, I sometimes had to ask questions blindly. The translator or facilitator only translated my words and not the storyteller's. This meant I often couldn't build on the previous answer. It took time, practice and communication to evolve these methods. For later Spanish language sharings, I would go without a translator or facilitator, especially if the storyteller and I had some trust built between us. If we had any uncertainty of meaning, we would stop the camera and through a mix of our individual fluencies in Spanish and English come to an agreement on the meaning of a question or my understanding of an answer before restarting the camera. Often this type of negotiation was something we had practiced before off-camera, in our daily interactions at the Yellow House. This was not uncommon even if there was a facilitator. We took the time to make sure we were all together before moving forward.

Another skill I lacked when I first entered the Yellow House was the ability to change my spoken English depending on the fluency of the person with whom I was speaking. I had experience in speaking with speakers of other languages where I got to know a person's individual fluency over time, but I had never experienced speaking at so many different fluencies in a single day. This is a skill I hadn't understood as a skill, and it developed slowly. I can clearly hear my inability to adjust my English in early sharings, and my ability to hear came from the confidence I gained in my practice and the patience afforded me by the Yellow House women. My long-term participation in English classes was also a great context in which to learn and practice this skill. Through weekly interaction, my shyness diminished and my confidence grew, just as theirs did in the

skills they sought to develop, and Melinda Sayavedra constantly modeled the skills we would both need for communication. Now, I am able to easily adjust based on the speaker's comprehension. Sometimes we have to stop, back up and begin again until we find the right fluency, but this skill was instrumental in giving more women access to sharing their story with me. I still feel uncertainty when speaking with women without any English or shared language, but my fears and discomforts in the beginning have given way to - not to confidence yet - but an openness and an empathy I did not possess before. Likewise, any attempt I made at Spanish with native speakers learning English was important for us both because we saw each other's struggle. Errors they made in English were no different than errors I made in Spanish, and we laughed together. A desire to connect and be vulnerable in this way was an important piece of not just the project but also my own personal growth.

My lack of Spanish language fluency also created issues with transcription and translation. I began with the hope of partnering with a Spanish speaker from Mexico who had involvement in the CMLC. With the women's busyness of life and children, this didn't prove easy, and though I wish I had persisted in my search, I went with a translator not of Mexico or the CMLC, a translator without shared story. I am very appreciative of the grant I received for transcription and of this translator's help. At the same time, comments the translator made regarding the Spanish speakers' language fluency made me cautious, and various inconsistencies I could see between the Spanish and English that were unrelated to the art of translation were too glaring.

In the end, I spoke with Alida Guevara, a member of the Yellow House and a Peruvian Spanish and Quechua speaker, to assist with the review of the previous translations and/or retranslate the Spanish. I understand that as she is a Peruvian Spanish speaker, there may be both small and large points of translation, various nuances of Mexican Spanish that she may miss. As I began to learn Spanish with Alida and Marisol Medina as my teachers and continued to build on those skills through invitations to participate in Latina events and a monthly Latina service group at St. Mary's Catholic Church, I have contributed to the translation and some Spanish inserts meant to provide sentence clarity. I have double-checked these with Alida, and Maria Hart has been so gracious with her

time and responses to my questions regarding small details of translation and meaning. While I want to credit Alida Guevara and her daughters, Jimena and Mishelle, Marisol Medina, Anne Mueller, Melinda Sayavedra, Maria Ortiz and Maria Hart (who worked exclusively on her friend Maria Rosas' translation), any errors in translation, transcription and/or understanding are solely mine. I believe this solution, though imperfect, has yielded a better and more genuine result that is more faithful to the women's stories.

Further, recording in the shadow of power hindered some women's ability to share their stories. During some sharings, I was struck by the disparity between what I knew their story to be and the one they were sharing. It was only after the recorder was off that they shared parts of their struggle. Their sharings were happening during an active land conflict and contestation of space with OSU. In the Corvallis area, OSU is a major employer. Some women expressed fear that their present or future employers, OSU and nearby Linn Benton Community College (LBCC), might hear the archival recording, which they knew would be in the Oregon Multicultural Archive (OMA) housed at OSU. These fears were predominantly, but not exclusively, expressed by women whose families' immigrations were two or three generations past. Self-censorship was often related to statements that might be seen or interpreted as critical of OSU or LBCC. Fear of retribution from the institutional and economic power of OSU and, to a lesser extent, LBCC raised the stakes of the permanent record created by the archival work of this project.

* * *

William Schneider's (2002) writings on archiving oral histories, my experience with the Yellow House women and teachers Natchee Barnd, Joan Gross and Jan Reibach, each of whom have grounded a course in oral tradition, have created within me an appreciation for oral storytelling as something wild, uncontrollable, free-flowing, and changeable. Here there is experience in the telling and experience in the listening, and the mixing of teller and receiver combine into a message that is only available in the moment, both personal and ephemeral.

Like Melinda Sayavedra's description of the Yellow House, my experiences with places and courses that foster story have welcomed and provided me with the space and time to engage with topics and learn as I was, sharing not only my unique gifts but also the individual perspective my life experiences brought to the subjects. Indigenous educator Leilani Sabzalian's (2016) writings on Native feminist texts perhaps apply equally to oral history, in that orality provides a way of engaging that "fosters spaces that promote solidarity without collapsing differences" (p. 29).

Oral historians must be relationally accountable to the storytellers they record by presenting context needed by those accessing the archive. When oral histories are recorded and curated conscientiously, they can provide valuable information and build a greater archival foundation of experiences (Schneider, 2002; Federer, 2015). To this point, I have provided multiple and overlapping perspectives of the space. Further, I have, in the Yellow House tradition, sought storytellers' input in bringing their stories to fruition. Equally important, I have augmented the stories with documents obtained through ethnohistorical research.⁷ Likewise, storytellers themselves provided photos and items of specific meaning to their own individual story and/or to the overarching context of their collective story. These gathered documents and objects give context to the women's stories, situating them more firmly in the space of study while at the same time situating the space itself in the community. Situating the space within the community is important because, as Madison (2008) writes, too often, academics enter into spaces apolitically and that we must begin to represent not just the poetics of a space but also its power and politics. To not do so is to ignore the oppressive forces and the people's day-to-day realities within them. Similarly, Schneider (2002) writes the challenge of preservation is "...to recognize the personal, situational, cultural and historical factors that influence storytelling..." (p.14).

The Oregon Multicultural Archive is committed to building a greater and more inclusive archive of voices. In the term after my graduation, provided each participant and/or

⁷ Ethnohistorical research comprises methodologies that primarily focus on historical documents, and its primary research focus is on cultures in conflict (contested spaces) and interactions between people (Barber, 1998). According to Wood (1990), historical method is "a systemic body of principles of gathering, critically examining and presenting source materials of history" (p.82).

donor has given written consent, I will prepare for the OMA Yellow House archive all sharings and physical materials gathered for this oral history—transcriptions, biographies, summaries and video and/or audio recordings—as well as contextual documentation of any sharings and/or physical materials. For many communities, archival work has been done to rather than in relationship with. Their communities become footnotes or two-dimensional representations that lessen the communities' richness and contribution. This has begun to change through the leadership of archivists like Natalia Fernández. Communities and organizations can and do today create agency within their own archives by telling their own stories and choosing what sections they share publicly. This allows a community to retain their story in whole while exerting control over whether, when or how that information is shared (Schneider, 2002; Gubrium, 2013). Yellow House women and groups who didn't participate in the initial sharing of stories can continue to contribute to this archive, and the CMLC in its new iteration as CMLC Einerson can access and learn from the Yellow House women and at the same time contribute their own chapters into the future.

My thesis has been a journey. I have learned from some of my mistakes and have yet to recognize others. I started this project never having used a camcorder, uncomfortable with audio and video recording and with very little recorded oral history experience. I entered uncertain and fearful of making mistakes. Within the Yellow House, though, mistakes and misunderstandings were accepted and understood as paths for growth and change.

My personal biases, outgrowths of my positionality, are many and have unintentionally given shape to this work. On some days, my positionality has worked to my advantage, and on others, my blindness has shown in the questions that I didn't ask and sometimes, sadly, in the ones I did. During the course of recording these stories, I have revealed myself many times over. I know this record is imperfect. I know my attempt at bringing these stories together into a cohesive whole will also be imperfect. When I see the imperfections, I remind myself this story archive would not exist without my imperfect self, imperfectly recording. I hope someday these women's stories will allow someone with greater skill and a longer view to tell a story I couldn't see or hear as clearly.

* * *

The literature review, in the next chapter, will reveal the historical and political landscape of space and power surrounding The Yellow House stories.

Chapter 3

The Header

The header is the thread that can be found at the beginning of a weave. When removing the weave from the loom, the header is normally discarded.

Bernice Johnson Reagon, African American feminist and civil rights activist, and founding member of the Freedom Singers, began a speech in the open air of summer on a stage before a sea of women in Yosemite National Park, convened for the West Coast Women's Music Festival. She spoke of altitude and oxygen. For some in this world, she said, the air is thin and for others, rich with oxygen (Reagon, 1983). The Yellow House stories are about this uneven distribution of oxygen, but also space - not just the space to breathe but space in which to exist. The former coordinator of the Yellow House said her most important role was to protect the space, to hold it open so "things could happen" (D. Curwen, personal communication, September 23, 2019). Many women of the Yellow House added that for them, it was a space where they could simply be. Reagon (1983), in her speech that day, said that it is difficult for those who can breathe to understand why others are struggling. Spatial studies is key to understanding this struggle.

Spatial studies shows the intersections of social space and power. However, exposing power in space is not an easy task because the very way dominant spaces are constructed and conceived obscures the machinery of it. In space, dominant narratives override all other stories (Bender, 2001). Both Deloria (1973) and Massey (2005) bring forward that in the dominant narrative, geography becomes history and space becomes time, a "sleight of hand", the latter author says, that comes with social and political effects (p. 5). This means, according to Massey (2005), that people in spaces are not thought to have their own histories, trajectories and futures. There is only one future and thus only one story. These "other" peoples' stories, not of the dominant narrative, will eventually convene with it - for progress, for growth, for civilization (Deloria, 1973; Massey, 2005). As for those outside that dominant narrative, they may, depending on their power within this system, look upon the dominant narrative with the half smile and gentle chiding of Deloria (1973) or the incisive demystification of Lorde (1984) and Rankine (2014),

whose writings pull back the veil of dominant narrative again and again exposing its workings for all to see. However, for those for whom visibility is vulnerability, their stories are silenced through forms of depersonalization: racism, misogyny, homophobia and xenophobia (Lorde, 1984).

The mechanisms that drive these silences and exclusions lie in the perceived neutrality that pervades spaces. Dominant space or formal space is considered neutral space, unbiased. Spaces simply exist - devoid of relationship. Jupp (2008, p. 333, after Kothari, 2001, p. 147) considers this lack of relationship "a purification of space by the exclusion or rejection of certain people and certain forms of knowledge." Howard (2011) writes that formal spaces, even when striving for inclusivity and neutrality, are steeped in power. Schama (1995) adds that even the spaces one believes to be free of culture are often the product of it. Therefore, as Kobayashi and Peake (2000) suggest, one must deconstruct these spatial absences if their meanings are to be spoken. To present space as neutral or passive is not just to ignore but to obscure its active social and political impact and contribute to the violence operating through the construction of dominant spaces.

In this literature review, I examine the social and political dimensions which seek to tame and silence, in Massey's (2005) words, the "dynamic, simultaneous multiplicity" of space which is revealed in the ideals, structures and tensions of the Yellow House (p. 61).

* * *

Spatial studies, which creates a means of visualizing and interpreting relationships in and through space, has developed in some academic circles, like geography, ethnic studies and sociology (Neely and Samura, 2011), while in others, space is still often understood as geometric (Lefebvre, 1991), an abstract concept without meaning. In fact, space, as an active agent in research often goes unexamined because it is cloaked in neutrality. However, space, because of its role as a cultural repository and the fact that everything is embedded in space, is inherently relevant to all subjects (Howard, 2011). It is both social and political, individual and cultural, geographic and historical-temporal, and space provides a unique lens through which to view race and power in a post-racial/color-blind

time period, illuminating their co-construction as an historical means to control space (Lefebvre, 1991; Winant, 2002; Nelson, 2008; Howard, 2011; Neely and Samura, 2011).

Emerging from human geography in the 1970s, spatial studies focused on the study of the sociological dimensions of space and meanings embedded within it (Relph, 1974; Buttimer and Seamon, 1980). Tuan (1977) said that space becomes place when it is imbued with our memories and stories. Place, then, is space with meaning. This could imply that space is a blank slate on which people place their memories and stories, a belief that is actualized in modern architecture with concepts like *Tabula Rasa* and in the settlement of the United States, "empty" space to be filled and "empty" land. However, the work of some scholars, such as Basso (1996), Cruikshank (2005) and Massey (2005), suggests that this definition excludes the whole of the natural world, focusing narrowly on the human expression of space. Bender (2001) further refines the accepted definition of place, suggesting it fails to account for the global movement of people. She suggests, rather, that place moves with people. People who move or are obliged to move through space (for such reasons as work, education, war, social persecution, economic crisis or family) affect not only the places left behind but also the places they are moving or are moved through. Finally, Massey (2005) asks that one consider that place as local is inherently political. Our human stories of place emphasize roots, belonging and boundaries, and it is within place that the mind and body become bound together (Bender, 2001). People and place become one, but the same author says we must ask: what people and whose stories? Who is dis-placed?

Remarkably, the making of place is not just about the relationships between people and their places but also about how place creates relationships between people in places (Schneekloth, 1995). Bender (2001) states that our stories of place are rarely factual or true accountings of the past but are meant to create meaning, to make and remake our identities, and when we do this, the author suggests, some voices become dominant, overriding the presence of others. As certain identities and stories become reinforced by the state through government agencies, schools, laws, etc., these narratives of power appear "built up as much from strata of memory as from the layers of rock" (Schama, 1995, pp 312-313). Schneekloth (1995) says that all landscapes contain the past, but that

we choose the stories we tell. Thus, we begin to see how place and identity become enmeshed, and race and place, as Liu (2000) writes, become mutually constituted.

For example, Savoy (2015) discusses the differences between the remembered and the told past in a visit she made to a plantation, a US National Register Heritage site, touted as educational and that "educates" thousands of school children each year. Here slaves have become "resident workers" and the plantation the "self-sufficient" heritage of the hard-working Scotsman. Much like the Oregon pioneer story, this type of storytelling, she says, anchors patriotic identities in place, and memory cannot be separated from how the storyteller wants to be remembered - or wants to remember.

In Savoy's writing, the graves of 120 slaves near the plantation house, obscured by tall grass, rose up and revealed themselves. Schama's (1995) words, though written on a country and people half a world away, are just as fitting here: "Their memory had now assumed the form of the landscape itself. A metaphor had become a reality, an absence had become a presence" (p. 25). Landscapes reveal truth, unselfconsciously (Meinig, 1979; Neely and Samura, 2011), and place, the former writes, becomes our "unwitting biography" (p. 34). Landscape, Neely and Samura (2001) say, will tell our stories whether we want to hear them or not.

Our stories and memories within a space constitute the way in which we struggle to understand and create a common space with each other (Schneider, 2002; Bonilla-Silva, 2018). However, because space has power, how we engage with it is affected by who we are: gender, race and status (Bender, 2001). Cruikshank (2005) suggests that we develop these meanings in relationship to one another and come forward as we encounter specific places in different contexts with different bodies reflecting the social tensions of specific times. For example, in the book of essays, *The Colors of Nature* Dungy (2011) relates her love of the outdoors: hiking and exploring. She loves it all, but when she tried to translate this love into a state in the deep South, she said, that all changed. She not only knew that state's dark history but also read its contemporary news, and as a black woman in this deep South state, she said, "I occupied several historical planes at once" (p. 29). When out hiking or exploring, every creak of a limb she viewed through these multiple

lenses. Her southern white friends would invite her to their late evening bonfires of music and beer in the woods, but she came to these "with historically informed terror....the fire would be lit and my friends' faces would transform" (pp. 29-30). In neither memory nor experience did she wish to relive the lynchings of the South.

Since we each approach and see a place differently depending on our positionality, Meinig (1979) states that finding agreed-upon meaning on any single point in space is difficult. Two people, he writes, could both stand side by side and look in the same direction at the exact same time, and they "will not – [they] cannot—see the same landscape" (p. 33). They will likely agree on the physical characteristics of a place—road, door, window—but it is in the meanings of these elements, singly and/or in aggregate, where they will differ because the meaning is created through associations and ideas. Therefore, a place, he suggests, is about not just what we see with our eyes but what is in our minds (Meinig, 1979). This means, according to Bender (2001), that there is always friction, and these frictions are mediated through everyday cultural practices or covert and/or violent practices in order to legitimate one point of view while criminalizing or marginalizing another.

Delaney (2007) states that how we think about race and space must be reconsidered. Currently, he writes, race is thought to only exist in specific places, like a border, cultural centers or other spaces that we associate with race, but he writes that all spaces are racialized and "there is no outside in a wholly racialized world" (p. 7). Further, he explains that this wholly racialized space is constructed on multiple scales.

Chang (1997), in his essay on borders, writes that his racialized body is always other, "not us," and because of this, wherever he stands, his body is a border upon which America both begins and ends. For him, he writes, the border is everywhere, inescapable for the "foreignness is written upon [his] body (p. 249)." Neely and Samura (2011, p. 1934, quoting Nelson, 2008, p. 28) echo Chang (1997) that racially marked groups have always been "defined, confined and regulated...through the control of space." Thus, when mind and body are one in place and race and space are mutually constituted, the marginalized group becomes defined and regulated through the control of space (Chang,

1997; Neely and Samura, 2011) and racialized ideologies become present at all scales (Chang, 1997; Delaney, 2007).

Just as space has a perceived neutrality, without color, whiteness seems to disapp

become a nothingness, non-existent. It is presented as a backdrop of neutrality or a normative state. Other things, people and stories happen within it, but it does not happen to people. Neely and Samura (2011) suggest that in this post-racial society, race becomes invisible. In an interview conducted by Riccio (2016), Birnhall discusses post-racial society. She wonders why some believe we are post-needing-to-discuss race, beyond the need of dialogue, as though silence is somehow progress. In this space and silence, Neely and Samura (2011) believe the continual making and remaking of space is a making and remaking of race. Space and the politics of scale inscribed in it, Delaney (2007) writes, may be an important tool for understanding the construction of race and racism in spaces where a Euro-American colonial frame is considered the default. Neely and Samura (2007) agree and suggest that space might offer a lens with which to bring race into the light, creating understanding and a language with which to speak about it and break this cycle of creation and re-creation that produces racial spaces.

Whiteness is a place of social power and creates space where some are able to move about freely and others are held in place (Massey, 2005). Kobayashi and Peake (2007) write that by ignoring the social power of whiteness in spaces, we are ignoring the racism inherent in those spaces. They continue that the space in which whiteness exists must be confronted because when we allow it to be a neutral, then its meaning can't be spoken, while Neely and Samura (2011) state that unfronted whiteness in space reinforces power structures. Whiteness, Kobayashi and Peake (2007) state simply, has a point of view.

Bonilla-Silva (2018) writes that we must begin to desegregate the geography of our thinking and living. When we do this, our stories begin to overlap and share the same

space. Neely and Samura (2011) propose that our social health may be at stake as well because when we constrain others within space, we limit what can be produced within it. Meinig (1979) states that space that is well cared for, approached consciously, is important to a community's well-being, and Schneekloth (1995) writes that space is a symbol of social health. She believes that space requires caring for a place's social ecology. She states that the goal of placemaking is relationships in which in conversation we affirm and support one another. Jupp (2008) writes that space can be a place of positive transformation, quoting (Lefebvre, 1991, p. 201, quoted in Massey, 2001, p. 471), "for space is not only the space of 'no', it is also the space of the body, and hence the space of 'yes', an affirmation of life" (p. 333). Bender (2001) says that in these spaces, silent voices become more audible, but for this to happen communities must work toward purposeful inclusion, understanding the role of space and actively engaging it by challenging and redefining it - not, Schneekloth (1995) stresses, as a gift from one group to another but in mutual cooperation.

The ways we make place, Schneekloth (1995) writes, what she calls lived spaces, are largely unconscious, informal and "subjugated knowledge" because space today is often given voice through formal spaces (also called facilitated space) created by power. This suggests that social health occurs when we make unconscious placemaking (lived space) conscious, which can lead to the deconstruction of the power imbalances inherent within formal, facilitated space. The integration of lived and facilitated becomes what Jupp (2008) terms a hybrid space, consciously built with a goal of empowerment, inclusiveness, one of multiple voices and stories. Hybrid spaces, she writes, allow us to focus on the active part of placemaking that allows a linkage between "bodily presence and practices," a place of convergent interactions (p. 334).

Jupp (2008) suggests that government or formal spaces "incorporate" rather than empower, and by their very nature, the spaces created formally are inherently tainted by power and authority. While user-led hybrid spaces offer opportunity and empowerment, she says, they are, being hybrid, susceptible to colonization by government and state programs, effectively disempowering what the government support may have hoped to empower.

Jupp (2008) believes we must redefine what we consider community engagement because it is the connections of shared experience, she emphasizes, that foster community - spaces, she says, where caring, nurturing and shared action are promoted, and Schneekloth (1995) adds, where the biodiversity of the self and others, resistant to a mono-identity and mono-culture, are valued. It is through these relationships, Bannerji (2014) continues, that life's experiences are felt and life's moments named. When we enter them, we gain understanding of our social reality and of how our spaces might come to be consciously constructed. Placemaking allows us to be brought into conversations where we might learn, interpret and, as all the authors here have suggested, "imagine them anew" (Basso, 1995, p. 6). There is, Jupp (2008) writes, a need for change, "...and **where** the words of women are crying to be heard..." (Lorde, 1984, p. 43), the Yellow House stories are an embodiment of this need.

* * *

The next chapter begins a complex weaving of story, a weaving of not only the Yellow House but of the land and its stories. Conversations this chapter attempts to illuminate relate to how the domestic, relational space of the Yellow House might deepen our understanding of place. How might the juxtaposition of these multiple stories enrich our conversations, and how might the weaving of these stories inform each other and us? In this chapter, the Yellow House stories are the doorway into a larger story this thesis attempts to tell.⁸

⁸ In Chapters 4 and 5, any sections that are not oral history, whether book excerpts, emails, texts or other forms of communication, will be headed in this color.

Chapter 4

Pattern Weave

A weave which requires two shuttles, two wefts, and many different colors and threads.

2018, August 28-31. Email thread between Anita Azarenko, former Associate VP for Oregon State University (OSU) Facilities, Infrastructure and Operations, Dee Curwen, retired volunteer coordinator of Corvallis Multicultural Literacy Center (CMLC) and members of Save the Sunflower House, formerly Save the CMLC.

Anita Azarenko, speaking for OSU: Good afternoon...Out of respect for OSU's commitment to transparency and our on-going working relationship, I am writing today to update you on the status of the Sunflower House. Abatement of the Sunflower House has been completed and we will begin demolition of the building tomorrow, Aug. 29. Feel free to contact me if you have questions. (541) 908-XXXX. Sincerely, Anita

Catherine Stearns: Do we know what time the desecration begins? Let's show up wearing black...Any other ideas? Health & Harmony

LB Daniel: I drove by tonight for a last look. There are no big trucks in place yet so guess the demo won't start first thing tomorrow morning. I plan to go over there tomorrow and hang out to show proper respect at the end of the yellow house's service to Corvallis. Beth

Court Smith: We did the best we could against steep odds. We established new friendships and associations. We learned much. The outcome is sad for the history of the community, but we created a record on the Sunflower House that might not have been developed and that record will continue the memory of the house's purposes, occupants, and beneficiaries into the future.

Greg Kleiner: This is sad news, Dee [Curwen]. Here in the West, we don't seem to understand the value of historic buildings. In New England, and Europe, they get that, saving old buildings and incorporating them into the build environment, to add character and value. Here in Corvallis, the decision often seems to be "out with the old, in with the new," and money/cost is all that matters. As you know, many colleges incorporate neighboring houses into the campus, using them for offices, clubs, student housing, etc., which adds character. But it seems OSU is not interested in that (recall that they were on the verge of tearing down Weatherford Hall years ago, and it's now the visual cornerstone

of the university). And so we'll have another INTO-[esque-type] of a plain vanilla building literally downtown.

Thanks to you and all the others who toiled so hard to save this piece of history. You gave it a good fight. And it's very telling that they are removing the building on the eve of Labor Day, so there will be no demonstrations and barely a trace of it left by Tuesday, when people return to town. Sad.

Denis White: I saw Dave Dodson at the farmers' market on Saturday. He has retired from OSU but was hired back as a contractor to handle the lower campus housing, or whatever they are calling it, until they hire a replacement, which I doubt they would do at least until they have all approvals and construction starts. He said that he thought OSU would still be coming to PC [Planning Committee] and CC [City of Corvallis] toward the end of the calendar year for approval of their changes to sector allocations. It will still be an opportunity to state to CC, especially, what they allowed to happen.

Genevieve Prentice: Sorry I wasn't able to be there as I'm in New Mexico. Is it done? Did anyone see?

Court Smith: Genevieve, I think it is pretty final. About noon, Friday, August 31 the status was as shown. The truck was full of debris.



Figure 4.1 "SOS Demo" by Court Smith (August 31, 2018)

Dee Curwen: What can you say about the loss of an old house? She sheltered stories and relationships. She inspired connections and cradled lives.

As one Libyan girl said to me, "I can't imagine Corvallis without the Yellow House."

Neither can I.

Our community will be poorer for the loss.

2018, August 31. Corvallis Gazette Times (The GT), James Day. The Sunflower House, built in 1909 by Corvallis builder Charles Heckart and originally known as the Ellsworth Erwin House, had been the home of the Corvallis Multicultural Literacy Center for the past 12 years. Earlier it had housed Community Outreach Inc. The house, which is owned by Oregon State University, was destroyed to make room for an upper-division housing complex that OSU hopes to open in the Lower Campus area by the fall of 2020. It will contain 285 studio and one-bedroom apartments and 73 parking spaces.⁹



Figure 4.2 Ellsworth Erwin House, American Foursquare, provided by Mary Gallagher, Benton County Historical Society

⁹ The land and house are *owned* by the State of Oregon - public land.



Figure 4.3 The Yellow House by Save the Sunflower House (n.d.)

The Yellow House: Stories of Place, Space, and Community



Figure 4.4 CMLC Logo by Hitomi Kuromoto, Yellow House, n.d.

Hitomi Kuromoto: When I was asked to do *[the CMLC]* logo...I thought it's definitely fabric. That was my inspiration, Dee's *[Curwen]* fabric. Like she had so many fabric...In her LBCC Multicultural Center all the decoration was fabric and...journeys from different countries and the handmade decorative items and masks and you know all those things were my inspiration...Fabric was definitely her thing. She was collecting a lot of them from different countries and I thought those are so beautiful and all the fabric weaving together, coming together, different colors, and I thought that was perfect for different people from around the world coming together at the center. So, yeah, that was my theme for the logo.

Tamara Musafija: I know this house is the Sunflower House and I know of it when it was a [medical] clinic [Community Outreach] for people who had no other place to go. And I know people who worked there at that clinic and also people who used the services there. And then I became involved with this International [Ladies Potluck] group because my friend Vesna [Soskic] invited me for one lunch and then I was able with my schedule to make many lunches and everyone would bring some dish from their country. And it was wonderful food. Very interesting. I remember that I tasted many new foods in this group and some of those were (pause) acquired tastes (laughter).

Maria González: Yeah. I come from Mexico in 1993. And I was living in Chicago one year when I moved the next year to Boardman, Oregon. So I start a dance group with the little kids. So in 2001, my husband, he decided to move to Corvallis because he wanted to start university. And when I was in Boardman, Oregon, I made some dresses for my kids. And when I'm up here, I have only maybe like three costumes, traditional costumes for my kids. When I moved to Corvallis, I don't know nobody. I was in my house maybe for two years, waiting for the rain stop. (laughter) Yeah, and my husband told me, "Ride the bus, take umbrella, and start walking." I said, "But it's raining all the time." He says, "It's okay. It's raining here. It's Corvallis." I said "Okay." So I started riding the bus with my kids. We start practicing dances in the Catholic Church [St. Mary's]. So we invited other kids, so it's where I meet Erica Cruz. We started teaching together [traditional Mexican dances] in the small group in the Catholic Church. And I remember I think she was the best person that I remember - the first person I meet was nice.



Cheryle A. Kennedy, Confederated Tribes of Grand Ronde: The story of the Grand Ronde Tribe is a story of a people's resilience, a people's relationship to place, and a people's perseverance through their culture. As a tribe, the responsibility to tell our history and our own story lies with ourselves and no one else. (*Our Story*, n.d.)

Figure 4.5 Cheryle A. Kennedy, Chairwoman Grand Ronde Tribal Council
June 5, 2018 in Grand Ronde, Oregon, <https://www.grandronde.org>

Lina Rusli: I came to the Yellow House before we found the Yellow House -- I have a neighbor, ex-- now it's my ex-neighbor, Caroline Vogt. She was been telling me the story, "Lina, we want to find a center that people can use." And that - it's like 2001, they call looking for - like low cost, something like that. So, she have a very good dream to gather the women, so can do thing...And then at the end, Caroline, the co-founder with Dee [Curwen], and [Pia-Wah] Sim.^{10 11}

TS Gann: Well, I first came into contact with the Yellow House when it was the Sunflower House or COI [Community Outreach]. It would have been 1985. I likely passed by it when I first came to Corvallis for Upward Bound in 1984, but it's Fall 1985, as an Educational Opportunities Program student that I have clear memories of – not the house at first but the wetland. I was living in McNary. It was my freshman year, and I - one day - I was probably headed to the city library – I went to cut across the green space behind the Sunflower House to get to Monroe. You can't see the wetland. It just looks like a well-kept lawn. Until you step in the grass and your shoe fills with water, you don't know it's there. A water-filled shoe - you don't forget it. Later that year, was my first encounter with the house itself. I went to use the free health clinic.



Figure 4.6 , Maria González (left) of Fiesta Mexicana 4-H Club and OSU Chinese international students modeling some of the club's costumes, Yellow House

2011, August 8. Corvallis Gazette Times (The GT), Emily Gillespie
Amidst the sugary smell of funnel cakes and the clamor of giddy shrieks from Vertigo riders nearby, visitors of Thursday's Benton County Fair got a special treat from the Fiesta Mexicana 4-H club, which gave a 30-minute performance that evening on the community stage. Club leader **Maria Gonzales** started the group 11 years ago; it's made up of 10 youths ages 5 to 15 — plus a few parents — who practice Mexican folkloric dancing. Paired with elaborate costumes for both male and female participants and music of varying speeds, the dances vary by region of Mexico.

¹⁰ I was unable to arrange a time to meet with Pia-Wah. I hope she will add her story to the archive.

¹¹ In conversation with Dee Curwen, she explained that the non-profit status form required position titles of executive director, financial officer, board president. However, this was not their leadership structure, which was more egalitarian, co-coordinators, facilitators of the space. The Yellow House at the time of this project consisted of one volunteer coordinator, one part-time paid special events coordinator and one part-time paid administrative coordinator.

Maria González: I started when I was ten years old. I started in ballet, but ballet was boring for me, so I start learning the traditional Mexican dance. And after years...I start by taking classes for the teacher. So when I finished and I moved to the United States was hard for me because I had the business degree from Mexico. When I moved to United States, they told me that's no good for here. And so when I start teaching dance is when I know...oh, the people, they like the traditional dances, and learn about the culture from my country, so it's what I start doing, teaching dance.

David Lewis: The Kalapuyans originally occupied over a million acres in the Willamette and the Umpqua valleys. They have lived here for over 14,000 years and have endured enormous changes to their traditional life-ways during the past 200 years. The Kalapuyan peoples created the amazing fecundity of the Willamette Valley by practicing a form of land management or horticulture where they annually set fire to the valley, and in so doing cleared the land of excess vegetation, renewed food plants, and deposited nutrients in the soil, as well as other benefits. They were a stable society who harvested the fruits and vegetables of the valley, and hunted and fished the terrestrial and aquatic animals to provide their primary food sources. The Kalapuyan tribes were about nineteen tribes and bands in three distinct areas, organized linguistically north, central, and south. They occupied the majority of the Willamette Valley with villages scattered along the rivers and streams of the valley. They had a seasonal lifeway, where the tribes would harvest vegetables, hunt and fish at specific times of the year throughout a wide expanse of the valley and into the foothills and mountains bordering the valley (Quartux Journal, Kalapuya Tribal History, 2016).



Figure 4.7 Kane, P. (1849-1856). *The Willamette River from a Mountain* [oil on canvas]. Royal Ontario Museum, Toronto, Ontario, Canada. <https://collections.rom.on.ca/objects/234688/the-willamette-river-from-a-mountain?ctx=bb80dbf3-ba99-4221-b9a9-ae16ffeddb91&idx=0>

Sandy Riverman: So, the CMLC wasn't in existence then, but the friendship with Dee [Curwen] developed and then one day she said to me, Sandy, I have an idea. And I said, what's that? And she said, Corvallis needs a place where people from different cultures can come together. And I said, and do what? And she said, well, we don't know yet. When they come together, then things will happen. And I still thought - so a place where people can meet? Yeah. So, she had a vision of what could happen. And I was still a little skeptical as well, w-w-w-would we do stuff there? She said, No, it depends on who comes in the door. It will evolve. And I thought, wow, that's an interesting idea because I liked Dee and I thought, okay, how do we make that happen? And she said, well, we need to pull people

together and talk about it. So I was with her in the very groundwork of who do we pull together. So it was people from the community that we gathered together, people who were already involved with mainly immigrants to the town, but also kind of some movers and shakers in the community that might be able to make a place magically appear. So we had meetings at the library. We had meetings around town with various groups of people. We'd sit around tables and toss ideas out there about what was needed, where it should be, how would we fund it? I mean, just, she just gathered people together who did a lot of brainstorming. So that's how it began.

Joan Gross to Dee Curwen via email: I cut your editorial out of the paper and had every intention of attending your potluck, but summer scheduling sometimes goes to the wayside. Anyway, I am very interested in this initiative. I teach in the anthropology department at OSU...I am sure some of my students would love to be involved in the [CMLC]. Could you tell me more? Do you have a physical space yet? (2001)

Dee Curwen: There were some people in my [*ESOL, English Speakers of Other Languages*] class that really wanted to do something like this. And especially, there was a Swiss woman, Caroline [Vogt], who was just adamant that...this could happen. And she was just - and she networked like crazy all over the place...and I always sort of credit her because there were just times when you kind of go, oh, what are we doing? This is just not going to happen. And then she'd say, oh no, there's no way this can't happen. Well, let's do this. Oh, well, now I think we can make money doing this. You know, and da, da, da and she would just go out and network and she got people involved. And so there were probably when - between the time that the idea first started percolating [2000] and the time that we actually opened the doors was about five years [2005].



Figure 4.8 (left to right) Lina Rusli, Vesna Soskic and Caroline Vogt, personal photos C. Vogt

Caroline Vogt: [Dee Curwen] came from the literacy part, and I came more from the creative arts and crafts, hands on activity because I knew how hard it is for people to do speak in the beginning. So when you have stuff to do, then you speak more free, right? And get to know people.

Mary Anne Nusrata: *[TS Gann: When we talked before, you said that you felt the center from the beginning has always been about connections and networking. Could you talk about that a little bit?]* Oh, absolutely. Absolutely. Well, when we first opened the doors, you know, Dee *[Curwen]* didn't know - when she said, I want a living room for people from other cultures - she didn't mean a whole house, but that's what she got. And doggone it, have space, will fill. And I think the first group that came in was the Mexican dance group *[Maria González, Fiesta Mexicana 4-H Club]*. They needed a place to store their beautiful, beautiful costumes. And so, Dee showed them a room at the end of this hall, and they have always stored their things there. And then when they have an event, they come and they get their costumes and go. And then a meditation group needed a little space. And then, wow, we had a children's room. So then we have La Leche League. We have mother and baby infant classes. We have International Mom and Toddler classes. It just grew because we had the space and people asked to do it. So Dee would say, yeah, that sounds like something we could do here. And that's how it came about. Citizenship came up the same way. LBCC was no longer holding citizenship classes. So, Dee looked into it, got the booklets that you need to study with and started very slowly with just a few immigrants. But it has grown and now there's a whole team of people who work with folks who want to get their citizenship.

Maria González and Dee Curwen: One day *[Erica Cruz]* invited me -- I made tamales in support of our program. At first, I don't know the program and *[Erica]* told me they need support for painting...They need a lot of stuff. *[Dee Curwen: For the new multicultural center?]* The new multicultural center...so we can split money, so some for costumes, for makeup, and the other for the *[multicultural center]*. So we started making tamales in the Catholic church. Like, we started making tamales, and making, making, making, and I know it's like over two thousand and thousand? *(laughter)* So we split the money, so we buy some costumes from Oaxaca. So I told Erica, "Where we gonna put the costumes? Because already my closet and my *[daughter's]* closet is full...so when I remember Dee, she told Erica we can use one room upstairs. DC: -- and we said okay, when we get our center, there'll be some room for costumes...but everything was all in our imagination. But when we got the center, there was the perfect room upstairs -- and that was amazing, too, because you all presented this check for \$600 before we had a space...It was so amazing because it was just like, these people are already investing in something, in a hope, a dream... Yeah. This is surprising because...somebody supported my club. And I remember the other coordinator for the 4-H program, told me, "Okay, bring some costumes to my closet." When she saw the costumes, she said, "Oh my goodness." *(laughter)* DC: You needed space.. Well, and you were in that space the whole time that we were in the Yellow House. You started with that room upstairs, and it was locked. It was the only room in the center..., inside, that was locked, not because we thought anybody would take anything, but we thought the kids might use it for dress-up, and *(laughter)*...and I remember one of the things that I really appreciated was that any time that we needed something, we'd just say, "Oh Maria, can you open the closet and show people the costumes for an open house?", or "We need..." -- you were just always there. It was just amazing. It was a really wonderful, wonderful piece.

Welcome to Corvallis Multicultural Literacy Center. Please make yourself at home. Feel free to visit all the rooms of the center. We encourage you to explore, touch, read and enjoy everything you see. The center is free and open to community members of all cultures and ages Monday- Friday 10:00 a.m. - 5:00 p.m. No appointment is needed. Children are always welcome. *[Posted at the center in both English and Spanish]*



Figure 4.9 Casa Latinos Unidos de Benton County logo

Erlinda Gonzáles-Berry: I was a professor at OSU from 1997 to 2007 when I retired and Dee Curwen came in one day to my office, and she was trying to get the Yellow House going...So she came in to talk to me about it and share her ideas with me...when I retired, I decided...and I was thinking that this town at that time, didn't have a center, a place for the needs of Latinos to Latinx to meet or just a place they can go for information...Then there was this grant from the city for a neighborhood beautification or something (laughter). And I thought, well, I'm going to apply for that grant. And I applied. And I said, this isn't for a neighborhood and the group that I want to get going here doesn't even have a place or a space or a neighborhood, but I want to start a community center for the Latino population, particularly immigrants, and offer them direct services. So I got this \$800 grant...so I thought, okay, I've got \$800. I can do the research, but I want to open this up. So I went to Dee and ...I went to visit the *[Yellow House]*...and I told her my plan that I wanted to start just a little space where we could offer services to people...help them in any way that we could. And she said, sure. I said, I don't have a budget. I don't have anything. All I have is 800 dollars from the city for a resource guide, but she says, I'll give you a space for free. And so, that's how it started. *[In 2008, Casa Latinos Unidos (CLU) moved into the Yellow House.]*

Maria Hart: You always feel so welcome *[in the Yellow House]*...so welcome and the activities that they have, and everything was free.

Tamara Musafija: *[TS Gann: How much have these friendships meant to you?]* Oh, greatly. found me a job. That's big, right? I'm trying to help Vesna *[Soskic]* find a job. So we had this. Also we help each other like with life issues. I have someone to talk to who will understand me. To speak about my children misbehaving or issues with my mom. Also people who were doing some *[home]* business, like ladies cleaning houses. She would leave business card there. *[Yellow House]* was also a connection for people who were doing something from home, like a small stuff, making tamales, cleaning, doing, I don't know, when you repair fabric, mending. So, people would leave their business cards hoping that other people will call them, and I am sure that that happened *[people calling them]*. And Dee would approve of that.

Ihui “Ivy” Snyder: So the first time I discovered the center I think I got a reference from a friend and then they just mentioned that there's a really cool place in town. And then they have like a multicultural resource. We should go there to check it out and meet some new friends...so it was a really cool place to check it out. So when I just first go to visit and there was one exhibit going on and I forgot, I think it was probably during the summertime and I forgot the exhibit, but I just see a lot of like interest textiles around the centers. And then a lot of like directions and I talked to Dee, Dee Curwen, she was the [coordinator] of the center, and then we just have a lot...to talk about, and she was just so friendly, so kind. And...I think back then I was pregnant with my first child and just graduated from school and looking for some like extra support and make some connection. Yeah. So I just love to continue to visit a place.

Ching-Yue Chi: *[TS Gann: Is there anything I haven't asked you that you wished I had?]* So one day when *[a woman she knew]* came in, she just... -- she's not right. Yeah...so I talk to her. And then yeah. I feel something. I don't know. I just feel something. And then...after that, I said, “Oh, do you want to have a lunch together?” And then she told me that...she feel so sad. And then so she always say I save her life. But I didn't feel I save her life. But she just feel that day she was so down. And then so happy that I was talking to her and then having lunch with her. And then so once in a while we have lunch together.



Figure 4.10 Tacloban city, Leyte province central Philippines on Sunday, Nov. 10, 2013. Photograph: Aaron Favila/AP

Aid efforts begin after typhoon Haiyan kills 10,000 in Philippines

International relief efforts are beginning after Haiyan caused devastation in parts of the Philippines...Many thousands are now homeless, with no access to shelter, food or clean water...Aid has begun to arrive, although agencies say the operation has been greatly hampered by blocked roads and ports and airports being out of action (Walker, 2013).

Belen Smith: I will tell you about what happening back in the Philippines. 2013 was when it struck - typhoon Haiyan....So I did not really expect...the multicultural center...impact me or not just me, but the people back in Philippines...When the typhoon struck there, it was really very, very strong typhoon...so of course my friends *[from the multicultural center]* learn from the news and so they called me, “Oh, what happened? Is your family affected?” ...and then my friends here from multicultural center, they kept calling me. “How can we help those people?” Is not to my family but to my neighbors. And then I said, I don't know...I can send and help them little, but they said no, can we help? And then I said how I can do it, I have no idea. So one or two, I think they decided that why not

we will give it to you directly and then connect people in there. So I decided to my father, my sister and our neighbors there to form a kind of team in there. And then I keep...receiving donations from my friends in multicultural center. I collected I think 1600 US dollars...I sent the money there through Western Union, so my father went to the big island to get, if I'm not mistaken, 17 - in each sack they have 50 kilos of rice...because I asked what people really wanted, *[and]* they said food...then they divided all the rice and they distribute it. *[She explained when she visited the year before, she left behind her camera.]* I want to really show to my friends here where their money goes. And then so they can see who the people they are helping with. And so I asked my niece to take pictures for those people and then they were super happy, big smile still and thanking people here from Oregon from my friends in multicultural center.



Figure 4.11 Belen's parents' home in the Philippines. Food purchased with the donated money from the women of the Yellow House

Dee Curwen: We were thinking about what...is a place where people can get together really comfortably, that's really natural, that's just a place where you just begin to know each other in some sort of really informal way. It's not a class. It's not a social service agency...while they're really important for so many things, in this particular case, it wasn't appropriate because what happens is that people go, here, let me give you this. Oh, here, let me give you this, and then you become an indebted person. You don't have anything to offer. And so what we wanted to do is to equalize that teaching learning thing, which is part of our philosophy. We're all teachers, we're all learners. So in that case then, whether or not you speak - whatever language and however well or what you know or what you don't know or what your age is or your background, it equalizes because we can all learn something from the other person. And that was sort of set up from the very beginning...and I don't even know where along the way it sort of developed - this concept of a 'living room for learning.'...we had no place... - a kitchen for learning, probably it was more appropriate because...And so it was more like that. So...what would be unique about this?...In so many places, there is some sort of a unifying area of a city, a zócalo, a city park, a central plaza...There's something that brings people together and we are a culture that's very isolated. We are very individualistic, and so people coming into that culture have a really difficult time. And my students often would say to me, Americans are very friendly. I can't make friends with them...It's difficult to make friends and yet they see a smile and the openness...So there's these disconnects in the actual investment of relationship. And so that kind of concept of how can we create a space where that is the whole purpose - to have a relationship.

Territorial Acknowledgement. Oregon State University in Corvallis, OR is located within the traditional homelands of the Mary's River or Ampinefu Band of Kalapuya. Following the Willamette Valley Treaty of 1855 (Kalapuya etc. Treaty), Kalapuya people were forcibly removed to reservations in Western Oregon. Today, living descendants of these people are a part of the Confederated Tribes of Grand Ronde Community of Oregon (<https://www.grandronde.org>) and the Confederated Tribes of the Siletz Indians (<https://ctsi.nsn.us>).

David Lewis: Territorial acknowledgments have now become commonplace at most university functions at OSU. I have heard from many that the practice now is in nearly all universities in the US and Canada. Many municipalities also practice Territorial Acknowledgements. There is something gratifying about the idea of a territorial acknowledgment, that is until one sits through an acknowledgment and it is delivered by someone reading from a slip of paper. There is usually no emotion, no true information passed along when this occurs...I have wondered what they are meant to do? Do people at an event truly get any greater understanding or feeling of honoring native people through an acknowledgment? I have sat through events and the acknowledger has read the statement and mentioned the Kalapuyans and realized I am likely the only Kalapuya person in the room, also perhaps I am the only person who knows what that means (Quartux Journal, Tribal Territorial Acknowledgements, February 14, 2020).

Maria González with Dee Curwen: *[Maria explaining what it sometimes feels like to perform at OSU events in the formal spaces of the Cultural Centers]* I feel when I am in those centers, I feel like when I go to DMV (*laughter*), and I am waiting there, waiting for they call me, and they call me, "It's your turn," and give me the service and I can go home. (*laughter*) Yeah, it's like, organization only, something like this. *DC: An organization, not a family?* Yeah. But it's okay...I think some places like this, maybe they can be available in other place. Or maybe with you they can make the better place here, (*laughter*) they can change their mind *[about demolishing the Yellow House]*.

Mary Anne Nusrala: Well, have you met Bella? *[TS Gann: Not yet.]* Okay. Well Bella *[Ivy Snyder's daughter]* has grown up here, and Bella was my sidekick on Tuesday mornings when her mother would volunteer here because Bella liked to do trash and I would sometimes forget and do the trash before she arrived, not knowing she was coming. Big problem! So, but Bella, we always did trash together and recycling, she knows the difference and as she's gotten older she joins the Conversation Circles and in fact at the last one, because now she's in kindergarten, when we go around and introduce ourselves, I said, well, now, Bella, will you introduce yourself? Yes, I will and she has moved from sitting right on my lap...right next to me glued, wondering what's going on here - to - I can introduce myself. I'm part of this place. Wonderful. Just...fun to watch.

Shelly Murphy (*on working the front desk as a greeter*): Well, the center is open and it has been open from 10 to 5, weekdays and people drop in. And then some of them - the building actually housed an organization that helped Hispanics [*Casa Latinos Unidos*] with problems they might have filling out applications and things like that. That was upstairs. So those people dropped in so we were there to direct them. Others were told about the center when they came to Corvallis, mostly people who come to the university who knew about the center and if a graduate student or a visiting scholar...they often bring their spouses and their families and they would get referred to the center. And so they would come in to get acquainted and so you could sit and chat with them and tell them what was available there or that they were welcome just to come and have a cup of tea and sit in the living room and talk with whoever was staffing the center at that time...especially those spouses of graduate students, a lot of them turn out to be young brides, just married, came to a foreign country and then their husbands, they don't see their husbands. Their husbands are busy working all the time. They have no one to talk to. I remember a Libyan woman who had a baby and she came every day just for the socialization because it was lonely. (*One of the guidelines for front desk volunteers was that there always be someone there to greet every person who walked in the door, invite them to look around, make themselves at home and make some tea. The goal was not to ask what can we do for you or how may I help you but what would you like to do here?*)



Figure 4.12 Front desk to the right not pictured was the front door. If a woman felt comfortable enough, she might volunteer at the front desk not just as a way to further develop her English fluency or gain US work experience if needed but to be there for the women who were walking in the door for the first time just as they had, Yellow House

Hao Hong: I still have the picture in my mind that how we gathering and we chat and we talk. I don't know we have any [*memory*] like stand out or maybe they all stand out in my mind, but yeah, mostly...just the memory of gathering. I can just still picture the kitchen was so bright and warm, and I get to talk to many, many people from different countries, different continents, and I just feel I've learned so much from just talking to them, get to say, oh, they have really something similar to me and then something that totally different culturally..., but it's still eyes opening and also just feel connected. It's all good memories. I remember that we have garage sale in front of the Yellow House and it was a fun day...because I got to like help out...hang out with friends and talk to other people. Well, and then is wonderful, a good cause, but it feel fun and relaxing. At that time, I think everything was fun even if we were working, but we feel relaxed and we feel good inside. And we just talk and smile a lot, so this is good thing.



Figure 4.13 International Bazaar, Yellow House

Madina Abbasi (formerly Jalila FNU): *[TS Gann: Is there a time you felt a part of the community?]*¹² Actually, if here is some party...here is a thing two times a year...it is a bazaar. And Dee told us...if we have bazaar if you want something to sell because...I just came to class and at home with my daughter, I was crochet. And Dee give me some yarn from the art room and she gives me some yarn and I make, baby dress and bag or hat *[also a purse]*. I been here for a sale *[garage sale and holiday bazaar]*. It...was very good. I feel good. I feel I am from U.S. and I can do everything. Like my husband...always told me, don't feel homesick. Everything American people use you can use. And Dee also told me you can do everything you want. Just let me know. I will help you. Yeah, I enjoy that. *[TS Gann: What was your favorite part of that experience?]* For the bazaar? What I can see at the bazaar day. Dee said you can come and see...and when I came here it was lots of people, they're connected together. There can watch

like browsing something and buy something. It was - yeah, lots of people was here and we can talk more with other people. *[TS Gann: Mmm. So the energy and people talking.]* Yeah, uhum. *[That sounds wonderful. I can see why you would feel very connected to that moment.]* Yeah.

Rosie Stahlnecker with Lina Rusli: Some of the things...they had like the craft fair...I thought that was really nice they had something like that there. Yes, I did *[like the bazaar, too]*. I liked it because...some of the things that the women make. I'm enjoying going to places like that, and I bought a few things there. And the money went to Multiculture support. *[Lina Rusli: That also give the opportunity for the people to like if they do craft, they can sell it. And then Multiculture didn't take anything. They can have it for whatever they sell.]*

Amina Rezaee: *[TS Gann: Is there a time you felt a part of the community?]* Yeah...two years ago and to the Christmas party? *[exchange in Dari between Madina and Amina re: Christmas party?]* To the bazaar. I'm working in nine o'clock to three o'clock and I like it. I'm working. And Dee, the art room and give the thread, thread the crochet. I'm making purse. *[Madina Abbasi: And she also works at the sale, at the Bazaar, she was working..., she got like taking them.]* Dee say you're making them nice. They come to the Culture and to the bazaar...Yeah, and talk to and *[take the money]* 'cause I like that *(laughter)*. *[TS Gann: That's the part you like, the people and the interaction and having those*

¹² In both questions regarding community on this page, I believe their answer are referring to the American community outside of the Afghani community and outside of the Yellow House community.

connections?]

Yes. Yeah. In maybe last year, the date I'm forgot, then I'm working to the Culture. Yeah. I'm - the things is broken, the pillowcase, all the stuff in the chair - fixing. Yeah. 10-12 o'clock every Tuesday. Yeah, I'm making and fixing in the label. One day volunteer in the Garfield school. Garfield School, *[and]* the children come to the Culture *[for school field trip. Volunteers like Amina would set up tables with culture kits or craft activities and then share with the students their knowledge of the items displayed and lead them through activities.]*



Figure 4.14 Annual garage sale to raise funds for the center, Yellow House, 2015

Dee Curwen to TS Gann via email: I don't know if you know the story behind Amina *[Rezaee]* working at the center. An anonymous donor gave money so we could pay Amina for work...to build her confidence,...for practice speaking (*and because we just loved having her around!*) We called it a "scholarship". She came once (*or twice?*) a week. One job was to sew on labels for textiles *[for Ivy Snyder's textile project]*. She would do it at the big table in the living room and interact with people. She saved all the money she earned to pay for her citizenship application fee.

Laurie Childers: I'm just so moved by what happens there that people feel loved and feel cared for. It's like your existence matters.

Belen Smith: (*Speaking about the multicultural center donations she received for the people after typhoon Haiyan*) The one that...really touches me when Miss Dee in Multicultural because Dee learn and then she asked me how she can help - can she put something for...donation. She did. She had a box in front of the main door when you open the door and then you have Philippines donation for this. And then I was so thankful that she did that. And then, the most touching, the one that she handed me. They have donation from this women in my class...Then one that really, really kind of feel - when *[Dee]* handed me, "Here's another \$1. This is from a lady *[Amina Rezaee]* from Afghanistan." So I was kind of, I mean, wow. What kind of hardship she has because I know they're struggling back in their country, but *[Amina]* really - *[Dee]* says I will make sure that I hand it to you. So I was kind of no words. It was really, it hit me in the back that wow, how you know in here that they are struggling in *[Afghanistan]*. And I know, I think she's struggling here *[in Corvallis]*, too, but she's still think about the people in *[Philippines]*. But through here in multicultural center, she's still find...share big or small...but it is heartily given...that's why I would say it is more than a gift for me. It's not just for me, but

the people that they gave an impact in *[Philippines]*. People that they are in need also in there specifically at the time food. That something that big. They have something to eat.

Communitas, Latin for “community,” represents the idea that, like an ecosystem, our communities are made up of the interrelationship of people, places and patterns of communication. Each community, whether a school, library, workplace, organization, civic group, business, or recreational team, is in the best position to use that interrelationship to design inclusive environments that value the whole community (*pre-CMLC brochure, Dee Curwen, n.d.*).

Joe Thompson (*of Pacific Habitat Services via phone as he took a break in his truck during a wetland delineation*): I am often curious about the history of many of the places that we work [*delineating wetlands*] because they are nearly always places that are transitioning from a past use such as farming, or an old business to something else, typically a housing development. I guess that since it is right in the heart of the city, the site probably has quite a history. Like you, we were surprised by how much wetland we found on the property.¹³

Kim Thị Vân Anh: [*TS Gann: I feel that idea too, when I would go there, a feeling of home. And what do you think made that for people there?*] I asked Dee [*Curwen*] this question...Does she have any intention to decorate the room? And she say that one of her first ideas that she want everything is very close to the people so people can touch it - feel it. And that's the way she feel how she at home. So she do like what she feel - she can feel comfortable. So other people would have the same feeling. And I remember other the people. Her name is Jeanne [*Lusignan*]. She say that this is an art of arranging things in our house. So when...some people come to a house, they feel like it's very uncomfortable. Everything look luxury, but it's not my things, but when you come to the community center, it means that this is a place for people. It's like a place for me, too. I am included in it. So that why Dee [*Curwen*] try to figure out how to put things all around us.

Ivy “Thui” Snyder: [*On the Yellow House textile collection and exhibits*] And I feel like the most appreciated...[*Yellow House*] is [*a*] learning center and it is a learning museum. So as well as the textile collection, since it's not museum, we have the really amazing collection, so you can touch it. So there's why you can learn. It's not just like you go to the museum. People say, please do not touch but this is the learning center so...it's more like the life museum. For people is more accessible and is more like a bridge to the people. [*TS Gann: And was that important to you in the building of the display?*] I actually learned a lot through the research because I find a lot of collection either donated by the community,

¹³ Part of my conversation with Joe Thompson via phone was lost due to a technical issue. For in person sharings, I have a backup recorder, but on the phone, I have only one. Though we tried to reschedule, we couldn't. He sent me his answer for the conclusion via email and invited me to come delineate a wetland.

or by like some immigrants or some scholars when they come to visit in this community, they just brought something, they want to represent their culture and then they don't want to bring back. And then they will just want to donate to a place that they will appreciate their culture, so they donate to the multicultural center...So I really learned a lot by those discussion with the community. And I learned a lot, like you really don't know, even just like a simple top, they have so many different way they wear clothes in different country. So I learned a lot, like there's just like a lot of learning processes just by learning different cultures and also build up relationship with a lot of volunteers.¹⁴

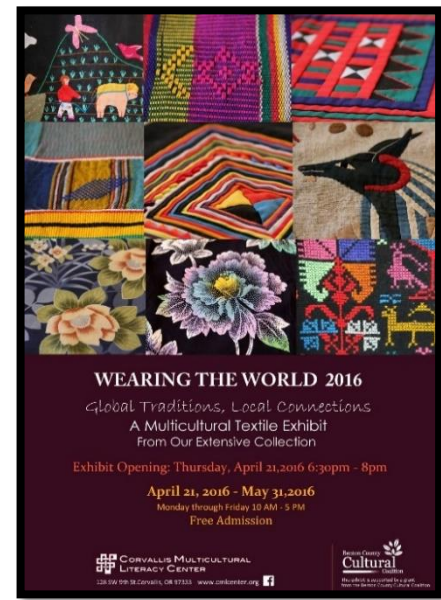


Figure 4.15 *Wearing the World 2016*, textile exhibit, Yellow House

Dee Curwen: ...how spaces promote communication and how that's really not paid attention to by a lot of places. And...maybe I'm particularly sensitive to that, but I've been in rooms where I thought I just got to get out of here. And...how much are you going to invest in being there to do this? Or where...you have meetings where the person is here and the other person at the table. *[The table]* is either big enough or it's one of these... *(spreads hands to indicate a large conference table)* and so you change the register. So you and I are having a conversation, but that's a presentation, so you change the whole distance. And the fact that we had a space that was a home, and we had a living room and we had a kitchen...it confirmed all of those things that I sort of believed about how you do space and the fact...that I feel like if you create a beautiful space, the people who come in believe that they're worthy of a beautiful space. And I've seen so many...a friend that works as a lawyer in legal aid in a city we won't mention...I went to visit him and the office...the waiting room told everything about it, told me that I was poor and didn't deserve anything lovely and they do great work. It's really important. It's critical...so people are paying attention to that part of course, but...they're forgetting this whole part about visually and what is that sort of sense...We have had people come in, have never been here before, who walk in the door and they'll just say, oh, I feel so comfortable here! Oh, what a nice space! Oh, ...I feel at home! ...They're getting no further than the door. So there is something about how a space is constructed. I think it has a lot to do with that this is an old building and that it has all these stories saturated in the walls anyway already...It's a home. There's a kitchen. They...can make tea. So I feel that that is a critical thing...how to create a space

¹⁴ In the fall of 2019, I borrowed Ivy's textile database from CMLC Einerson. At that time, in conversation with leadership at CMLC Einerson, I learned that the actual textiles would be sold on eBay. The proceeds would be used to raise money for the center, and this style of fundraising would, going forward, replace the annual garage sale and holiday bazaar. In the fall of 2020, I facilitated the transfer of Ivy's textile museum database to OMA.

in which interactions...can happen and can be comfortable. And again, we lucked out because here we've got several conversations going on at one time. You just hear the ambient noise, but...we can be doing something that doesn't interfere with each other and that's why I was telling people if I were going to design a place for what we did, I could not have designed a better place. *[The Yellow House's exterior and interior structure accommodated the spatial movement these women wanted and needed for relational interaction. The house and the women complemented each other.]*

Bruce Osen: If you look at that INTO building *[and]* Tableau dorm *[large OSU buildings in the modern architecture style]*...they did take what was a gravel parking lot and they did build a building in it, but it kind of sits out there isolated. It doesn't really have an edge that's any more than relating to a grassy strip and a parking lot. It's not a living edge - the building and people are not there. It's not penetrable in any way...it doesn't have a residential or a domestic kind of feel to it...It seemed to me there's an opportunity with a CMLC. It's a piece of fabric that's leftover...it's really reaching out to people who are coming to this place...looking for connection. So, it's an excellent way to try to make connections and it's in a building that is residential, domestic. It is welcoming. There are kind of layers of moving from the public space into the private space in the building that you're not going to see on these new things...there are no porches...There's no kind of transition that tells you, well, you're almost in the building, but you're also part of the street and gives you that feeling that there's a gradient between public and private. It's either this kind of field of public or it's absolutely private. You can't go in there. So, it seemed that...the Sunflower House was a model...that the university could build a living environment around that that would take information from that historic fabric...*[These older residential homes]*...relate to each other in a heterogeneous way, but there's certain characteristics they have. They usually face - their social spaces - are generally next to the street. There's usually some kind of a transitional space with porches...They're usually raised up a little bit that even though they're close to the street, they have a little bit of distance. Just the kind of superior view from the inside to the street. I think we need to look at what's come before not be so ego driven that we want to build a monument to ourselves that we're not necessarily focused on quantification of, okay, we can get so many widgets to be housed in this building for so many years and we can make - they'll be paying this amount of money. All those things are the practicalities of the modern age, but...that kind of ecological view of the world that life is actually an interwoven system - it also suggests that the planet it is a finite resource, and that no one part - because it's also kind of a sphere...no one part...can be thrown away - the world in some way is actually sacred, and so you have to look at making that as beautiful and... respecting it as much as possible, to leave it better than when you came, assuming that what you're coming to is, in fact, what you consider a throw away building or something. So, there is all that kind of web of how do you look at what has come before us? How do you respect that? And how do we build towards a future that will use less energy that will make human life worth living?

Confederated Tribes of Grand Ronde: The Grand Ronde Reservation was established by Executive Order on June 30, 1857. Originally 61,000 acres, it was located on the headwaters of the South Yamhill River in the Oregon Coast Range. Federal actions in the late 1800s quickly decreased the Grand Ronde Reservation land-base. The General Allotment Act of 1887 was designed to transition tribal members into farmers. Under this act, the government divided the Grand Ronde Reservation into 270 allotments for individual tribal members, totaling slightly more than 33,000 acres. This act also allowed tribal allotment lands to go from federal trust status to private ownership after 25 years. This resulted in major portions of the Reservation being lost to non-Native ownership. Then, in 1901, U.S. Inspector James McLaughlin declared a 25,791-acre tract of the Grand Ronde Reservation “surplus” and the U.S. sold those “surplus” lands for \$1.16 per acre (Confederated Tribes of Grand Ronde, n.d.).

Mary Mayfield: Yeah...I can't remember too much more about the beginnings. I remember seeing the house and it was in pretty bad disarray and I've seen the pictures since and it was definitely in...disarray. But, I must've been otherwise occupied because I was not in the heavy labor cleaning out all the crud in the basement...I was not much help for that piece at all. But, I got to see the progress periodically and when it was done, when it was clean and set up a little bit and Dee had moved in some of her stuff, ...it was an interesting place, but it was like impossible to see where it was going to go. Dee had quite a lot of stuff, but it's a big house and so she had stuff here and stuff there and probably hadn't moved everything in and things weren't decided yet. And so it was still pretty open and relatively bare...And then...maybe two or three years later I would walk in and...wow, you know, now I walk in and...I'm just amazed...At first there was hardly anybody came through. Nobody knew about it and things weren't established. So you go in and you might be the only person there besides Dee and now I go in and there's a class back in this room and there's somebody cooking in this room and there's conversation partners here and here and oh, could I have this room or somebody using it, you know?

Laurie Childers: How I came to know the multicultural literacy center is I've been involved in a Spanish literature group where we would read books that were written in Spanish, either from Latin America or Spain usually and you know, wide variety of books. And we had started out at a coffee shop, but you know, it was really noisy in the background and kind of awkward to be there. And so when the CMLC was started, somebody suggested that we move there and we've always been able to find, you know, a room with a table that we could sit around and read for an hour, read out loud to each other and discuss what it meant and the nuances of phrases and if anybody knew what that particular idiom was. And anyway, it really lovely place to meet. And so we'd be there every Friday from one to two.

Valori George: *[TS Gann: I see a lot of the daytime part of the CMLC, but you're a part of the nighttime. Yeah?]* Yes. *[TS Gann: And I haven't really seen a lot of that yet because I do most of my volunteering during the day.]* Yeah which is like what you were just reminding me about before about the five groups using the center because you wouldn't know that when you come in there the next morning. *[TS Gann: Or if you look at the [scheduling] calendar, too, you don't see evening stuff really listed unless it's directly involved with the CMLC.]* Yeah. It's like a separate calendar because they would always

when I'd call and say they checked the regular calendar, but then hold on, I've got to go and check downstairs with the other calendar, which is just for community groups basically who use the place. But the only reason that I knew that a lot of these groups use it is like when I started spending so much time at the center when we were trying to save it *[Save the CMLC and Save the Sunflower House]*. And that's when I came in that Friday morning and saw the sign that said Gondar Sister Cities upstairs, La Leche League in the library, Padres en Acción was in the back classroom. Spring Creek reading group was in the living room and then I think that Casa Unidos was doing something in the back, in the kitchen and the crafts room. Five different things happening all at the same time, totally after hours. So I think totally off the radar of like the people who are there during the daytime.



Figure 4.16 Yellow House in the evening, photo by Andy Cripe, Corvallis Gazette Times, 2018

Dee Curwen: One of the things that's been really nice is we've been able to offer the space to community groups, so people literally check out a key and they can come here after hours and we just make sure we try not to double up too many.

Ellen Meloy: **Wetland** covers a constellation of names and traits, but all generally refer to an ecosystem, land covered by shallow water and dependent on constant or recurrent inundation. A short string of wetland forms: swamp, ciénega, marsh, fen, tulare, pocosin, vernal pool, sponge bog, quaking bog. A wetland may be freshwater, saltwater, or brackish. Found over the full swath of the continent, from Alaska's muskegs to the South's cypress swamps, with the inland marshes of the Great Basin in between. Found along lakes and rivers, or in isolation, a pothole on a prairie, restless with skeins of birds. In *A Sand County Almanac*, Aldo Leopold frames an image of wetland diversity: "Out on the bog a crane, gulping some luckless frog, springs his ungainly bulk into the air and flails the morning sun with mighty wings (Lopez, 2008, p. 486).

Joanna: I think my first day when I went there, it was day when they had one of the conversation circles, and I wanted to improve my English skills, my oral English skills. I didn't really feel comfortable or confident speaking with language. So, I just went there like to find this place and to see if I liked it. And I was really impressed by the Conversations Circle. I met a lot of people there and the teacher was really nice - it was Shelly [Murphy], and I just kept coming every week. Then I just started to volunteer.

TS Gann to Kim Thị Vân Anh : So I first met you on the porch [Fall, 2017]. Do you remember? [Kim Thị Vân Anh: (laughter) Yeah.] I would be playing on my phone at the table there, and you would always be sitting on the porch rail your back up against the pillar and you'd have your laptop on your knees and you were studying for the TOEFL, I think? Yes. At that time. And I'd meet with Qing [Huiqing Zheng and her three-year-old daughter, Orenda] at like 10 and you would be waiting to volunteer at the front desk, right? Yeah. At 10:00 AM. So we'd always be out front there together and that was really enjoyable. Yeah. (laughter) I liked that. So you volunteered at the front desk and then you also assisted in Conversation Circles, right? Yeah. So what was that like? Did you enjoy it?

Kim Thị Vân Anh: Yes. I really enjoy that activity because for myself being participated in the conversation group, it means that I have a chance to meet other people from all over the world that when they come here. I like. In Vietnam, I didn't have that opportunity, but in here - English is funny. Like I speak English as in British English and when people from India, they speak English, they have a different accents and people from Saudi Arabia, from French, they speak different, too. So, when we all gather together and listen and talk to them for the first time, it kind of hard to understand, but we have chance to interact more so we understand their cultures - understand them better and from the Conversation Circle, I have many friends now. Yeah. And listen to other people's story really helped me to strengthen my idea of going to college - to go back to school. And I listened to other people's stories. Some people how they stop their dream, lose the hope. But beside that, I hear many, many, many stories about how people keep going to make The Yellow House - after many struggles, many difficulties, but finally they still like be able to run the CMLC very well. That is one example that make me keep staying with my dream. I feel like I get empowered by many people who come to the CMLC as well as the reason of the creation of the CMLC. Yeah.

William Moseley: Biodiversity and complex ecosystems produce what have been termed ecosystem benefits (or ecosystem value). In contrast to the human-centered notions of benefit, ecosystem benefits are the collective ecological values we derive from clean water, clean air, and complex and intact ecologies. Wetlands, for example, filter toxins carried in by flooding rivers. Good stream quality supports healthy fish populations and the wildlife that depends on surface water. Trees take in atmospheric carbon dioxide and produce oxygen, a benefit for the entire biosphere (2014, p. 290).

Knitting Group: ...every day is a little different [*at the Yellow House*] because you don't know who will walk by. And I guess I liked the kitchen because people do come and go and being stuck in the classroom [*LBCC where they used to meet*], we didn't know what was going on in the world. (*another knitter picks up the thread*) We like the kitchen. We also in the summer sit on the front porch and we've had a lot of people just coming and going and stop and ask. (*another knitter adds*) That's where I saw you guys. (*previous woman continues*) You know, ask who we are. And then we always advertise ourselves and say, you can just come and sit and be with us. So that's fun too. (*another addition*) I think I saw you guys, I don't know like, last summer or something and then it just took this long to be able to have a work schedule that had Thursdays. [*TS Gann: Were you familiar with the house prior?*] Yeah, I knew of it when it was Sunflower House and then when it was the multicultural center, I know I was kind of wanting to get involved, but this has seemed like a way that I actually can get involved because I am more interested in learning something. So, I didn't want to be an English tutor...For a while, they were doing Spanish - I came here a little bit for Spanish learning...from someone...but I think it is a really cool place. I want to support it and everything. It's great. [*TS Gann: How long have you been coming?*] ...This is probably my third or fourth time coming to the knitting group. (*another knitter laughing says*) She's a newbie. (*laughing, another adds*) and a crocheter, yeah, it's different. [*TS Gann: Aaaah, so you allow crocheters in here?*] (*laughter*) We do. (*laughter*) [*TS Gann: As long as they are willing to learn to knit?*] No, (*laughter*) if they are willing to talk. (*more laughter from all*).



Figure 4.17 Some members of the weekly knitting group, Yellow House

David Lewis: The process of naming or renaming is a colonial process that seeks to eliminate the previous indigenous structure of the land, to take ownership from Indigenous peoples, and to rewrite history and the landscape. While renaming is happening, indigenous peoples are being removed from their lands in wholly discriminatory manners. Wars are made on them, diseases eliminate them, and numerous acts of aggression, murder and genocide is imposed upon them. removal of all indigenous peoples from the land is the goal. Sometimes it takes a few decades but that is the ultimate goal. Through assimilation, re-education, refusal to allow them to keep and get land, or through creating pseudo-scientific rationals like “blood quantum” to measure their degree of Indian-ness. Regardless of the technique, the goal is to eliminate indigenous peoples and to re-inscribe the land with a colonial and “white” structures and philosophies. Re-naming is part of this colonizing process (Quartux Journal, Native Place Names, 2018).

2018, August 3. Literacy center names new house after former owners, Corvallis Gazette Times, Lillian Schrock. The house on Northwest Jackson Avenue is the new location for the Corvallis Multicultural Literacy Center and will be called the Einerson House (pronounced Eee-nereson)...Sandy Riverman, a member of the literacy center's board, submitted the Einerson House name to the university's Architectural Naming Committee. Riverman knew Jody Einerson from other community activities and offered to tour her around the house before OSU started renovations. "When I learned that her parents were of Norwegian and Swedish descent, my wheels started turning and it all clicked into place," Riverman said. "Here was a well-respected family who lived for decades in the College Hill neighborhood, who were solid citizens of the town and owned a downtown family business, who had multicultural backgrounds, and who are now buried in the local pioneer cemetery." Steve Clark, a spokesman for the university who also chairs the naming committee, said the name provides a relevant connection to the history of the building and its location in the neighborhood...

Patrick Wolfe: *[Colonization]* is a structure. It's an on-going process, not a one-off event (Kauanui, 2018, p. 349).

Maria González and Dee Curwen: Well, I was thinking before, when I saw the people, they're living in the streets and they come sometimes -- because I remember one student - I was cooking...and he saw the door open, and I remember him saying, "What are you cooking?" I said, "Oh, I am cooking rice, tamales, beans." He said, "Oh my goodness, I don't have money, but..." He said, "You know, sometimes I can eat only once a day." And he was a student in OSU, come from Colombia. And I told, "You know, they have some activities here for people. It's free, and maybe they have some foods all the times, sit on the tables, fruit, cookies or something." *(laughter)* "Really?" *[he asked]*. "And she share with everybody?" I said, "Everybody." *DC: Yeah, that was a rule: ...if it was on the table, anybody could eat it. (laughter) That was it. And I brought Mexican bread in sometimes - [Maria also cooked once a month for students. Center users could check out a key to hold family celebrations and use the kitchen in the evenings or on weekends with friends and family.]*

Lina Rusli with Rosie Stahlnecker: You can borrow anything in Multiculture like the table, the folding table. You have event, you can borrow from Multiculture. The pot or something, you know. Because we donate something like the hotpot for the whole *[house]*, you can borrow from Multiculture, free. *[TS Gann: So, if you had a family event at home you could go and borrow the pot and then bring it back?]* *RS: Yes.*



Figure 4.18 "Thank you for having us. It was fun!" From Chana

crafting, [the] wonderful crafting center that you just can go and just explore and enjoy all the colors and everything that we can do. And of course, the outside, we love the outside meadow, we call it the meadow, because that was where we had our potlucks. And had little a snack times and where children played all the games and I'm sure that they will now when there will be no Yellow House and no meadows, they will be walking by and say (*speaking in the disappointed voice of a child*), "Oooh, where is our plaaaytime plaaace?" [Dee Curwen: *Because people owned it. We were just talking about how people take this as their own space.*] Yes. And I think everyone who was here, they kind of put their heart into it as well. So a little piece of the heart is here for everyone who used it. I think that's very important and it's very rare. You don't find it in every house or every nonprofit organization. [Deutsche Schule, in its early beginnings, shared space in the Yellow House and continued to come to the house for school field trips as did many other area schools.]



Figure 4.19 The "meadow," Salsa Garden, tie die workshop, Deutsche Schule, field trips, garage fundraisers

Leilani Sabzalian: *[Writing on the ways a community of Native youth, families, and educators in an urban Indigenous education program collectively envisioned and designed a Native Youth Center]* As many of us are Indigenous, but not indigenous to this area, recognizing the Indigenous peoples of this region is a means of enacting "solidarity in a decolonial future" by being "responsible inhabitants of our new homelands"...The act of reaching out to a local tribal member...making our relationships and responsibilities to the Indigenous people of this area explicit, we refused to let settler colonialism engage in its malignant tendency to erase Indigenous peoples and itself from view (2016, p. 28).

Gayle Brody: *[TS Gann: I think you said there were a lot of important things about the center. Do you want to touch on some more of those things?]* Oh, having the citizenship [there]? Basically...it's just the idea that it's comfortable. It's a home. It's free and a lot of these people didn't need it to be free and I wondered like, Oh, what? And...Dee would pass out a paper that said...if you want to donate you can, but nobody ever understood what that meant. In that, we didn't get donations, but Dee wasn't counting on them because she likes to do it for free...I think that if we had made it easier for people to donate that people who could, would, and there were people from countries where they were comfortable. They could have donated and it probably would have made them feel good to donate and then it would have helped us with buying materials. But...basically it was just that it was a warm, welcoming place to come. I don't know how they found out about it. Word of mouth, maybe. There's no advertising or anything. ...Or they knew the center. I don't know how they find out about it, but yeah, I just think because people want to be there. You know, sometimes there's good smells coming from the kitchen and there's always tea to drink. *[TS Gann: Always. Teapot is always on.]* That's right.

Sharon Rodecap: *[TS Gann: It sounds like it happened very organically.]* It did. I mean, never had it been planned...If you'd have told me I was going to be teaching driving, *[I'd have]* thought you were crazy. ...my very first conversant...was married...and they had four children and he wanted her to learn to drive. And I said, well, I'll help you practice driving. Well, it turned out I taught her how to drive...she was the first person I taught to drive...So I've taught from the beginning and I'm on my last two. *[I've taught]* four people how to drive and three people...just...needed some practice. What I discovered in conversation actually today...I mentioned to *[the woman she was teaching to drive that day]* that LBCC has Driver's Ed. And she said, yeah, but she says it was \$400 and some dollars... *[She teaches people to drive for free, and seven out of the five women she's taught)* are Muslim women and so they're not going to drive with a male teacher. *[Her driving lessons spread by word of mouth, so not all the women she taught were a part of the Yellow House, but she introduced them to the Yellow House.]* One of the women that I'm driving with right now...is a Muslim woman and she has just moved to town...She'd never seen the CMLC. So I told her about it. She said, well, can we stop there? So one day while we were driving, we stopped here. I brought her in and she ended up *[taking]*...classes and she's actually doing at least one conversation group and taking a class here. So she was thrilled because she could see it was a family kind of environment

and...she actually saw someone she knew, which was really nice...It made her very comfortable, and I think for me and for the people that I've spent time with, that's a really important thing because...it's a strange country they don't really know what everything is and then to be in a place where there are other people experiencing or who have experienced some of the same things, it's...very comforting. It's a nice atmosphere to learn.

Rosie Stahlnecker: It was very comfortable, too. When I'd be in town and I felt alone and I thought well, I'll just go to Multiculture and just be there with the women, just feel comfortable sitting there even if nobody was there, around. Just to go in and be somewhere, yes. It's not like going to coffee shop and sitting there. It's totally different. *[TS Gann: How so?]* How it's different is that it just feels more like a home and you can sit there and relax, get up and fix your cup of coffee, cup of tea -- You just go there. You can go there and sit down and read a book. But you're not really alone. There's people there. There's women there. You just felt comfortable, relaxed and could stay there as long as you wanted to. It was very welcoming.

TS Gann: *[while working in Salem, Oregon]* I was a conversation partner in a Willamette University program, and in 2016, when I returned to OSU to finish my degree, I heard there was a place that had a conversation partner program. No one knew the name. They described it as a place that worked with international students, and it was in an old house on the other side of the railroad tracks. Some were more specific, oh, it's behind the baseball field behind Waldo Hall and they would wave their arm vaguely in the direction of Western Blvd. I remember walking around Western and looking for it a couple times. I never found it, and it was much later I realized people were confusing the CMLC with INTO.¹⁵ If any of them had said they are in the old Sunflower House, I would have known exactly where they were.

Valori George: I would say *[the response of the city]* was extremely disappointing. *(sighs)*. I would say that everyone involved in the efforts to save the center *[Save the CMLC]* and then later to save the house *[Save the Sunflower House]* have had the feeling like, wow, it'd be great if the city didn't just roll over. It'd be great. And even in a couple of articles, which we did print out from this last time we went to the *[OSU]* Board of Directors, we did a whole packet, which I can give you a copy of and it had excerpts from all the different articles that have been in the paper about this. And one was about a neighborhood meeting about housing that happened in March. In March, we did a

¹⁵ **Bruce Osen:** Now there is another whole story...the university took what was a...nationally prominent language center *[The English Language Institute (ELI)]* that was staffed by local people...and *[OSU]* said, oh, there's this company *[INTO]* that says they're going to do marvelous things for us, and...they have a track record of two years and we'll just take all these things that you've developed over 30 years, and we'll let this private company...But anyway. I'm digressing.

community forum at the CMLC about not just the center and the house, but about the effects of the university's decisions on the whole community. And how could we re-envision that the community has a say in those decisions. Because right now it doesn't, and it doesn't even though its elected officials because, fear, the feeling is, I mean maybe they're doing more behind the scenes than we see, but the feeling of all of us who have been involved, and this was even what a city employee, city spokesman said in one of these articles that a neighborhood meeting about housing - we haven't exercised our voice. We've just said, yes, we've rolled over.¹⁶ And really we need to stop that because it's so negatively impacting the town. And, it's building a lot of bitterness towards the university when really what one of the things that's made this town so rich is the university. I mean rich, culturally rich, intellectually rich in so many ways, is because we've got this amazing university here. But the decisions that are made, are made without input from the community.



Figure 4.20 Save the CMLC - Save the Sunflower House buttons

Mary Mayfield: Yeah...I would be there sometimes...I would just stop in to see what was going on...Or maybe, I don't know that they ever really covered the desk, but maybe people would be busy and I'd be hanging out around the desk there and people would come in and...it just seemed like people felt welcome. And, that it did open up things for them because they could see that no matter where they came from or why they walked in the door, that there could be a place for them. That's what it feels like. What do I know?

Sharon Rodecap: I think, for example, you walk in and it's a house and it's got couches and pictures on the wall and there are toys in the room with... - part of my conversing...has happened in the toy room because they brought small children with them. So it's just, it feels like a place that you can walk in and you can sit down and just relax. If you come to any of the lunches, people share, it's a potluck lunch once a month and they share and talk and it gets a feeling that I don't think you can do in a more academic setting.

¹⁶ 2018, March 14 *Corvallis Gazette Times*, James Day. "Development has happened to us," added City Manager Mark Shepard, one of the four city officials on hand for the meeting [of city wards 4 and 5], "We want to flip that. We've been rolled over, and we want to shape things more."

Donna Seaman: A common, or commons, is land that belongs to an entire community. More specifically, it is open land held in common by the people of a town for shared pasturage or gathering of firewood. As noted in *A Gazetteer of Illinois in 1834* by J.M. Peck, “A common is a tract of land...in which each owner of a village lot has a common but not an individual right. In some cases this tract embraces several thousands acres...In her book, *Red: Passion and Patience in the Desert*, Terry Tempest Williams notes that “most lands in the American West are public lands, a commons if you will, held inside a national trust: national forests, Bureau of Land Management lands, national parks, monuments, and refuges.” These are the commons of a global village, preserved with common sense and commitment to the common good (Lopez, 2008, p.106).

Amina Rezaee: Hi, my name is Amina. I am from Afghanistan. I have three kids. My husband working in Afghanistan translator. *[TS Gann: How old are your children?]* My older son is 17. My younger son is fourteen. My daughter, she's eleven. The first time in 2009, I'm Afghanistan moved to Georgia. In 2010, I moved to Corvallis, Oregon. Yeah, Arif is my husband, and when we come this the first time to the Corvallis, my friend's house maybe one, two weeks. Yeah. My husband is gone *[returned to his work in Afghanistan]* - is very hard for me and the kids is little, um, no English. Yeah, is very hard for me. The children in grew up and little bit English.

Melinda Sayavedra and Annie Recker: Well, Amina *[Rezaee]* walked into my classroom at LBCC. *AR: Aaaaawwww.* She's a woman from Afghanistan. She never went to school. She had been brought to Corvallis through WITO, Welcoming Immigrants to Oregon. Another Afghani family had been brought and then her family came as well. WITO was tremendous in helping her, but she had lived in Georgia for a short time and had some bad experiences there. So, she was a little shell shocked and she was afraid to come out of her apartment. She had two young children at the time and one ready for school and the people at WITO were helping her learn the bus and blah, blah, blah. And one of the WITO people came to me as I was the level A, the lowest level, teacher at LBCC at the time. They said, can somebody who doesn't know any English at all and has never been to school and can't read or write their own language – *AR: Yes! Yes! Yes! - come to this class?* I said, of course. And then, Amina came and she's now a citizen. And that was 2000 - yeah, that was 2010 she walked into my classroom.

Amina Rezaee: *[Madina Abbasi: It was very hard. She learn. She can speak now. Because she was not educated, she didn't go to school at that time and to read and write in Farsi. But now, she says, I am happy when I am writing because she didn't go to school. Now she's happy.]* The kids in the home, ask them. Do you do the homework? No, mama. I'm checking in the book and I'm checking in the backpack. I am reading. And *[to]* my son, no, do homework? *(laughter)* Before that I'm go to school and my son's teacher, “He's no finished his homework.” Yeah. I'm no understand, I'm no checking the backpack and no understand. Now I'm checking. *[TS Gann: Do you volunteer in their classes or no?]* I'm

a volunteer for the Garfield School. The high school and the middle school, no. And two time my son says my mom is no coming. *(laughter)* The high school is difficult *[he says]* please no come. *(laughter)*

Ellen Morris Bishop: We know from discoveries on campus and near campus in Corvallis that there were mammoths wandering around there. So, part of what I would be thinking about is this whole geologic tableau of what would be here. I am sitting here in this sort of marshy meadow and there's a herd of Columbian mammoths over there. So, to me the landscapes really are full of ghosts and full of not so much ghosts as the memories of past life, I guess. The vegetation would have been different in the Pleistocene. There would have been some giant sloths. There would have been other animals that might've included the giant Bison of the Pleistocene because it probably was an open, very, very wet and lush environment. So I can imagine Columbian mammoths would have thought it was a great spot. So, yeah, I - that's kind of my experience in that area. My experience with trying to sort of remember or re-imagine landscapes goes back farther than I think most people do because I tend to try to avoid people and my imagination takes me back into times before there were people here. So I think that that's an important thing to keep in mind when you're, when you're looking at these spaces is thinking about them in a much more expansive concept when it comes to time.

Maria González and Dee Curwen: ...when we started bringing all the costumes to this room, so we start buying more things we need for dances, masks, accessories for my group, and the people, they start coming, they start wearing costumes. They always dress students who are my... *[brief exchange in Spanish between Dee and Maria to clarify]* We borrowed the costumes for the kids. They can have a fashion show. We teach dances. We were the center for all the international students. And they practice here, in this area *[the living room dining area great room]*. They play instruments, and they start singing, and was fun with me because I meet with the international students from different Latino countries. And when the other people, they start teaching something for traditional, for their country, I try and meet with them here. So I learn the way that they do the sari from India, why it's very important. And Josie Heathman, she made nice stars with paper, I remember. DC: *Oh, that was a group from the Filipino Association, and you discovered that you had some connections between the two cultures, too...because both of you had been colonies of Spain...and so there were last names that were similar, and there were some words that you all exchanged, and then there was this tradition of making these paper stars.* Yeah. I made with Josie *[Heathman]*, and still we are connected. DC: *And that was a whole group of the Filipino women and the Mexican women?* Yeah, and...Caroline *[Vogt]* from Switzerland. Yeah, still I connect with her sometimes. And I remember she invited me to potluck, International *[Ladies]* Potluck, so I meet even more people from different countries. Yeah. And when I was practicing dances, I remember you invited me to one program and I can compete. So was something, like -- I don't remember it? DC: *It was this the one that was with the Oregon Folk Life Network? And it was the first year, I think, they had an apprentice mentor program for traditional arts. And we said, "Ah, Maria, you*

need to apply for this. (laughter) You have this wonderful art form.” Because you not only knew all of the dances but you knew the history and the background from your study in Mexico. There were several artisans from throughout Oregon, and you were one of them to – [overlapping dialogue; inaudible]. Yeah, it was nice for me because the first I’ve seen, I compete, but I don’t know a way for [making] money because I was a volunteer in this center, and when I started to meet with different people they started helping me, and helped to the others, and they helped me, too...I can have some extra money for support my kids in college. So it was nice...yeah. DC:...and you ended up being on the cover of their book... -- Yes, I’m on that book. (laughter) DC: Yeah...they...talked about the stories of it. And I think... didn’t you get a certificate from the Governor or something? Yes.

Maria de Jesús González Laguna

2012-2013 TAAP AWARDEE

Traditional skill/art/craft: Folklórico Mexican Dance

Apprentice: Blanca R. León

Traditional Arts Apprenticeship Program, Oregon Folklife Network

Traditional arts express a community's heritage and living cultural practices. The Traditional Arts Apprenticeship Program (TAAP) recognizes the knowledge and skills of excellent folk and traditional artists. TAAP assists accomplished mentors to pass on their living traditions to promising apprentices of the same cultural heritage and community. A state-level honor of great prestige, TAAP awards are often a precursor for the most excellent traditional artists to become nominated for the National Endowment for the Arts National Heritage Fellowship award (Oregon Folklife Network, 2012).



Figure 4.21 Maria González, Oregon Folklife Network, 2012

David Lewis: Kalapuyans living in the valley would have seen and experienced *[the Missoula]* flood and reacted to it to save themselves. This statement may seem odd because archaeologists have yet to find 15,000-year dates for the Kalapuyan sites in the valley. A friend of mine, an elder in the Grand Ronde tribe who has a Masters degree in archaeology, Don Day, has said to me on many occasions, “we have not gone deep enough!” He means that archaeology in the Willamette Valley has yet to really explore deep enough to get below the Missoula flood soils to find Native cultural sites. The reasons for this are twofold, first there is a long standing assumption that Kalapuyans were not around that long, and for generations of archaeologist there were assumptions that 8,000 (or so) were going to be the oldest dates for the Willamette Valley. Indeed, Luther Cressman in his Sandal in the Cave in 1960 stated a maximum 5,000 years for the Willamette Valley indigenous

settlement. The other reason is that there has been no reason or requirement to explore below the “known” cultural zone in the archaeological record of the Willamette Valley. Today the oldest known sites are 11,000 years in the Long Tom Basin, (O’Neill et al 2004). and the oldest maxim assumed to be 11,500 years. The non-scientific assumptions, previous to when an archaeological record was built up (1970-present), are built upon a long tradition of archaeologists assuming for generations that Native peoples could not have been on the continent before 14,000 years because they were limited to that time period for travel over the “Bering Strait land bridge.” Native people knew, have always known, that these theories have little to no validity because they were made without the benefit of a discussion with Native people, without reference to living Native culture and technology, without an acceptance that Native people had boats for travel over the ocean as early as 40,000 years ago. Finally until some 20 years ago, Native oral histories were considered more mythology and folklore, and not accurate accounts of history, and therefore not used by archaeologists at all (Quartux Journal, Kalapuyan Eyewitnesses to the Megaflood in the Willamette Valley, April 8, 2017).



Figure 4.22 Tamara Musafija making Bosnian dishes, Yellow House

Tamara Musafija: And I remember when there was a horrible snow. Dee was having a bazaar to make money for the center and I cooked baklava, prebranacs, polenta, burek. These are all Bosnian dishes and I was serving them as a fundraiser. I did it for two years. I remember that. And then there was a lady from Libya that did many sweets, not just baklava. Wow. That was good. And I really wanted -and we never did that - but wanted us to make this baklava from around the world tasting because Arab countries make different baklava than

Bosnia. They put pistachios, so it is different. Yeah, I wish we had done it, but we didn't. Ideas. I really love how much effort Dee put into this.

Mary Anne Nusrala: ...that's another amazing talent that people share. And not everyone wants to do it, but some of them are just phenomenal cooks. And everyone likes to take those classes. And...Dee does that Christmas cookie class. Have I told you about that? Oh my, Lord! She does it in December because Christmas cookies are kind of an American tradition...I realize other countries have them, but they may not have all the same types we do. And the first time I walked in there was dough - not on the tables and the counters, they were on the chairs rolling out dough. I thought, what the heck is this? The class was too big, but Dee didn't want to turn any of them away. And they were doing cutout Christmas cookies. I thought I hope you're not eating them. Nope, this is just a practice class, but such fun. So she's done that for years, that class, but anyway, it leads to other people saying, um,

well, gee, I make samosas or I make this and that. I would be happy to give a class in it. And we say, oh yes, there, thank you. That's exactly - that would be wonderful because we all want to learn and...as soon as the word goes out, everyone wants to come. So, but that's the advantage of having a great room, that kitchen, we didn't ask for a kitchen, we got a kitchen, but it certainly helped and it certainly helps for the people who use it after hours. Like tonight we will have finger food, but we try not to use paper plates and cups. So, we'll have little desserts, you know, in our little small luncheon or dessert type places. And then keep it simple so that the cleanup after isn't too much. Yeah, yeah.



Figure 4.23 Melinda Sayavedra (left) and Maria Luque (right)

Maria Luque: [I am] Maria Luque. [Melinda Sayavedra: And this is Melinda. We will be answering our questions in a mix of English and Spanish as we negotiate, meaning. My Spanish isn't fluent. Maria's English isn't fluent, so this is how we communicate.] Soy madre de familia, voluntaria y vengo a clases de inglés, tenemos un grupo de mujeres latinas aqui en el Centro Multicultural y vengo a diferentes eventos que hay aqui.¹⁷ Yeah, and we met because she was a student in my class.



Figure 4.24 Salsa cooking class with teacher Maria Luque

¹⁷ I am a mother, volunteer and I come to English classes. We have a group of Latina women here at el Centro Multicultural and I come to different events here.

Rosie Stahlnecker: I felt like as if for the moment I was there I feel comfortable. For the moment you want to go somewhere and this is the place to go. But now *[that it is demolished]* we don't have anything like that. When you go downtown, you just go home.

Joe Thompson: All of us I think have a concept of what a wetland is. I would imagine that most people if they closed their eyes and think of a wetland see something that's very wet with cattails. Yeah and maybe some animals that belong there like alligators or you know next to a lake or next to the ocean or something like that something that is truly wet and obvious. But, there's a whole lot in between that and upland, very transitional areas that are classified as wetlands, but they are not obvious at all like the *[open space OSU is developing]* that I delineated that is the subject of your research. That is something that in the summertime the average person would have no idea was a wetland. And obviously some people did otherwise they *[OSU]* wouldn't have had us delineate it. And one of the things that trigger a wetland delineation is say an entity, an university, city or a developer or whoever wants to build something, they have to get various permits from whatever governing entity has jurisdiction in this case would have been the City of Corvallis.

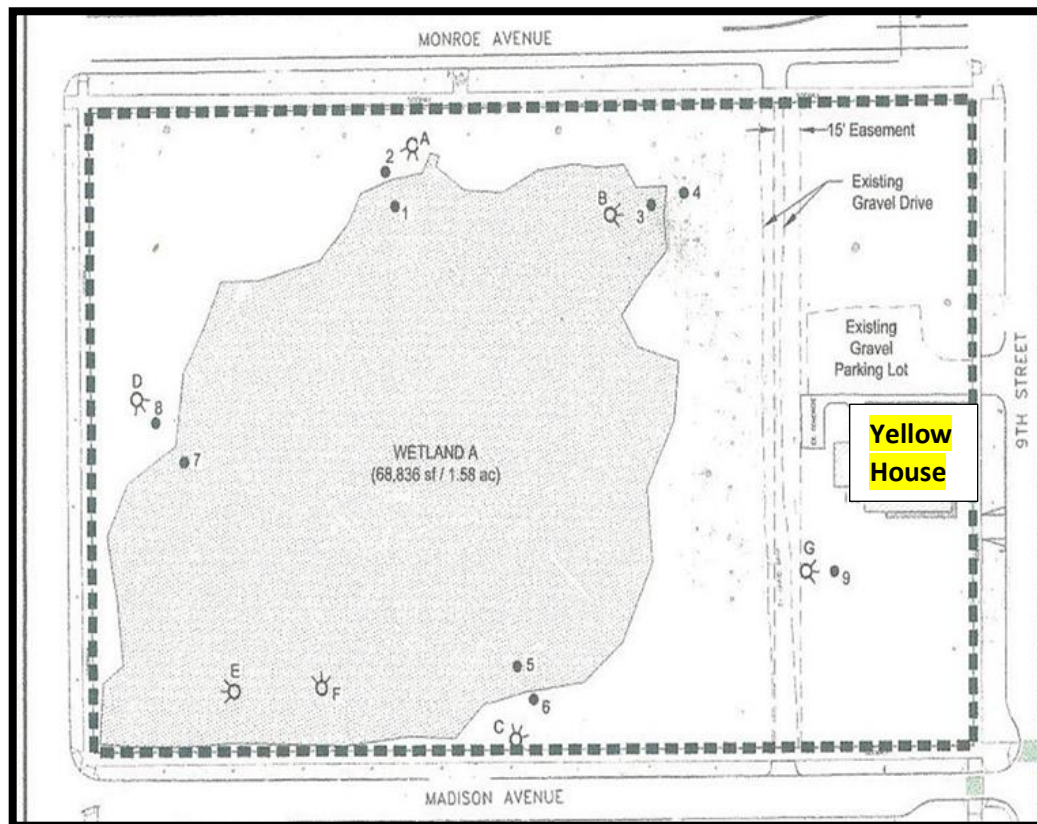


Figure 4.25 Wetland delineation with Yellow House, Joe Thompson, Pacific Habitat Services, September 26, 2017. **TS Gann:** During certain times of the year, if you stand on 11th street, you can see this exact outline in the color of the grass. The area that is wetland is a deeper, more rich green than the grass that surrounds it.

Marisol Medina: Lo más importante de la casa amarilla pienso que es el tema del voluntariado. Los profesores son voluntarios, las personas que atienden aquí son voluntarias entonces yo pienso que inclusive una persona puede venir aquí y tal vez si no tenga recursos, yo creo que no le van a hacer problema porque no pueda pagar por las clases de inglés. Aunque es importante hacerlo, es algo que yo noté porque yo quería pagar la primera y de repente la profesora tal vez no tenía tiempo en ese momento y me dijo para la siguiente, para la siguiente. Es algo como mmm... Como que hay personas o a veces tu quieres conocer como es el lugar, venir a la primera clase a ver si te gusta para que sigas viniendo. Entonces aquí es muy fácil venir, escuchar la clase, tal vez una segunda clase y si te convence pues pagas tu dinero para continuar, pero la gente no te presiona en ningún aspecto. Todo es muy eh, todo es como que muy fácil por lo mismo que la gente el trabajo aquí sin esperar nada a cambio.¹⁸

David Lewis: The federal Indian bureau was made responsible for the tribes as of 1848 (from the Department of War) and assigned Indian Agents and superintendents for states and territories. Their goal was to preserve the tribes, but to also clear the way for white settlement... Too much, scholars have paid close attention to the Indian agents when they really had little power. It was the settler communities that held most of the power. In Oregon, many communities openly advocated for extermination of the tribes, and others formed Volunteer Ranger militia to drive the tribes from the path of settlement (Quartux Journal, No Place to Live Within our Lands, May 17, 2017).

Valori George: Actually Leah Bolger and I are both the two that kind of got it [*Save the CMLC*] started. We both came to Dee at about the same time and Dee had gotten the information from the university that their lease would not be renewed and a move out date. And she, I think, because... they were trying to negotiate everything just between them, the CMLC and the university without going public or whatever [*Dee explained to me she had, in the beginning, approached OSU as an equal partner. The Yellow House provided multiple free services to OSU and its students.*] And at some point when Dee felt like we're not getting anywhere. And the university, I believe, this is what she would say, that the people of the university who she was talking to - none of them had ever been to the Center. They didn't have any idea what was even in there. They just came to give the notice to leave. [*In previous conversations, OSU had assured Dee that the university always planned five years out and if any changes were planned, the center would have plenty of notice.*] And, so she wanted us to know that if we wanted to save the place, there's probably gonna

¹⁸ **Marisol Medina:** The most important thing about the Casa Amarilla is the volunteerism, the teachers are volunteers. People that they have here are volunteers. It includes resources for people who cannot pay. There is no problem if they cannot pay for the English class. It is important to do it that way because I noted that I wanted to pay, this one and the next one and was told that this was not the time. If you want to know this place, come to the first class to see if you like it and keep on coming. Here it is very easy to come and take the classes, to come to the first class to see if you like it. The people don't pressure you in any way. It is easy to work here, the people work here without expecting anything, nothing changes.

have to be some input from people other than just the CMLC itself because then it just looks like we're just this little organization and we're going to tell you how important we are to everyone. And so some of us when she first told us because we all knew the house next door once it was gone...it was one of the old co-ops. It was right next door, and Dee always said that when I looked out that window and I could still see that house, that was my insurance policy. When it went, it was gone in a flash. Like they got their notice, everyone was moved out...And then one weekend it was just bulldozed and where the basement was, they just filled it with all the whatever from the house, cleared it over. And it was like the grass started growing. It was just gone. And she's like, oh my gosh, we're next. And so we had always talked like that that was worrisome. But at some point in the fall of 2016 she mentioned to us...that it wasn't looking good, but...it was the elections. We were all firmly involved in the elections...and in organizing against the inauguration [of Donald J. Trump]. So up through January 20th [2017], we were all very busy. We went through the lead up to the elections. We went through the elections and the inauguration. And then as soon as that was over, then both Leah and I felt like okay, next step is the center needs to be saved.

Anne Lacaton and Jean-Philippe Vassal, winners of the 2021 Pritzker Architecture Prize: Demolishing is a decision of easiness and short term. It is a waste of many things – a waste of energy, a waste of material, and a waste of history. Moreover, it has a very negative social impact. For us, it is an act of violence (*"Sometimes the Answer Is to Do Nothing,"* 2021).

Eric Dickey via email: Tami, Just yesterday I saw something online about how buildings tell stories of communities. I tried to find it again just now, but I couldn't locate it. It was about a building up in Portland. If I come across it again, I'll send it to you. On a personal note, when I first arrived to Corvallis, I lived right next door to The Sunflower House. Both buildings have been razed but seeing the empty spaces where they used to stand brings back memories and a kind of sadness.

Bruce Osen: ...that building [*The Yellow House*] was valuable to the city in that it showed how buildings interacted with a street. It used to be part of a much more cohesive neighborhood of a very small and walkable community. It was probably a fairly valuable house when it was built. It had a nice porch...and windows that looked out. There was a certain amount of symmetry to it...a lot of those traditional American houses, they have a face to them...the windows are like eyes, and...have the...rough symmetry of the human face, and we don't usually do that in modern buildings. You say, Oooh, that would be kind of tired or boring...We want to kind of shock people...and push them out of their comfort zone...So I think that it's important that we recognize the historic contexts...and it's also, I thought in the case of the CMLC, there's a lot of university land that comes down and butts up against and is embedded in the city. So how do you make that interface between the institution of the university and the city? How do you make that work?

Laurie Childers: Physically, the structure of it being a big old house...There's nothing pretentious about it because it's so old, but it's nicely repaired and there are gardens around it that again...nothing pretentious about them but...clearly things bloom and there's a lot of variety of plants there. I think the fact that it's a home and not an industrial building very much helps and that it has a kitchen. You can always make tea and you can just kind of make yourself at home and there is furniture that's not industrial furniture. It's from homes and it's a little crowded and a little awkward maybe at times. But again, it just it induces us to cooperate *[with]* each other instead of just like sit in rows and be passive and hear a presentation. It's definitely more the way you would interact in your own living room or your parents or grandparents house or big old home like that. To have a place that's safe to...bring children, place for children to do a little art projects, a changing table for babies. Well, I don't know...it's kind of perfect, but I still think it's so simple and basic that it can be emulated in many areas. So long as it is a place that the community can get to that they're not excluded by it being too close to campus.

Joanna: Now CMLC...has a new location, which is a little bit different. Yeah, I think, like that location and not only the location, but the house, the Yellow House and the reputation it gained like during all those years. Also the warmth of this house, just the atmosphere of like being at maybe grandmother's house. I think everything was very important. I think all those people just came there because they felt like...they were at home. It didn't have like this office atmosphere...kind of official atmosphere of some...official building administrated by public or by the government. And I think that's pretty important for a community center to make it pleasant for everyone and welcoming and warm.

Luis Alberto Urrea: Braided Stream. (*The southern Willamette River from Eugene to Albany was, pre-colonization, a braided river.*) “You step in the same river only once/for an instant. Panhandle time with/the bruised fingers of what might have been.” It always brings a fresh look, this tendency certain rivers and creeks have to branch and interlace. The Platte, for example, rebraids in its shallow, meander channel every flood. Technically speaking, sediment is brought downstream by stronger currents, and it falls when weaker currents present themselves, ephemeral subchannels open, sandbars emerge. ***The stream braids water back and forth, across accommodating land, until it reunites. One term for this phenomenon is intercommunicating.*** Intercommunicating is what moved Jim Harrison and Ted Kooser to write their small book of poems, *Braided Stream: A Conversation in Poetry*: it is the best map of a river’s multiform channels forming a net across the land. “Only today/I heard/the river/within the river (Lopez, 2008, pp. 61-62).

Tamara Musafija: So there was a kitchen, you know, lots of sun in that kitchen. So you come to that kitchen and they have cookbooks from different countries. There was a cookbook in my language from Yugoslavia and it was really cool to see that. It was called *Patin Kuhar*. (*Patin Kuhar* was a very popular cookbook. *Patin* "Pata" was the author's name. *Kuhar* means cookbook.) Cool...so probably someone from Yugoslavia donated that cookbook. [TS Gann: What was it like to see something from your country?] Oh, I was very happy. I was very happy. And then I showed it to my friend Vesna [Soskic].



Figure 4.26 Yellow House Kitchen

Shelly Murphy: We have a lot of international cookbooks. Some of our visitors want to do cooking classes. I've done a lot of those. Oh, I've learned how to make things I wouldn't have learned how to do and anybody's welcome to those. We do charge a little bit of money to cover the cost of the food, the ingredients. and then everybody of course gets to eat so that's neat.

Madina Abbasi [formerly Jalila FNU]: When I come the first time, I understand English. I studied English a little bit in Afghanistan. I can understand a little but I can't speak more and I read a little. The first time when I come here, there was a book from Iran because my language [Dari] and Iran [Farsi] is a little similar and I was, "Oh, it's the Farsi book." I was happy.

Maria Ortiz: [When we get the Yellow House], Dee told me, I need your help because it's -- now, we need to clean, we need to remove, we need to do this, do that. I said, okay, so I can help you to do that. So when I went down there and saw, oh my gosh, this kitchen is dirty, what do you want to do? That's why Maria, I know you really are a really hard worker. I want you to help me to clean place (*laughter*). So I remember (*laughter*) that throwing water and soap and scrub I clean in that place and she just was, oh Maria, my gosh, you transforming this place. So I think I did that really good work to cleaning the kitchen and then we clean it up, not just me, but they were different girls...I remember a Chinese girl, she was sitting and she was cleaning. I said, oh, you'll never want to clean up that way. You need to scrub...So she was laughing but I don't how many days we spent just cleaning the kitchen because it was totally full of grease. Grease. We were about, I don't know, at

that time, probably four or five people there. And then I invited some other Latino girls and they came over and they helped, but I remember that, the kitchen, I transformed the kitchen because it was like I was focused on that. The other rooms - they were repairing and they were replacing and they were painting and they were putting things but the kitchen, I said, well, this kitchen needs to be clean because this is the place where a lot of womens we spend time there. So, and then a few days later she invited me again and said, come and see the kitchen, how it is. It was a really huge transformation. It was already paint. She set up a lot of - I don't know what - she got all those souvenirs and stuffs and dishes.

Maria González and Dee Curwen: Because I remember those kids, they told me, like, “Oh, he come from the same state from Mexico. I think we’re related.” And I go, really? “Yeah.” So they start, like, know their family my family, and I thought, oh, was nice...and we meet here, and they told me they feel like they were in their house. So they were like, “I’m in my house.” And my thing whenever I see them, this always starting conversation, English and in Spanish, Español, Inglés. *(laughter)* Yeah. And I remember sometimes the people, they try *[napping]* up here *[her dress room]*. It’s no good. I said, “Come and - *(laughter)* Come with us?.” Yeah. So I remember, so the people working, they say, “You have no more celebrations?” I say, “Maybe soon.” But yeah, it was nice place right here, where I can feel comfortable come. *DC: Yeah. I think it being a house really made that feel special, in terms of people coming in. It wasn’t like a cold kind of formal place. It was a place where people could feel like they could relax and connect.* Yeah. The OSU students, they come here, and they told me, “This is your house?” Yes, I think this is my house. *(laughter)* Because I walk in here, I know everyone, everything. And they walk in and told me, “Oh, you have this from this country and the other country?” I said, Yes. *(laughter)* Said, “Wow.” I said, Really, I feel it’s my house, but my room is upstairs. *(laughter)* Yeah, when I open the room they feel happy because they told me they don’t see all those dresses from the same country, like the other dresses from Korea... Yeah. They feel so happy. And when we had, I think, the tamale class, cooking tamales, we cooked tamales here, and this class was not formal, because we invited families...together. And I remember those kids, they were in United States and they don’t know the way where they can cook tamales with the masa, and they learn, and, “Oh, this is fun.” I said, Okay. *(laughter)* *DC: ...Yeah, so sometimes it’s like people have a chance, a place to sort of learn about their own culture, in a way -- Yes. -- if they’re born here but... Yeah. And was that the tamale class that people came, they bought tickets, and it was the -- They came. Oh my goodness, the whole center was full. There were tamales in every room -- Yes. -- and people and a lot of the parents and kids from your dance group, too, because they were always also really open -- Yeah. -- to participating when we meet the people. Yeah, they help me. So I invite the parents, and they come, and they help me. And they’re at the center sometimes. Yeah.*

2011, March 31 First Foods celebration draws more than 50 to Native feast, Dean Rhodes, Smoke Signals, Grand Ronde, Oregon. The foods were on the table to be honored, the way Tribal Elder and Culture Committee member Carol Logan said they should be served. The menu included fresh caught, wild salmon, clam chowder, crab legs, huckleberries from Indian Heaven on Mt. Adams, wild rice from the Great Lakes area, harvested by members of the Onishanabe Nation, with golden chanterelle mushrooms, camas baked with ceremonial deer meat, boiled lamprey, ceremonial elk stew and fry bread.

Tribal Elder and Culture Committee member Carol Logan: You have people sit down and their food is there. Honoring the food, letting people sit down, taking the time to feel good and respecting the food the way it needs to be respected.” (She started the ceremony with thanks for each food and asked that everybody start their meal with water.) Our sacred water which gives life to all living things.

Elder and Culture Committee Chairwoman Kathleen Provost: Tribal people need to understand that it's important to pray for their food. Our Tribe needs to be more aware of the ceremonies for the salmon, the deer, the elk, the roots and the berries

Tribal Council member Chris Mercier: Natives were the original farm-to-fork people...Our people knew how to thrive, and make do with what was around us.

Elder and Culture Committee Chairwoman Kathleen Provost: Our Tribe needs to understand that these foods were the first foods that we found when we were first introduced to this area.

Tribal Member Sarah Ross, whose family attended: I'm just so proud of Grand Ronde for keeping tradition alive, and glad that my children can be part of it.

Tribal Elder Julie Duncan who came with her husband, Bob and said that this is her second First Foods Celebration: We live this. It's part of our daily life. I come to meet other people and listen to them." She was a little surprised that the camas reminded her more of potatoes than onions, which is what she thought looking at them before tasting. Her husband said he enjoyed "the camaraderie with everyone."

Tribal Elder Nora Kimsey, 102, was out for the first time in three months, said her daughter... (*First Foods Celebration Draws More than 50 to Native Feast / Smoke Signals*, n.d.).



Figure 4.27 Youth Council Chair Payton Smith cuts elk meatloaf to serve at the First Foods Celebration held at achaf-hammi, the Tribal plankhouse, in June 2018. (*Smoke Signals* file photo)



Figure 4.28 Preparing for Chinese Desserts cooking class, Yellow House

Maria Hart: The [Yellow House] kitchen and all the different foods that they bring from different countries. Oh my God. Oh, this is delicious. Where is it from? And things that I don't remember, but all I remember was delicious and all the ladies so willing to share their recipes and want you to try the food. They want you to try it, and we did. (laughter) It was great.

Lina Rusli : [On the International Ladies Potluck] Yes. So we started that one. We've become small, become big, until there's so many people! (laughter) So we know more people then...we've become friends. So we exchanged each other's information, like if you like somebody usually they exchange information and make friends. So there's the friendships come of the part of that, too. So people can be learner too, and people can...if I know some student from OSU, like Indonesian student, who know how to sing, and I brought them to center, and...they ask, and introduce her culture, because every part is different in Indonesia, it's so big...and then we do a lot of activity. Beginning is we kind of like try to do potluck, and then all the women gather together and then we do the activity. Whoever want to chip in the activity, like, we give it freedom for who want to do it first, like Rosie [Stahlnecker] do the craft, and then people learn how to dance, and then bring some information – Caroline [Vogt] is bringing the nurse who talk about Breast Cancer thing. For the people who is new, it's very helpful, too. So everybody can do anything, just need to talk to Caroline or me, you know? There's the one that we do, and at the end people like to talk more. So you kind of do the eating, and then people can exchange how different is the food, learning the food, and then beginning we first do it's like, we want home-cooked meal, (laughter)...But at the end, you can bring any meal...your country...and then we want other people who is working to join us, too, and then they can take a break from their lunch, they can come to Multiculture, and get relaxed, like, give them time to know people a little. Like, say, there's some people work and then they can come to Multiculture for lunch.

Ching-Yue Chi: Wednesday is my international day. I don't work. I don't go to see doctor. Nothing. (laughter) Yeah. Just that.

David Lewis to TS Gann via email: Having read through the thesis I was struck by how distanced the Kalapuyans of today are from Corvallis. The Champinefu tribe who originally lived at Corvallis was removed from their lands in 1856 to live thereafter at the Grand Ronde Indian reservation. Then for the next one hundred years there is very little interaction of the Kalapuyans at Corvallis, as they were forced to remain on the reservation by the federal government. Americans by this time even forgot that any native people had lived here at all. By the 1970s, it was thought by many that the natives had gone extinct. We can hardly blame anyone for this because in 1954 the Grand Ronde tribe was terminated by the federal government and the native peoples, the descendants of 35 tribes of western Oregon, had become invisible peoples in Oregon society. Restoration did not come until 1983. During the time that the Yellow House was being used by immigrant peoples to find community, Native peoples of that place were completely divested of their association with their native lands, the cultures and languages disappearing under assimilation and termination. I have noted that after termination native peoples were like newly arrived immigrants, newly arrived without wealth or rights to their traditional native lands. In the period that the tribal people were on the reservation and then terminated, settler communities were allowed to use the land and resources and gain wealth and increased rights as they were the descendants of the original pioneers. The settlers established the land grant universities and built the houses that became “historic” on tribal lands sold to the United States through a treaty for less than 10 cents an acre. Then once on the reservation, the tribes were starved and lived in poverty for much of the 100 years under federal administration. The differences cannot be more stark between Native communities in Oregon and the settler communities. It is for this reason that Tami must find contemporary tribal meanings of the land and its important places from the reservation today. In many ways we are still a people of the reservation, it is our tribal community, and while we have context and meaning in our ceded lands, the tribe concentrates its activities within a reservation community, just so we can continue to survive as a culture. There has yet to be a reckoning for the removal of the tribes which has placed native peoples so far behind all other peoples socially, economically, and politically.

2018, March 29. Collective healing and historical wisdom. Smoke Signals, Danielle Frost. History. Healing. Wisdom. Those are some of the takeaways organizers of the first Gathering of Grand Ronde Tillixam are hoping attendees will have when the event concludes. “Tillixam” means “full of people, crowded,” in Chinuk Wawa.

Tribal Services Manager Dana Ainam: Through our work to expand our services and learn more about trauma-informed practice, we have been working on more collaboration with many of our Tribal programs. Last fall we met to talk about grief and loss in our community, and how we could provide more support and training. The event will be split into three portions: ‘Who We Are,’ ‘Historical Trauma’ and ‘Resiliency’...we understand that the traumatic experiences we share as Indian people and specifically Grand Ronde people have impacted our lives and community today. Also our resiliency through that time can help us recall those strengths to use today. It’s an opportunity to grow through sharing with others, recalling who we were as a people, how our history impacted us and finding support to become stronger for ourselves and our community...As a planning team,

we have shared so much going through old photos, historical documents, listening to recordings and talking about old ways.

(Chris Mercier said that the group is working on a timeline to put up on the wall at the gym, which will consist of photographs and other pictures that cover the major eras of Tribal history: pre-Reservation, early Reservation, Termination and Restoration.)



Figure 4.29 Children sit in the powwow arbor while awaiting the start of Wellness Warrior Camp, Bradley Parks, OPB

Tribal Council member Chris Mercier: We will be encouraging attendees to bring their own pictures and add to the timeline as the event goes on. We will also be encouraging people to write notes on the wall to help add any information they want to share to the timeline.

(This includes identifying people in photographs who are currently unknown or offering their own insight regarding photos....)

Native Wellness Institute Executive Director Jillen Joesph: “We all heal in different ways and from different things -- unresolved grief, shame, cultural pain, addictions, divorce, violence and more. The gathering will include lectures, small and large group discussions and activities, an Elders’ panel and more. Participants will connect to themselves, each other, the culture, land and together they will experience a process that will ignite something deep inside. The community will not be the same after this gathering.” (*Collective Healing and Historical Wisdom*, n.d.)

2019, September 14. You Belong To The Plankhouse, The Plankhouse Belongs To You, OPB, Bradley W Parks and Kaylee Domzalski. On the Wellness Warrior camp at Grand Ronde Oregon

Cristina Lara, Grand Ronde youth prevention program: When we think of historical trauma, we think of how the colonization is so much about ‘disconnecting from.’ That’s disconnection from land, languages, foods, ceremonies, games, stories — disconnection from culture and identity...When we think of what our communities might have looked like, everybody’s got a role, everybody’s doing something, everybody’s in the kitchen or part of making this happen and kids grow up in a place where they know what that looks like...and they get to decide what that looks like for them. Making that environment the norm requires practice and participation across generations. Establishing the cycle of intergenerational trauma took repetition, so ending it, too, will require repetition.

Native Wellness Institute Executive Director, Jillen Joseph: They get to learn it in their head and they get to feel it in their heart. (*You Belong To The Plankhouse, The Plankhouse Belongs To You - OPB*, n.d.)

Valori George: *[TS Gann: I can't remember how you put it. (looking through my notes) "to stop the dehumanization by humanizing Palestinians by presenting culture, food and family."]* Exactly. Exactly. And that place was perfect for it because like the three-day *[Palestinian Solidarity]* weekend on that Saturday morning we had a cooking class, you know, it's got that beautiful kitchen and then the nice dining room. So everyone cooked together and then they ate their lunch from the class. And yeah, we had families who came there for the textile show and then they ended up coming back the next day for the cooking class. And then they came for the Palestinian children's stories and you know, just everything that we put on there, it would be certain people who would just start funneling through there who would never come to the churches and probably wouldn't have. So yeah. So it was a perfect, I felt like it was a perfect match for us. *[The majority of affordable community space (that have a kitchen) is offered by Christian churches. For many people, churches are exclusionary spaces.]*

Maria Ortiz: One of my Mexican friends, Geraldo, he came over, and other friends, mens, Latino mens. They came and they prune and they trim and they did a lot of stuff around. It was a lot of work. It was a lot of work there. But when this place was transformed, it looked...like, oh my God, I like this house. I said, I like this house. Why, why? Because they have like a one, two, like I don't know, two or three different floors. And it was huge. And I like the house because it was old but it was beautiful for me inside. And then *[Dee Curwen]* said, Okay Maria, so now the place is open for you so you can come and you can invite your friends and what is we can do. So, but she always asked the Latino community. She knows where are needs like as she knows like if we didn't speak English and then she's substitute teaching English and then she invited me and she said, what about the you come and you take care of other babies? Because I like the baby, like the kids, I work in the schools.

Hao Hong: One day she *[Dee Curwen]* said, oh, we have the Yellow House sort of donated from OSU for really cheap rent, but we have to fix it up ourselves. So they gave it just as is. The house was sort of run down and dusty a lot of things to clean up, but it was nice. It's a good place. It's on a good location and she was so excited. So we have a group of friends. I get meeting I think everything week or so, and discussing about how we can fix it up that house. And we get all the laborers sign in, everybody put their hands. I remember we all came and strip out old paint. Yeah, and then repainted and dusted. So and I amazingly like about, I don't know, months or couple months, it's shaped up and it cleaned up shiny and it - I'm sure a lot of people put a lot of hands in and I stopped by and help a little bit, but I won't claim that I do most hard, maybe on the weekend. I got a job at that point. So that way - so we started with - you need to clean up and then do a lot of garage sale and do fundraisings. Yeah, I'm is amazed that it actually came up really nice and cozy. A lot of work of many people, especially Dee. And then we talking about, we have to have a logo for the multicultural. I think that happened before The Yellow House or after I forgot.

Gayle Brody: Well, it [*The Yellow House*] was pretty bare bones and she had to rip out a good deal of what was in the house...and then they redid floors...It was really a big mess and just a tremendous amount of work. But Dee has endless energy. Once she got this house and her dream was on track, she was gonna make this happen. And you know, people came forward and many people came forward to help. [*TS Gann: Were there groups of you that came together to meet on a day?*] No, whoever showed up...you just showed up and she [*Dee Cuwen*] told you what she needed or let me know there'd be painting upstairs one day...cause I had some physical issues...so I kind of tapped into the painting...And yeah, people just showed up to help. I don't believe that it was - I don't remember seeing anything real organized about that, but that's Dee's style as well. Oh, it was amazing and exciting...I mean, what a transformation to go from that smelly derelict place to this charming, beautiful home. I mean, it's a home. It's really, you know, it's not an office, it's not a community room. It's a home and that's what Dee really wanted. And that's why she was so excited about getting this house and she wanted it to be a home for people to come to and connect and feel welcomed into the community.



Figure 4.30 The Yellow House in 2005 when they took possession "as is" all repair and upkeep was their responsibility, Yellow House



Figure 4.31 The Yellow House upon opening, 2005, Yellow House

Dee Curwen to TS Gann via email: What we got donated were shades of white that were mis-mixed gallons of paints from both Miller and Sherwin-Williams. We mixed them all together...We joked that we would never be able to paint again since the color could never be duplicated! The paint on the front porch was from Benton Habitat for Humanity Restore at 25-50 cents a can for random colors. The floors were painted with blue floor paint bought at a non-profit discount from the paint stores. We sanded and refinished the living room and main hallway floors since they were old Douglas Fir. Remnants of flooring came from flooring stores and Habitat. The carpet in the front entry was the one thing we actually paid someone to install. We used the OSU store a lot, including for a pallet of carpet squares that we used in the halls and offices upstairs. Also, someone donated carpeting that we used in the meditation room and the upstairs meeting room. The kitchen floor was ugly, but serviceable. Then one of our volunteers got his stepfather to lay new flooring over the old. We bought the flooring and he donated his expertise to install it. I'm not sure many people realize how cheaply we were able to perk up that house with donated, discounted or reused materials and lots of volunteer help. Sorry...that was more than you wanted to know (did I even answer your question???) It's just nice to remember the enthusiasm and effort that made that building not only usable, but (I think) beautiful.

Ellen Morris Bishop: The Pleistocene was a bizarre age of oversized glaciers and oversized fauna. And at its end, there were oversized floods. Some of the most stupendous floods in Earth's 4.6 billion-year history scoured the Pacific Northwest as the epoch closed...Floodwaters transformed the Willamette Valley into a lake 100 miles long, 60 miles wide, and 300 feet deep. The sediments from the largest flood and subsequent smaller inundations coated the valley floor with 15 feet or more of mucky sediment. Today, the Willamette Valley farmers plow fields of fertile Montana soil and clays from Washington's Palouse...The Pleistocene rearranged things, and it is still with us. It is likely, in fact, that we are **still living** in the Pleistocene... (2003, pp. 226-229).

Hao Hong: *[TS Gann: What was that like...you went from Linn-Benton Multicultural Center. It closes and now there's this house. What did that feel like being a part of bringing that house into being?]* We feel like we that Yellow House filling my gap like I think right before I graduated from LBCC, the school decided to close that office and Dee was sort of sad and we feel sad too and then how we wish we really had something like that and then with the Yellow House and I said, wow, can we open another door for us? And we thought that wow we need to somehow have a hand to make it happen. This is really cool. It is right next to OSU and we now in OSU and my house is just a couple blocks away. I thought it's an awesome opportunities and I see that many people willing to come and help and make it happen...I'm really, that inspire me...a lot of people willing to put their hand and their time and their idea. And that just, you feel great that you in a very good towns and a lot of good spirit *[smile, laughter]* that kind of lift you up. You know, we have rain here a lot of night. At that time, my husband in California say, I can't live here. But for me we get used to it. You know, if it rain, we just go, which is like a normal thing for us and we don't feel that cold. Because we know that we have a warming place where we can hang out that make that all matter. Right. It's just the people that you hang out. If you in a sunshine, fun

country, but people don't hang out, don't talk or don't share, then you feel cold inside but in this town, it cold outside but it's warm inside. That make Corvallis actually best place. Yeah, I'm really lucky. Really appreciate what I actually had - I have here for a long time. Yeah.

Mary Anne Nusrata: And I think I've told you, Tami, for a few days, *[Dee Curwen]* says, well, you just come and see what needs to be done. That's the Dee organic way and most of us need to be told what to do, but that's not what Dee does. And she's, well, you'll just see. There are just things to do when you come. You'll just see. And my thought was when I looked at these little pieces of paper that said, so-and-so wanted to practice their Spanish and somebody else wished they could learn English. And I said, well what have you done with these? I just post them there, she said, I don't have time to deal with that. You want to deal with it? I said, well, I'll try. I'll see if I can get any to match up. And that's what started the conversation program. *[TS Gann: So you started out just volunteering at the front desk. And then -]* The front desk. And then...that was something that maybe needed to be done, and the more we built it, the more requests we had, as with anything and so...I volunteer Tuesday mornings and then I do most of that matching after on my own time.

Ihui "Ivy" Snyder: Yeah. I think I remember if I recall it right - I saw there was a poster on the wall and say if you borrow those like...fantastic bag and then pretty springy bag, and maybe you just borrow it, but we are missing those *[from the textile]* collection. And so I just talked to Dee, I said, what's happening? And then she say, there was one day she come back from vacation and there's a whole collection of a bag. It's just disappear. She believes someone borrow it, probably forgot to return. *[This is when the center was open during the summers.]* And *[I]* asked Dee so don't you have like inventory, and then we can check back and she say, no, we don't have those, and I say I can do it! You know, this is my skill sets. I love textile and I love to learn more. And then I just start...like dedicate my time to start the inventory, just start with the core and then to do some research about like where each piece come from.



Figure 4.32 Backstrap Weaving, Guatemala, C125

Valori George: My understanding is [OSU] came and said, so we're not renewing your lease. Here's the move out date, which was March 1st of 2018 and thank you very much. And that was it. There was no, but we see the value in what you're giving to our OSU students, staff, faculty, and the community that we live in. And so we want to support you. It was just that was it. And unless there had been a community push back, I think that would have been it. So, just the fact that the university would make that kind of decision without investigating, like what happens in this area here, that we're now deciding to mow down and put four floors of cubicles and parking on the wetlands and open space. I wonder if anyone will notice or care that we're doing this in the middle of their town, our town. So I would say it's been very frustrating. The city's been lukewarm. I don't think that they feel like they have agency. I think they feel like they, I don't know what they feel. Who knows what they feel and you know, what do I know about how to operate a city or you know, taxes or, you know, any of it? But in the kind of world that I want, I would want the university and the town to have an understanding of how development happens. Oh my gosh. *[If the university had incorporated The Yellow House into their design, it]* would have been a showcase, and that has been presented to them. That's been presented to the city council. It's been presented to the planning commission and it's been presented to the [OSU] Board of Directors, that you could take this very unique place, there's not another one like it. And Dee has said this so many times that people will say, when I go back to Thailand, I'm going to create, when I go back to Germany. I mean, people have never seen anything like this. And, and here's this model of how you do it. And it's thriving.

Thomas Cech: Congress approved the Louisiana Swamp Land Act in 1849 to encourage draining and cultivation of lowland wetlands...The following year, the Swamp Lands Act of 1850 was approved to extend the law to other public-land states in the Union. Ten years later, Congress enacted the Swamp Lands Act of 1860 to extend the Swamp Lands Act even farther to Minnesota and Oregon. These federal laws were intended to reduce waterborne diseases, increase cultivation of fertile farm ground, and improve construction opportunities for roads by providing federally owned swamp land to states. These properties were then sold to people willing to drain and *reclaim* land for cultivation and settlement (2010, p. 303).

TS Gann: I talk with older farmers in and around where I live. My home is surrounded by hundreds of acres of former wetland, and a wetland remnant butts up against my yard. The remnant is about fifty yards across and two and half miles long. It receives and purifies area agricultural and highway runoff and mitigates flooding in the grass seed fields while providing a home to many flora and fauna. Farmers, like Patricia Pugh Roberts, now in her late eighties, with subsidies from the government, “reclaimed” the wetlands for

agricultural use via a ceramic tiling drainage system (Patricia Pugh Roberts, century farmer, Shedd, OR, Summer 2019). The figure here illustrates a similar method, called drainage tubing. Prior to these systems, wetland agricultural land had low yields, and tiling and tubing systems increased agricultural yield by lowering the water table and increasing arable land. However, in recent years, these drainage systems, like northwest dams, have faced scrutiny. “New” research has begun to focus on their effect on soil and water quality as the drainage systems short circuit natural processes that occur as the water is cleansed through the wetlands’ fauna and soil which results in high levels of nitrates entering water systems decreasing river health (Bastasch, 1995; Cech, 2010, Eller, 2015).

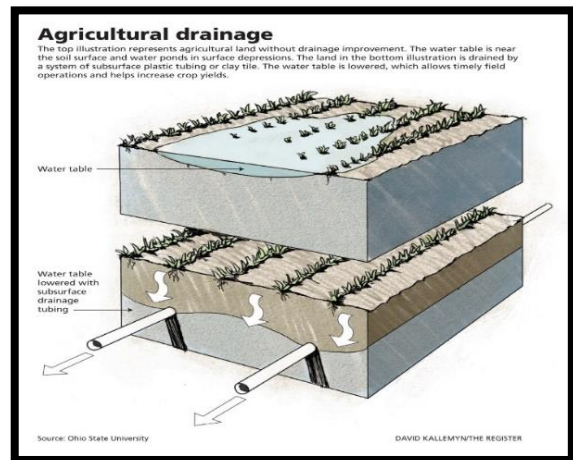


Figure 4.33 Tile and tubing drainage systems lower the water table (Donelle Eller, Des Moines Register, September 14, 2015.)

Rick Bastasch: The emigrants of the nineteenth century came not to a new land, but a very old one. One where river valleys and headwater canyons had long been mapped in the intimate, ten-thousand-year memory of Native peoples (1995, p.164). *[10,000 years doesn't reflect current understandings but 10,000 years, that is the knowledge of 500 generations.]*

Thomas Cech: Wetlands have been misused, degraded, and destroyed for centuries, and they are often viewed as mosquito-infested, disease ridden wetland filled with snakes and other undesirable wildlife. It has been estimated that close to 612,500 square miles (1.6 million km²), or more than 11 percent of the total US landmass (in the lower 48 states), was covered with wetlands before Europeans and others arrived....In part due to the Swamp Land Acts of the mid-1800s, an estimated 53 percent of the original wetlands in the lower 48 states of the United States have been drained. California, Illinois, Indiana, Iowa, Kentucky, Missouri, and Ohio have lost more than 80 percent and were specifically targeted in the Swamp Land Acts for removal (2010, pp. 415-416).

Anna Minore: Linking of the history to land and place is an important step because it makes us confront where we are **NOW, HERE**, everywhere... and taking colonization and applying it to something which is more ‘in our midst’...The Yellow House is showing how ‘we’ colonize things all the time, calling it something else.

Maria Ortiz: They destroy [*the Yellow House*] for what? Now it's empty. Why? People didn't understand why...let us know why...We thought...because it's the university...probably they need more parking lots or probably they are going to build more dorms for the students.¹⁹ ...Because they need more money and we don't give them money and that's why (*laughter*)...why they didn't leave that little place?...Just the house. [*TS Gann: You mean like build around it or even -?*] Yeah, build around it. Even the trees. They want we can put some little plants down there, just leave the little house and build...why the college people was in charge - why they never thought about the community, why they never thought about people? They didn't have a conscience. Like I just say thinking about money, money, money, money, money, money. But they didn't thinking about everything is on the barrel. Like you know like the loan the people have a money to send those kids to the college or not all the families, they have childrens. They are old now...they just need a place to be...usable. Like we have a lot of retired people who went there and they were teachers and they were other kinds of careers and they were retired and choose - they were to helping. I don't know...where that people is now. I think sometimes I feel like, oh my gosh, people in this world...they chose. They didn't cover compassion for people. They didn't have love for people. They didn't care about...other peoples' needs - was thinking about themselves, thinking about money, thinking about [*pauses, let's out long breath*] me [*as in themselves*]...I don't know - (*multiple pauses*) – just - be like - their own - place. That selfish. Selfish. Why? Why they didn't pay attention to other people? Why? Why just money and places, huge places, but what about the other people?

Maria Rosas: Yo me pregunto, ¿Por qué quitaron este espacio?, yo nunca supe una respuesta de porque lo iban hacer. A mi me hubiera gustado saber por qué lo quitaron este espacio. Entonces pero también se sabe que quien tiene poder puede quitar este espacio y no pensaron en nosotras, en nuestra comunidad en cómo nos va afectar. En realidad la mayor parte de las personas que yo encontraba, se hablaba de que era lo que estaba pasando y todas estábamos tristes desconsoladas. ¿Por qué lo van a quitar?, si es nuestro espacio nuestro lugar, entonces nos afectó mucho y nunca supe porque nos quitaron. Entonces nunca estuvimos de acuerdo, a la fecha a todas nos afectó y nos sigue afectando.²⁰

¹⁹ Graduate students for whom the university said they were building the new construction, were not consulted in the planning. The planned single person dwellings would be neither affordable to unmarried graduate students nor suited to graduate students who come to the university with their families.

²⁰ I ask myself, why did they removed that place? I never knew the answer as why it was removed. I would love to know why they removed that place, but we also know that whoever had the power could take the space without thinking about the people who would be affected. In reality, the majority of the people who I encounter talked about what was going on and we all were sad. Why have they taken it away? This was our spot, so we never agreed for them to remove it and until now it keeps affecting us.

Henry Zenk to TS Gann via emails: (in response to a question I had regarding the meaning of *Champinefu*.²¹) Of the Kalapuyan ethnic and geographic names that were recorded from speakers of the languages in the 19th and 20th centuries (there is no one now alive who knows any of these languages from childhood), some come with known translations, many do not. An example of a Kalapuyan name with a known translation is that recorded for the name of the village group at Monroe, south of Corvallis: Chamefu (chah-MEH-fo) 'mountain place'. The Marys River Kalapuya word for 'mountain' is *méefu?*; adding a *ča-* gives you 'place of'...Unfortunately, very few of the original Indigenous place-names of the Marys [River] region were recorded from speakers of Kalapuyan languages. There is more information on Indigenous geographic names of the northern Willamette Valley than of the southern Willamette Valley.

William Hartless (1855-1920), the last living Kalapuyan to speak the Marys River (Pinefu) dialect. [From recordings made in 1914, linguist Dell Hymes, who specialized in *ethnopoetics*, used the formal patterns in Hartless' speech] to retranslate Hartless' original narrative into the following poem:

I Am the Only One Now

I am the only one now
 I've been left alone,
 all my people have died.

The only one now,
 I stay on.

I being dead,
 my tribe will indeed be gone.

My country—
 I am Kalapuya,
 at Corvallis my country,
 the Indian people name my country 'Pinefu'—
 my tribe.

So I now am indeed the last,
 I in my country.

(Wendt & St John, 1993)

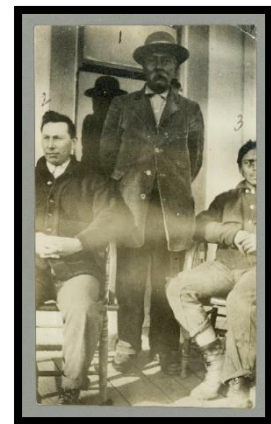


Figure 4.34 William Hartless and Joe Hartless (William's Son) 1877 | Smithsonian Institution.

²¹ **Champinefu:** name of the tribal territory occupied by the Ampinefu (Marys River Kalapuyans). The explanation of the name as referring to elderberries and/or storage of elderberries is not from any original source, but is a secondary interpretation. (Henry Zenk et al., 2020, unpublished)

Bruce Osen: I was trained as an architect...I got a call from - I'm not sure whether it was -...people at the [CMLC] Dee Curwen and maybe Sandy Riverman talking about it seems like this building should be something that's worth saving. When OSU brought forward plans to say, well, we want to scrape this building and we're going to do something else. ...even though it's a very - was a very modest building, a domestic building, not anything important, architectural style. It did represent, a certain way that buildings of a domestic nature relate to the street. And one of the things that I'm very interested in, as a designer, is that shape of community that promotes civic engagement. So there are all these issues of making that public space, which in suburban development tends to be left as a conduit for automobiles. It's not a place that classic modern development was - well, we segregate uses. We put commercial way over here and put the residential over here and it'll be nice out in the countryside. We'll put the university over here and never the twain shall meet... We're not really thinking about, well, how does this fit into a human space that makes life enjoyable...that invites people out, that gives access to people, that it's easy to move through the space, feels inviting...

TS Gann: The first Save the CMLC petition I saw came through one of my OSU classes in the spring of 2017. Many students were unaware of the center's existence. I became involved with the center in the fall of 2017, and as I entered graduate school in fall 2018, I began to make small presentations about aspects of the Yellow House, and again I was struck by how many OSU students were unaware of the house. The house and the campaign to save it were regularly reported in the city paper. In fall 2019, just a few months after the demolition of the house, I presented a story of the house to a class taught by Shaozeng Zhang. After class he said he hadn't realized the story and related how just that week struggling with parking as he dropped his children at the nearby OSU Azalea Child Care Center, and looking across the street at the open space of the wetland and the former Yellow House, he said he thought what great parking it would make.²² ---

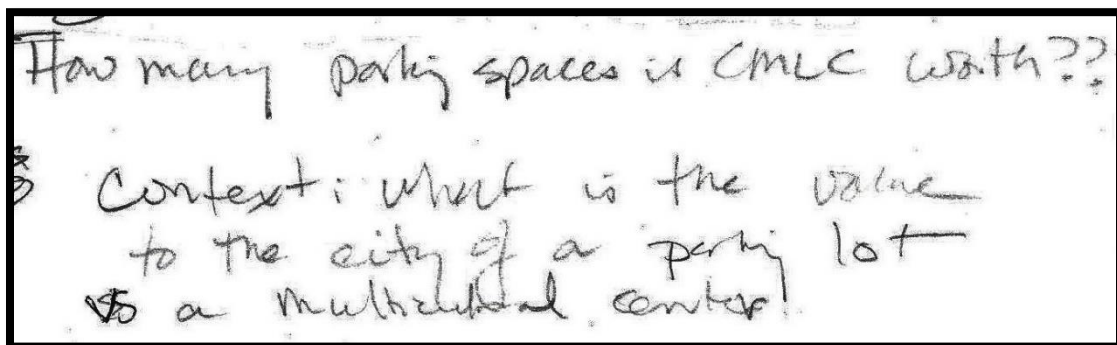


Figure 4.35 From the personal notes of Dee Curwen. The new development will have 73 parking spaces.

²² I said to Dr. Zhang that I hoped he realized after what he had just said, he was going to be part of my thesis. He laughed and said, Yes, Yes, quote me.

--- Next door to Azalea in the Human Services Resource Center (*HRSC*) an OSU student, who had worked at the Human Services Resource Center for two years during the height of the CMLC debate, said she knew nothing about that space. She said it seemed we are only informed about those things that directly affect us.

2017, October 20. Corvallis Gazette Times (The GT), Bennet Hall. The battle to save Sunflower House has moved from City Hall to the halls of academia. After protracted negotiations, Oregon State University and the board of the Corvallis Multicultural Literacy Center announced a deal at Monday's Corvallis City Council meeting to move the center to a new location before its current home is demolished to make way for a new campus housing complex. But at a meeting of the OSU Board of Trustees on Friday, a half-dozen people used the meeting's public comment period to argue passionately that the center's current building — known as Sunflower House — should be spared from the wrecking ball.

Lori Stephens: So, I know Dee's [*Curwen*] husband George McAdams. He worked for the county, Benton County, and we worked on several projects together, so I've kept in contact with him since he retired and I know Dee through George and they --- just asked for my help when they heard that something might happen to this building. I'm trying to remember. I think, initially, I tried to help them by trying to find other people who might want to move the home, and I talked to a lot of people, a lot of people. I talked to a mover -- tried to get an estimate from him and [*Benton Habitat for Humanity*] because Habitat has some land out in Philomath. So it'd be a long move, but it could be done. It...would be a lot of money, which...I just don't think they had. So...that could still be on the table...if someone wants to...put up \$80,000 for moving...I just helped them with advocacy...and I've gone to the OSU Board of Trustees and spoke there with Bruce Osen. He's another architect in town, and he did a full site sketch. Then we also went and talked individually with some of the people involved in doing the student housing project for OSU, and they basically were talking to us about numbers. Yeah, well, it all has to pencil out and keeping this building doesn't pencil out for us and we can barely make it pencil out...doing what we want to do, but we would ask for more information on their numbers and we wouldn't get that.

Valori George: So, anyway I would say the city's not using their strength and their position as well as I'd like them to. [*TS Gann: Was it at that point where they said it's a done deal that you began to morph into the Save the Sunflower House? Or how did that transition go?*] No, by then we had already, from the time that meeting happened, which was in April, 2018. I would say some time at the first of this year. Once the board had really negotiated the series of times with the university and the university had continued, I think to respond to the continued push from the community, they decided to do more work on the new location on Jackson [*Einerson House*], the Jackson House. Upgrade the kitchen for them, upgrade a lot of different things that they extended that weren't part of the first arrangement. [*TS Gann: Do you remember when the house came onto the table as a*

negotiation?] Yes. That would have been in, sometime in 2017, I believe, in the summertime. We'd been to the city council probably twice...I think the second time that we went to the OSU Board of Trustees. Then the spokesperson from the university also spoke to them afterwards and said, we've got a new location. We've got this all settled. We've got somewhere to move them to. They won't be out on the streets, but at that point it was very inadequate... *[TS Gann: How so?]* Like, with the CMLC how it is now, the kitchen is a big part of it, the cooking classes, the meals together, all of that. That creates like that home atmosphere. And so at the new place, it was just like a little, I dunno, Dee described it like a little galley kitchen. Like you could have a tea pot and a coffee pot there. That's it. There was no place to sit down. There was no place to have a cooking class, nothing like that. Now I think they're going to have a full kitchen. I think there was a shortage of space, but there was a garage, but the garage is full of mold all these kinds of problems. And then they decided to...completely redo, get rid of the mold problem and fix up the garage...redo this whole deck outside area...which they would have had to do all of that kind of stuff, no matter who moved in there. It's not just because of the CMLC. That house *[Einerson House]* is in a historic district where they couldn't have just torn it down. So if they can use it for anything, unless they were just going to have it sit empty, they're gonna use it for anything, they would have had to upgrade it to not be full of mold and to be usable. *[TS Gann: So, it's not like it cost them anything, is that what you're trying to say?]* Right. I mean, it's not like this cost is only out of the goodness of their hearts or they're doing this for the CMLC. They're doing it for whatever reasons they're doing it. And I'm...grateful and glad that they are. But I think...they're doing it because of the pressure from the community and because they did see the value, not just to the community but to OSU, which I don't think that they were aware of beforehand how much people in the university use that center. *[OSU's original offer was a room in the basement of OSU's Snell Hall. The CMLC declined.]*

Richard “Deek” Keis: I live here in Corvallis, not far from the center at all, about a five minute bicycle ride away. And I've been involved with the center in some way or another since before it began really. When it was still kind of a dream in Dee's mind and when she was dreaming of welcoming and have a place that would be a living room for cultures to interact and blend. And so I was able to watch her as she made that come into being through lots of struggle. And, I want to say I don't think it was an easy road



Figure 4.36 The work of Manuel Garcia, a silversmith, Juchitán de Zaragoza, Mexico, photo by Richard “Deek” Keis

from the time that she had it when she was still working at LBCC and 'til the time that this came about. So I was on the board for about six months, early on, and then I moved to Mexico and it wasn't very practical for me to be on the board, I couldn't afford the trips back for the board meetings. (*laughter*) And so, beside that, I've done two photographic exhibits here, I think? Two of them that were photographs that I took in Mexico, the majority of them were Cuba. And yeah, so that's kind of my relationship.

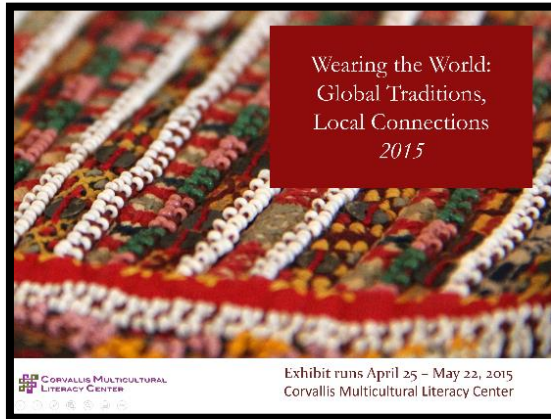


Figure 4.37 First Textile Exhibit, 2015, Yellow House

Ihui “Ivy” Snyder: My idea initially was...thinking that it's not just a collection. I want...for the long-term I want to establish just one textile library since we have a lot of resources in the center. And...I just start to take picture and then to document like each item. So after they would just have like a one...collection we were including the item name and also the numbers of the name and the materials. And...we guessed where it's probably original from, and sometimes if we were know it, and sometimes we would just do

their research based on the pattern and the colors because each like a village of each different country, there...have like they are symbolic pattern or colors, and we just start document those and then do the research. So once we, I think it's about like a two years, and then I ...tell Dee do...we have over at least 200 items in the collection...And then they were just hanging it up. And then another new piece, we just...rotate it. But since we now...have one system and we know what kind of stuff we have, and then we would just make an exhibit...Like, we just rotate that because it's...like the museum, like usually they would just rotate, like why we have in the museum. So people would get to see some different things every once in a while. [TS Gann: *So did you change it out like once a month?*] No, we do it initially, we want to do it like...by season, but actually there's a lot of work, so we just do the annual textile exhibit. Oh. And the first time since we started, I was so ambitious. I wasn't thinking since it's the first time we do it and then how we gonna attract people to visit this exhibit. So I'm thinking we need to have the opening event. So what would be interesting...because people come to the center for different reasons. They come to here, maybe, me with the conversation partner, conversation circles



Figure 4.38 Examples of weaving and techniques from around the world, Textile Exhibit, Yellow House, 2015

or for the baby class. And you that we also have Casa Latina office on the second floor...So we are thinking when you have something cool and to draw people's attention. So we want to have like fashion show. So that how we started it. We just have the 20 minutes or 30 minutes fashion show. And as a part of our opening and just invite Dee to say like what kind of stuff we have and...that's...how we started it.

So it's just like by hosting the annual textile exhibit, it...let the community knowing like what kind of treasure we have in the center. And also it is also the place to let people know because a lot of [textile] donation [to the center], they really hold the family heritages, and they [the donating families] don't want to just randomly donate to the Goodwill. You even don't know if people were appreciative...So I would see a lot of [textile donors] come back to watch the textile is a big because we have like the name and then maybe...we will put the materials and the countries. And if we know...the donors and we will also put the donors name....So...I usually often see people come back and say, yeah, that was my mom's piece. And then it's...really mean a lot to them. Like the people so appreciate the history of the family. Since we see the fashion show was a big hit, we just thinking, maybe we need to use the fashion show as a part of the fundraising events for the center...And we just applied for a grant and then to do the second years of the textile exhibit and collaborate...with Corvallis Arts Center to do the fundraising...We actually didn't have a lot of visitors for the first fashion show, but since we video, then we also show it on the social media...app, and...people...really regret that miss . Yeah. So...the first time we just documented and the second time, since it's the fundraising event, we also do more marketing. Yeah. so the second time we had like a more crowd for attendance.



Figure 4.39 The first Fashion Show, 2015, Yellow House.

TS Gann: When I first started this oral history and before I knew the shape it would take, I mapped each sharing to see how far the Yellow House's reach was outside of itself; what other organizations and partnerships. There were so many it would have easily been a project in and of itself, and the sheer number of events, classes, workshops, and readings (including Lauret Savoy from my literature review), all open to the community and almost entirely free.

2018, June 6. Indian Country-Today (Digital Indigenous News), ICT Editorial Team



Figure 4.40 Cynthia McGowan, assistant collections manager at the British Museum in London, holds up a cooking basket for The Confederated Tribes of Grand Ronde Tribal Council member Kathleen George, second from right, and Grand Ronde Tribal Council Chairwoman Cheryle A. Kennedy so that they can see the bottom during the Summers Collection welcome event held at Chachalu Museum & Cultural Center in Grand Ronde, Ore., on Wednesday, May 23. Photo: Michelle Alaimo

The Confederated Tribes of Grand Ronde is telling their own history through a new exhibit, *Rise of the Collectors*, opening today at the tribe's Chachalu Museum and Cultural Center in Grand Ronde. Featured in the exhibit are 16 items that are on loan from the British Museum in London that have spent much of the last century out of the public eye. Today's opening culminates a 20 year effort by the Grand Ronde Tribe to return these collections to the Grand Ronde Reservation for the tribal community and share these culturally significant artifacts with the public...

Grand Ronde Cultural Resources Department Manager David Harrelson: This exhibit is about reclaiming our ancestor's belongings as living objects. These belongings will be studied and replicated by our people to keep the traditions and cultural practices of our ancestors alive for future generations...The Chachalu Museum and Cultural Center was originally opened by the Grand Ronde Tribe in 2014 (June 6, 2018) (*Grand Ronde Tribe Tells Own History through New Exhibit, Rise of the Collectors, n.d.*)



Figure 4.41 More Grand Ronde items from the British Museum collections



Figure 4.42 Flyer for Life in Art Be-Longing, Yellow House and LBCC collaboration

Jane White: Well, Tami, I'm on the poetry advisory team out at LBCC and the advisory team works with the poetry club, which has been in existence for about the last 12 years. And for about the last 10 years, we've had a student poet laureate each year. We think we're the only college in the U.S. that has a student poet laureate...But four years ago we had a very dynamic and they're all dynamic, but Dari Lawrie was dynamic in a new way and she came up with an idea to do a project called Life in Art. And it was a way to incorporate the art at LBCC into the community and to bring community members onto the campus or into the campus realm with through art. So the first project that we did was under Dari's direction with the support of the poetry club and also the advisory team was called...Life and Art cause it was the first one....Eight elderly people were connected with eight poets and eight photographers.

And it was a term long process. So the trios met several times, usually in the homes of the elders. And at the end of the project, each of the elders had a poem written by one of the poets. And then at least one beautiful photograph. And then that was turned in of course to an exhibit, which was shown at Benton Center. And we invited the community and all the elders and it was extremely powerful. And, of course, some of the folks, at least three of them have passed away since then. So capturing their spirits in these photographs and poems was a very exciting project for everyone involved. (*In the music room where Jane and I are sitting, children's voices carry from the playroom next door.*) This is the third one...And so this time we thought it would be so much fun to include some of the CMLC community in this project in part because - well, for several reasons. Of course, some of us gave the background that Dee Curwen was on the faculty at LBCC for many years. And so several of us have known her and have respected her work there and especially treasured

what she's done in this community by establishing and then fostering and nurturing and just fulfilling her dream of bringing literacy to people in this community. So, and the fact that the CMLC is undergoing this transition and losing this incredibly beautiful, honorable space. So we also wanted to highlight this place as well. So the people and the place and the spirit of both. *[Jane White was my first writing teacher.]*



Figure 4.43 Life in Art: Be-Longing reception, Yellow House, 2018

Joe Thompson: And so *[the land's]* all developed around it except there's this *[open space]* and a few other open areas mostly associated with the school *[OSU]* around there. So that wetland, in particular, it has functions and values. It's what I would call for the most part a low functioning wetland because it's surrounded by development but doesn't function very well in the greater watershed with other wetlands because it's alone. But, it does collect a lot of runoff and it's kind of a basin that fills up. And I would imagine it collects thousands of gallons of water every rainy season. And it slowly percolates down into the water table and there's a lot of cleaning that goes on a lot of the nutrients that come in that you don't want going directly into the Willamette River going in there and get filtered out and all kinds of microbes eat these things. And so you have cleaner water going into the water table and maybe diffusing out into the Willamette River. And so it still has some benefit even though it's just this lonely wetland in the city. *[TS Gann: So in the past it would have been connected to the larger watershed, yes?]* Oh yeah, absolutely.

2011, September 13. Corvallis Gazette Times (The GT), Nancy Raskauskas. Latinas Unidas salsa garden grows into gathering place.

More than a dozen young Spanish-speaking women meet several times a week in Corvallis to plan community events, participate in Zumba fitness classes and socialize. This summer, they added a new activity to the list: gardening. The Organización de Latinas Unidas transformed an area of weeds and packed gravel into three neatly kept raised beds of cilantro, onions, tomatoes and peppers. A small patch of sunflowers sits beside it.



Figure 4.44 Sebastien Suarez picking tomatoes in the salsa garden, Organización de Latinas Unidas, Yellow House photo by Ehtan Erikson, Corvallis Gazette Times

Maria Hart: At the multicultural center, one time somebody from the university came and...they have a grant...for the OLU [*Organización de Latinas Unidas*] group to do something. So we said, well, why don't we put a garden so we build these boxes on the back of the house. Yeah, we build them, I think, 8x10? I don't know how big, but we build them. We brought - oh, my God, we were working so hard putting all the dirt and we planted tomatoes and...what did we call it? The Salsa Garden or something. I don't remember. It was in the newspaper because they came to interview. It didn't work out that well because the area where we put it, there wasn't enough sun. So, I mean we had some tomatoes and some chiles and cilantro. Yeah, it was not a great success because of the sun, but we had a great time and Dee, she was right there with us, you know., "Oh yeah, you ladies, over there, you guys are amazing." [*TS Gann: It sounds like it wasn't so much about the yield...but more about the fun of doing it?*] Exactly. It was sooo much fun. I mean we work there...[*until*] late at night and we were still with the buckets dirt and then we schedule. From the group. Maria is going to come this day. Everybody had a day to come and water the garden. Yeah...everybody was there watering the garden. (*laughter*) Yeah. It was fun. It...was such a great time. Yeah, I miss all of that.

2019, October 3. Champinefu Lecture Series begins at the Majestic Theatre, Corvallis Gazette Times, The Champinefu Series, sponsored by the Spring Creek Project and the Marys Peak Group of the Sierra Club, will begin with the Kalapuya Text II Project Lecture by Jedd Schrock. The presentation will be held at 7 p.m...Schrock, linguist and author for the Confederated Tribes of the Grand Ronde, was commissioned to translate interviews never before published of native speaking Kalapuyas in the mid-Willamette Valley. The interviews that were held include stories that have been passed down through the tribe. Schrock will share what was revealed about the Kalapuya from working on the translations. *Admission is free...*

**Confederated Tribes of
Grand Ronde, 2019 History
and Culture Summit**



Figure 4.45 Confederated Tribes of Grand Ronde hold many events that offer an invitation to the general public.

<https://www.grandronde.org/history-and-culture-summit/>



Figure 4.46 Immigrant Stories, Yellow House, 2017

interviewed a lot of people and then I would transcribe the interviews and at the end I sent all the transcriptions to Chris and Chris wrote stories based on this transcriptions. Then, of course, we had to communicate with all the participants and ask them for permission and see if they agree on the version Chris wrote. So, it was like the coordination work and I had to like deal with many people at the same time...it was very challenging, but the results were amazing. We ended up with a beautiful exhibit at the CMLC with...more than 60 stories. We also worked with anthropology department from Oregon State University where students...also were interviewing people and they wrote their stories [TS Gann : (pointing to myself) I was one of those students.] (laughter) like yours, and the first exhibit was a part of Corvallis Arts Walk, and there were a lot of visitors, which...was beautiful feeling to see all those crowds coming in to read their stories. And later, a couple months later, we also had an exhibit in the [Corvallis-Benton County Public Library].

Joanna: I think my biggest project - I was coordinating and leading at the CMLC was the Immigrant Story Project. Dee...ask me if I was interested in doing that and I said, yeah, of course. So, this project was to collect stories from immigrants and international visitors living in Corvallis and in surrounding areas to find out their experiences coming to the US...and I worked together with Chris Peterson, so she's a writer and what we did, we

Mary Anne Nusrala: Oh yes...that worked out to be wonderful. We didn't even know if we'd get it off the ground, but it turned out so well. We started with asking the conversation partners to encourage their partner, their visiting partner or if you couldn't encourage them, could you do it in a dialogue together and develop a story together. And we only got one or two that way, but then when Joanna and Chris [Peterson] really went out and I really don't know how...they brought in wonderful stories and they edited them to make them fit these posters here. That was so fabulous, that I said, really this shouldn't just end here. What about seeing if the library wouldn't like to have them for a period of time? And that's exactly what happened. They went over there for two weeks in March. So just to give it more, more audience because those stories were fabulous.

Joanna: I made the experience that people, our interviewees [for the Immigrant Stories project], really opened up and I was really amazed because sometimes the stories were really personal, very traumatic, too. Like we talked with refugees and people who really struggled when they came here and sometimes I just listen to them. I was like, oh my God, I was just start to cry soon. So yeah, I think, like for me, the best part about this project was this opportunity to be able to talk to those people about their private life and they all opened up. They all like knew that the stories would be published and open to the public and they still like were willing to share their experience as you [TS Gann] know.

Joanna: *[sharing her experience of the Immigrant Stories project - Corvallis Arts Walk Event at the CMLC]* I was pretty amazed. I think the days before were kind of stressful because, of course, we were very late and like all the posters were created like late and we had to print them. Everyone was super tired and everyone was exhausted. So I think everything was made last minute but...I just like watched people coming, and...I saw them reading the stories and they were really like focusing on it and I could see their facial expression and I was happy that we were able to cause so much emotions and I hope that a lot of people could maybe reflect a little bit about people who maybe are not native here. And I think it was really important to bring community together. Community, meaning those who are born here and maybe never like were abroad with those who are like newcomers so that they have like an area and forum, maybe exchange ideas and talk about their living experience. Yeah, and maybe struggles and obstacles. So I think it was really, I don't know, just was a really good experience. We also had many visitors who never before were to the CMLC, so they, of course, heard a lot about the CMLC, but they didn't have any idea of what the CMLC is. Like a lot of people told us, oh, we thought that the CMLC is just place where someone can learn English, but it's not only that. It's so much more than that. It's a community center. It's not like a language learning center. It is also like one side, but that's just like one aspect of what they do, like in general. So it was, I think, eye opening for these people. Like what does the center mean to this community - to the community.



Figure 4.47 Immigrant Stories reception, 2017, Yellow House

Mary Mayfield: That *[the Immigrant Stories exhibit]* would make a lovely book...and I told her, I said, you *[Dee Curwen]* ought to try to get some funding or something and try to put this together in a way that it would be - or maybe archive it or something.²³ It was a quality product. They did a lot...and the cultural boxes - the culture kits. That was an incredible amount of work and there's just a ton of - not stuff like physical stuff though there is, but there's just a ton of content in those boxes, So, I mean, that kind of thing I just think - I feel sad that OSU didn't have any sense of that and any connection - I mean, OSU as an organization - clearly there were professors and people at OSU who worked with the center and met at the center with their classes and had their classes do volunteer projects with the center and stuff who did have a pretty good idea, but I'm sad that OSU in their decision making capacity didn't - didn't get to know that and didn't try - hasn't...so far really tried to work with that. It seems like it's been, well you're a place, we got a place. What's the problem kind of thing or decisions already made why are we still talking about this kind of thing. *[TS Gann: So maybe not like a recognition of the value of that particular spot, that particular house with its history, its connection to the bus routes, its connection between OSU and the community - is that -]* Well that and just no awareness of what was going on there, what that energy was and...when you talk about producing a CD and producing these lovely immigration stories and these culture kits, and you see the kind of interaction and flow that happens there. I would think that that ought to mean something to a place like OSU, but...I think they let the multicultural center use that house because they weren't using it and they weren't...paying attention to what it was growing into and how it was connected to the community and how it was connected to OSU and...so on and so forth. So when they came to make a decision, what it felt like was, okay, we got a house and we want to build housing here. We'll tear the house down. You know? And there was no long-term agreement on that house or anything, but it just seems a shame that they didn't know what that house was.

Confederated Tribes of Grand Ronde: The Grand Ronde Tribe's federal recognition ended on August 13, 1954 when Congress passed the Western Oregon Termination Act. This legislation stripped the Tribe of its federal status and severed the trust relationship with the federal government. Between 1954 and 1983, Grand Ronde tribal members were a landless people in their own land. The termination policy robbed the Tribe of its social, economic and political fabric, leaving a scattered population and poverty. In spite of this, Grand Ronde remained a community interconnected by families. Tribal leaders began working in the early 1970s to restore the Tribe's federal status. They began the arduous task of reestablishing the Confederated Tribes of the Grand Ronde Community of Oregon. They raised money to lobby Congress, testified before lawmakers in Washington DC, and fought for the Tribe's recognition. Their hard work and dedication were realized on November 22, 1983 when President Ronald Reagan signed the Grand Ronde Restoration Act (Public Law 98-165). Five years later the Tribe regained 9,811 acres of the original reservation when the Grand Ronde Reservation Act was signed on September 9, 1988.

²³ As of late winter 2021, Dee Curwen is hoping to facilitate the transfer of the Immigrant Stories posters from Einerson CMLC to OMA. I don't know if all 60 stories were made into posters, so perhaps there is a possibility of pursuing the transfer of all 60 stories at a later date.

These lands lie just north of the community of Grand Ronde. After restoration and the re-establishment of the Grand Ronde Reservation were completed, the Tribe focused on rebuilding its institutions and developing programs to meet the needs of its members (Our Story, n.d.).



Figure 4.48 Sample of items in a Musical Instrument, Cultural Exploration kit, Yellow House

Corinne Butzin of The Grace Center: I am the activity coordinator for Grace Center Adult Day services and I've been there for about five years. I'm going on my fifth year right now. The Grace Center is a place for caregivers to bring their loved ones who they're taking care of for the day time. They come once a week, half a day, all week. It all depends upon the situation...*[I contacted the CMLC because]* I was looking for something, a field trip or we call them outings cause we like to go at least once a month and right now we're actually going twice a month to something outside in the community. So just traveling out to see new things...to be involved with what's going

on around us. When I looked up things online, I'm trying to find things and I think I looked up in the calendar for events in Corvallis. They mentioned that they were doing fashions of different countries *[Textile Exhibit]* at the Corvallis Multiliteracy *(pause)* Multicultural Literacy Center and I thought that would be a great thing to do. So I called up so I could find out, but our first and most important thing is if it was wheelchair accessible. Well, it's in an older house, which is really nice, but it doesn't have wheelchair access. So that's when Jeanne *[Lusignan]* mentioned to me the *[Cultural Exploration]* kits. So I got online to their website and started looking at what was in their kits, and they're very well organized so that you get the kit and you can open it up and right away there's a folder with ideas you can do with things. There's a whole stack of pictures with everything that's in there with information on the back, either the history of it or what it is, what it was used for.



Figure 4.49 Civil rights era fire hose nozzle model, culture kits, Yellow House

Jeanne Lusignan: Everything in the *[Cultural Exploration]* kit is based on physical items that people can touch and hold and experience. And to the best of my ability, they are the real thing as often as I can do it. And so, yeah, from the civil rights era, I got a nozzle from a fire hose that was the same model that had been used on protestors and on child protestors and the nozzle itself, weighs like, it's really heavy. So when you pick it up, it feels like a cannon, which is...how it was used like, it was a weapon.



Figure 4.50 Sample Tea, Cultural Exploration kit, Yellow

Corinne Butzin: Our first one, just for the fun of it, I believe it was eating utensils and so they had kind of several different things in there. They had chopsticks with little fuzzy balls that you can practice using chopsticks. Well, we're also looking for things to kind of help people with their dexterity and it was a lot easier and some of them thought and so they felt good about it. And having that hands on...object right in front of you is the other really great thing about the kits because you can stand up there and talk

about chopsticks, but until you have some in front of you and try it. It's another aspect of it...and...it helps to keep them engaged by having something physical that they can hold onto...the other thing that was in there, they swung from that end of the eating utensils to our formal eating utensils. And they had pictures, place mats with the Victorian or Edwardian display - you have your plates stacked on top of each other...so it was interesting to see things from a culture that was very similar to ours, but then it's also good to see things from different cultures. We got the cultures of Mexico kit and there's lots of fabrics, colorful weavings, and lots of things you can touch and they had a lot of musical instruments. We were getting about two kits a month.

Spirit Mountain Community Fund: MISSION STATEMENT

Through the Spirit Mountain Community Fund, The Confederated Tribes of Grand Ronde fulfills their Native tradition of potlatch, a ceremony at which good fortune is distributed. The Spirit Mountain Community Fund's focus is to improve the quality of life in Northwest Oregon through community investments that provide lasting benefits consistent with the Tribe's culture and values. *[The first two sets of Cultural Exploration kits were partially funded through grants from the Spirit Mountain Community Fund. A grant from the Community Fund also funded the continuation of Zumba classes that eventually led to the beginnings of Organización de Latinas Unidas (OLU).]*

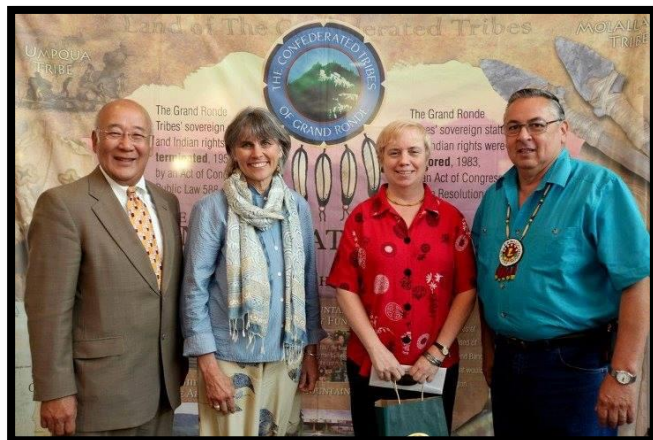


Figure 4.51 From left to right, Sho Dozono, Oregon Japanese American philanthropist, then Chair of the Spirit Mountain Community Fund Board of Trustees, Dee Curwen and Jeanne Lusignan, both of The Yellow House and Reyn Leno, then Tribal Council Chair of the Confederated Tribes of Grand Ronde.



Figure 4.52 Sample Gourds and Calabashes
Cultural Exploration kit, Yellow House

Jeanne Lusignan: *[TS Gann: I'm amazed at how much planning went into [these kits] - you really gave it a lot of thought.]* Yeah. Yeah. Well why wouldn't you? *(laughter)* I mean, I took it seriously, you know, that I would try and make it as broadly usable as possible. So like the Grace Center, the adult day center, they use them a lot. They had initially wanted to visit the center to do a field trip to the center and they couldn't because the old building had stairs and no, wheelchair ramp or anything like that. So people with mobility problems cannot physically get into the

building, but I told her, oh, we have these cultural kits and you could check one out and take it - you could have the center visit you, which was the original idea of the kits was schools would - schools take field trips to the center and then we would do cultural activities with the kids, but there were a lot of schools where that's kind of prohibitively expensive to have a bus come all the way out there. And so, the idea of the kits was to get the materials that the center had out into the community, which has happened...What the parameters were, was any group, so we said homeschool families could use them if they grouped together with other homeschools, so that it wasn't just like two, or three kids. Or they could come and use them in the center, which they did that...And then the Benton County *[Historical]* Museum...they have a family day at the museum every summer and so they had a multicultural day planned. So...the woman who was planning and putting together this whole event, Terry Thomas, she contacted me and she came out and picked the kits that she wanted. So she picked six of them. And then I got I think it was about 14 volunteers because they had to do shifts. And so, we had these kits set up all over the museum, all over the museum! and we had volunteers offering activities with the kids. And then the Benton County Library, one of the extension librarians who I think is based...at the Philomath library or maybe Monroe, but she had a summer series of classes doing activities with the kids and she wanted to do different cultures. And so she emailed, I've never met her in person, but we emailed back and forth a bunch of times and she picked a number of kits and then they went on the library van out to out to her. And she...had them for three weeks at a shot and lent them, but she did activities at the Alsea and Monroe Libraries. Yeah, and then the Tunison Neighborhood Association, they do like a family night every month or so, and have some events and food and stuff like that. And so they had a list of like the themes for their six or seven events. And we had kits that matched I think four of them or so. And so they checked them out and use them at their event. And then schools, a lot of times it's like an individual teacher who's taking them to a classroom and using them. And it's not that uncommon for a teacher to go, well, can I get two? And if there wasn't like a big demand right at that moment, I'd say sure. And then they'd go, can I pass it to another teacher? The only problem with that was that they would come back like all stirred together. But yeah, so they would get used by maybe two or three teachers and then teachers would also get them for like events 'cause I always had on the checkout thing, you know, name, phone number, how can I track you down to get the kit back. Then what age group were you are you using this with and how many people? And so for like a

bunch of the events it was like 200, 300 people for different cultural nights or family nights. And trying to think who else? Book Club that had read a book that was set in Japan borrowed the kit that's on Japan.

Rosie Stahlnecker with Lina Rusli: Yes, *[the CMLC culture kits]*, and I remember that Josie went and borrowed something had to do from Mexico. She was going to have a party and she borrowed that. *[Lina Rusli: I think we borrowed one for when they have (inaudible) we have teacher appreciation and when borrowed the thing from Multiculture.]* Sometimes, yeah, people would borrow them if they had some event going on.

Joanna: I worked a lot with Jeanne *[Lusignan]*, so Jeanne was a project coordinator at the CMLC. She doesn't work there anymore, but she was - so together Jeanne and Dee *[Curwen]*, these were two person...who I think started to trust me kind of and to give me more tasks. And then I was helping Jeanne a lot with different projects, like sometimes coordinating volunteers for different events or coming to events like Bazaar and then helping out there, maybe selling, just packing...preparing everything before the events. So, I was just getting more and more and I told them that I not only want to volunteer desk, but I also want to volunteer at different events, and this is how I met Ivy *[Snyder]*, and so Ivy did some fashion shows and she also curated all the international clothing...she processes and I took pictures of the pieces and I also took pictures during a fashion show, which we had in the *[Corvallis]* Art Center. *[TS Gann: Oh, that was the one where Jason [Sarcozi-Forfinski] was the emcee, wasn't it?]* Yeah. Yeah, exactly. It was really, really nice...and I think I also kind of helped to prepare, everything. Then I got involved in - I helped Jeanne preparing culture kits. I don't know if you know that?²⁴

Native American Longhouse Eena Haws: The Native American Longhouse (NAL) Eena Haws *[Beaver House in chinuk wawa]* represents the Indigenous people of the Americas and Pacific Islands. We strive to deconstruct colonial borders' impact on Indigenous identities while also honoring the sovereignty of tribes. While protecting and preserving the rights of Indigenous people, we provide a sense of home/community for Indigenous students that helps preserve their Indigenous identities while in college. The NAL provides a source of support honoring the cultures of the first people of these lands. We also provide educational opportunities to educate all about the region's' tribes. The NAL prides itself in being a brave space that Indigenous students can be in community and express their culture. Events are held fall, winter, and spring terms that highlight Indigenous history, culture, and current issues that also help give the broader campus community more understanding about Indigenous people...The Native American Longhouse (NAL) Eena Haws has a unique history not only to Oregon State University (OSU), but also to the state. The NAL was created out of collective activist efforts of the Native students and the Black Student Union

²⁴ Joanna also worked with Jason Sarcozi-Forfinski on a language project which I don't know the details of, but after Joanna shared her story, she interviewed me for their language project.

at OSU during the late 1960's. in 1971, the NAL was established and became the first cultural resource center at OSU. It was also the first Native center on a college campus in the whole state of Oregon. In 1972 the NAL was housed in a WWII Quonset hut on the corner of SW 26th Street and Jefferson Way in the heart of campus. In this way, the NAL Eena Haws paved the way for the development of the rest of the



Figure 4.53 Eena Haws (Bradshaw, n.d.)

other six cultural resource centers at OSU, as well as other Native centers in the state... The NAL remains in the heart of campus and has an honoring circle surrounded by Oregon native plants where the old Quonset hut once stood to recognize and respect the history of the NAL as well as the blessing elders placed on the land. We always recognize and give thanks to the Kalapuya people whose land OSU resides. If you would like to learn more about the space, we invite you to stop by anytime...We welcome everyone to join us – even from a distance. (*Native American Longhouse Eena Haws*, 2016)

TS Gann: Early in this oral history, I went to Eena Haws and spoke with Dr. Luhui Whitebear, the assistant director. I was choosing photos for a slideshow I was creating of my proposed project, and I wasn't sure the photos I chose were appropriate. I learned I couldn't just choose any photo. First, I needed to know what I wanted to say. Each photo had meaning and could have even multiple meanings depending on the context. To choose a photo of William Hartless said something different than choosing an image of Fort Hoskins. The meanings were nuanced, and I didn't yet have enough knowledge to wield even the most simple of photos. While I was there, I learned that the longhouse is not only a gathering place for OSU students, but for multiple Indigenous communities across a large geographical area, making it unique among the campus cultural centers that mainly serve a very localized student population. Everyone, she shared, is welcome in Eena Haws, and the student-run organization hosts multiple free community events. In May each year, the Klatowa Eena²⁵ Powwow draws thousands of dancers and spectators. The Annual Salmon Bake, also in May, is an event that many across campus attend. The salmon bake is talked about by near everyone in the days leading up to it. Often over a 1000 people are served.

²⁵ Klatowa Eena means Go Beavers in chinuk wawa.

21st Annual Salmon Bake

Join us for this free community event that celebrates the Indigenous salmon culture of the Pacific Northwest.

Our menu includes:

Salmon cooked over open fire
Roasted red potatoes
Cornbread
Blueberry wojapi
Kale salad

(21st Annual Salmon Bake, n.d.)



Figure 4.54 Drew Pennington of Warm Springs, Ore., tosses a log on the fire as a long line of students wait to pick up their food at the annual Native American Student Association salmon bake, photo Amanda Cowan | Corvallis Gazette-Times

Jeanne Lusignan: They're all grant funded [24 cultural exploration kits]. It's a combination of grants and donations [items various Corvallis communities and individuals donated to the CMLC]. Like the tea kit, there were only a few things that I bought. The African American one, we had to buy almost everything because people hadn't donated anything like that. When you apply for a grant...they only give you half your budget. You have to come up with the rest. It's really rare that a grant is for everything. So we had to say we will put in our own materials. CMLC put in some money from the garage sale towards it...and then I had volunteered at what was the Cat's Meow of the Heartland Humane Society store. And for a little while on the first grant, they let me put a little display case of things that it's like - if you want to purchase this item for the Corvallis Multicultural Literacy Center to support local education, you can do that. And some people did that, but it was little things that I had collected from there and put in there. It's like we would really like this and if you would pay for it, we would put it in our things and thank you. Yeah. That's the other thing I did, like every single person who worked on the kits or who donated to the kits there's a thank you on the outside of the box and those thank yous also are on the website in the description of the kits. So, it lists all the people who...did lesson plans, who donated things, who donated money, who did research.

Jeanne Lusignan's First "History Detective" post on volunteer.com: Do you have lots of curiosity and expressive writing skills? Can you tell a cultural item's intriguing, counter-intuitive, tragic, funny or astonishing history in a single page? We will provide you with a photograph of a cultural item in our collection, along with instructions on how you can do the research to create a 1-page or 1/2 page history "Info Card" on the piece. The textile pieces we are currently researching are interesting shoes, hats, masks, bags, belts and dolls collected from all over the world that will be featured in our upcoming Textile Exhibit

"Head to Toe - Wearing the World" scheduled to go on display in February of 2018. Upon completion you will receive a certificate documenting your work. To date, items researched by our history detective volunteers have been enjoyed by over 6,500 people in Linn/Benton County, Oregon! Jeanne L

Jeanne Lusignan: In the beginning I did all the research myself, but over time that's like not viable to pay me to sit and do research all day. And so I started an online research program. So...it was really hard getting people, local people to do research because when they come to the center they want to volunteer with people. They don't want to be sitting typing. But I listed it as an online volunteer opportunity. So you do a research assignment and then you get a certificate. And then in the future if you want me to write you a letter of recommendation for applying for college, I'll do that too. And so there was about 70 volunteer researchers and when I looked to do the numbers to see how many people that were about 70 and about 30 of them had done more than one assignment. A lot of them were like middle school and high school students. Some of them were college students and then a chunk of them were

people who were like professional writers and were like between jobs or just adults looking for something interesting to do. Or one time it was like six women at a museum. They were doing some summer program at the museum in some other state. And somehow they were like, yeah, we want to do this. And I was like, great. And so, yeah, I expanded that program to also cover the textile exhibit. So that group of women did stuff for one of the textiles exhibits. What are they? I was like, great, you're a group, I'll give you a group of these things and you can all work on them together. One woman had some health issues. She might've been on disability, I'm not sure, but she had a lot of free time. She wanted to volunteer, but she couldn't, she was kind of, not housebound, but I think...restricted in what she could do physically. And she did a huge amount of volunteer assignments. [TS Gann: *Was she local or no?*] No, she's in Arizona. They were all over the place and some of them were in other countries.



Figure 4.55 Jeanne Lusignan and Ihui "Ivy" Snyder, textile exhibit "Head to Toe".

2017, October 20. Corvallis Gazette Times (The GT), Bennet Hall. Under terms of the deal announced Monday, OSU agreed to let the center use the former Asian & Pacific Cultural Center on Northwest Jackson Avenue for the same \$1-a-month rent. The university will also provide more than \$200,000 to remodel the building and assist with moving expenses and operating costs.

Thomas Cech: “No net loss of wetlands” was the national policy for federally funded programs for highway projects and construction, but approximately 100,000 acres are still lost annually owing to other development activities in the United States. The U.S. Army Corp of Engineers encourages the use of wetland mitigation banks, where wetlands are restored, created, or enhanced to replace wetlands lost due to development. Under the Section 404 Dredge and Fill Permits, a developer may be required to replace 1, 1.5, and up to two acres of new wetland for every acre of existing wetlands destroyed. New wetlands must be created within the general vicinity of the destroyed area in perpetuity. Wetland mitigation banks have been created in many states and utilized as replacement wetlands for areas destroyed by highway projects or other development. Skeptics argue that replacement wetlands can never replicate historic sites. Poor design, improper chemical and water imbalances, and sloppy construction have proved skeptics correct in some situations (2010, pp. 418-419).

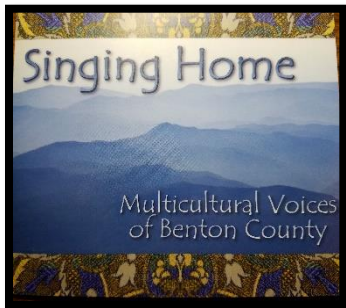


Figure 4.56 Cover of *Singing Home* CD featuring women of the Yellow House

Maria Hart: Dee's [*Curwen*] such a great human being, you know, Dee, yeah. Just, Oh yes, yes, yes. You know her. Yeah, yeah, no problem, no problem and she was always, yes if you needed something. Dee, I need 'x'. Yes. People didn't even have to say what they needed, she always said yes. One time Dee invited us [*OLU*] to sing and we don't sing (*laughing*). Oh, come on, ladies. Come on, ladies. You can do it. So she sent us to this guy [*Tom Demarest*] on Grant Avenue or somewhere. He had a little recording studio and we were like, Yesenia [*Magaña*], but we don't sing. And Dee said, girls, you can sing *De Colores*. It's a Mexican song that everybody knows and we were like but Dee, we're not singers. Oh, you go. Go with him. He'll help you. So we're there. I think it was Blanca [*Núñez*], Yesenia [*Magaña*]. Was like four five of us. (*laughter*) Oh, mmmmyyyy God! So, they had these CDs. [*TS Gann: I think I have a copy.*] (*laughter*) Oh, God! (*laughter*) She gave us one. She gave us a CD with a little candy and a little book. It was really cute. So they invited us to - I don't remember where it was. The [*Benton County*] Health Department? No, it was on ninth street - LBCC [*The Benton Center*]. They invited us to LBCC to sing. (*laughter*) Oh, my God. (*laughter*) And we were sitting there and there's these great singers they're performing their number. And I'm like, Oh, my God! (*shields her face as if hiding from view, laughing, slaps hand against leg*) I said, I don't think I want to go up there and Yesenia says, We have to, Maria. When we went Juliet introduced the group (*laughter*) and then I said, she told them that we're not singers!?! (*laughter*). So we started singing. It was embarrassing (*laughter, slaps leg again*) because we're not singers! But Dee says, Oh, no, no, you can do it! You can do it. Dee but - Yes, you can! He'll help you! Okay. You guys go over there. He's going to help you. Okay, Dee. But it was (*can't speak from laughing so hard*). So we wear our Mexican blouses, you know, Mexican things. But boy, no! (*laughing, slaps leg*) Oh, that was an experience!

(laughter) And she had such faith in us, you know, you can do it! [TS Gann: *You are making me laugh so much my face is starting to hurt.*] (more laughter) And then Juliette, she was next to me and I was like I just said, Juliette, you're not siiingiiing. You're just moving your mouth. You're not siiingiiing! (laughter) Oh, God! It wasn't funny when we were there. I was like, oh my God, I want to disappear right now! (uncontrolled laughter) My husband [when she told him she was going to sing], You're going to what?! I am gonna sing, Honey! No, you're not! Remember De Colores! It's there! [Track 13] Oh, my God! (laughing, tears in both our eyes)

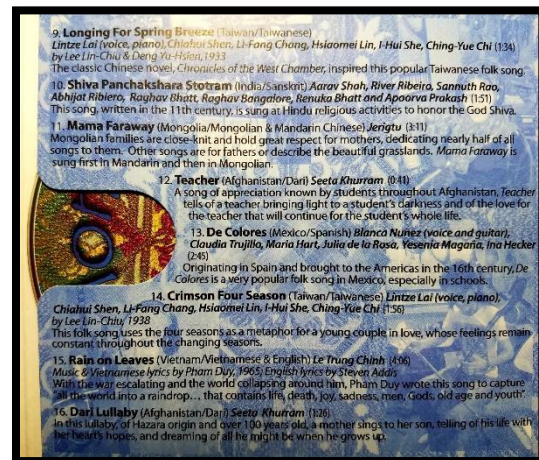


Figure 4.57 Back cover of *Singing Home*, Track 13 *De Colores*

Erlinda Gonzáles-Berry: [Ts Gann: *We're just going to restart real quick and talk about the Cotvallis Arts Center event.*] It was el Día de los Muertos, Day of the Dead and the [Corvallis Arts Center] asked us to be part of [an Art Center event] and we put up this fabulous altar. And then we [OLU] were all there, and I remember us singing because Blanca Nunez broke out her guitar and the group got together and we were so out of tune (laughter). We laughed about that for years because we had never sung together as a group. Yet, we were in there and she's playing the guitar. We laugh to this day sometimes when we run into each and remember that. That was a really fun event.

Joe Thompson: I asked the Corps the Army Corps of Engineers. I guess I should back up a little bit. Explain what I was up to. The Army Corps of Engineers has recently changed their criteria for determining that a wetland is jurisdictional, this is all Trump administration stuff. As you know they're not very pro-environment right, and they're trying to loosen restrictions on the Clean Water Act. The Corp has a kind of an antiquated way - I think it's an antiquated way - of making jurisdiction and that's that there has to be a significant nexus to a traditionally navigable waterway - like the Willamette River is traditionally navigable - so then if it did then it was jurisdictional. Well, I saw this [the wetland] as a self-contained basin that probably wouldn't be [connected to the watershed]. There would still be permits from the state because the state will take jurisdiction over it even if it's not connected, but the Corps will only take jurisdiction if there's a connection and Benny A. Dean Jr, who works for the Army Corps of Engineers, went out there and looked when it was really raining hard and saw that water was overflowing from the park [open space] and getting into the storm drains and out into the Willamette, so by that, he determined that it was Corp jurisdictional. (Meaning it is, despite its seeming isolation, still connected to the greater watershed.)

Laurie Childers: So when we learned that it was going to be torn down, it was very agonizing. Just, there's so much perfect about that space being an old house and having so much warmth and just humanness which newer built spaces tend not to have because we're being very efficient with materials or somehow wanting to look modern. But the fact that it...looks and feels like a home. At the same time it looks and feels like a museum...it's just a really unusual combination that works super well. So this is a letter that I wrote a year ago in the summer of 2017 about the house being torn down in hopes of getting the city to wake up and perhaps stop it and the OSU Board of Trustees to stop it. And I also spoke before the OSU Board of Trustees last fall.

I write with concern that the Corvallis Multicultural Literacy Center's house is slated to be torn down.

I visit the CMLC almost every week. I witness the variety of nationalities that come for language help, cooking classes, assistance deciphering paperwork, and friendship. Many are students or family of OSU students, and they simply would never connect meaningfully with US citizens if it weren't for the CMLC. They will always find a friendly face, a warm welcome, and a beautiful environment in this charming old house. Here the university and the community come together for mutual service.

The current INTO program tends to isolate international students. I worry that some return home after 4 years without befriending Americans and feeling that their humanity is cherished by us. This is not only a lost opportunity but, I believe, dangerous in the long run.

I am passionate about nonviolence, creating peace and averting damaging wars. *I believe that the CMLC does the real and far-sighted work of creating world peace.* The relationships, respect and understanding that develop there literally go around the world. Stories of friendship and welcome are what win "hearts and minds." This is the peace that we want to see in the world. CMLC should be emulated in every community.

If you've never been to the old yellow Sunflower House on 9th St, just S of Monroe, please visit, so that you have a feel for what we are trying to preserve.

Laurie Childers

Summer 2017

for Corvallis City Council
OSU Board of Trustees
Gazette - Times

Figure 4.58 Letter to the OSU Board of Trustees, Laurie Childers personal papers, 2017

Kim Thị Vân Anh: *[TS Gann: Did you ever teach a cooking class?]* Officially? No, I haven't. *[TS Gann: Aah, (smile) but unofficially?]* Yeah *(laughter)*, unofficially. I and my friend used to cook a big meal Vietnamese. And at that time we were gathered together and enjoy the food. *[TS Gann: What do you think about the kitchen at the CMLC it's meaning for people there?]* It's a strange thing to me because it like really like a house. We can come and cook and do other stuff like we at home. Yeah. Normally other place, like, I feel like it's an office, come there to do the stuff we need to do and then we go back home. Yeah.



Figure 4.59 Yellow House, photo by Friends of the CMLC

2017, October 20. Corvallis Gazette Times (The GT), Bennet Hall. Tony Vogt said he was grateful for the university's support but warned that tearing down Sunflower House could damage relations with the community. "If Sunflower House is demolished, the stories of distrust and grief will linger despite the best intentions of OSU," he said. "CMLC is more than the sum of its programs, and Sunflower House is where it lives."

David Lewis: Kalapuyan early historic history can be divided into four periods, the first being the period of first contact and early influences of introduction of the horse, exotic trade goods from coastal trades with Europeans, and early diseases, roughly dating from 1700 to 1906. The second period is from 1811 to 1829, encompassing the early fur trade and the changes to tribal economies that the enterprises of the British and Americans brought to the Oregon territory. The third period begins in 1829 with the introduction of Malaria causing within a few years massive death of the peoples, vast changes to the culture

and invasions by colonizers from the United States, French Canadian settlement, and tribes like the Klickitat who invade the Kalapuyans homelands and begin taking their lands and resources. This third period ends at 1850 with the passage of the Oregon Donation Land claims act. The fourth period is from 1851 to 1887 which includes treaties, removal to the reservations, and reservation life, all with significant changes to the tribes. After 1887 and the passage of the Dawes Act, there is a melding of tribal peoples and disintegration of individual tribes, if not individual identities in the reservation (Quartux Journal, Kalapuyan Tribal History, n.d.).

2019, July 3. 'Visionaries' statue unveiled to honor trio of Restoration leaders, Danielle Frost, Smoke Signals Three Restoration leaders will forever stand outside the Tribal Governance Center, overseeing what their years of hard work on Restoration has created...Tribal Council Chairwoman Cheryle A. Kennedy couldn't contain her emotions as she recalled the trials and tribulations to restore the Grand Ronde Tribe.

Tribal Council Chairwoman Cheryle A. Kennedy: All that we see today goes back to the visionary leadership we had in the 1970s. We want to celebrate and commemorate that. (Kimsey, Provost and Holmes) put themselves into very uncomfortable situations – in front of TV cameras, legislators, Indian organizations and the local community – to gather support for Restoration. We're here to show that we love what is happening and to be a part of this is the one of the most excellent things we can do. *(Kennedy recalled that she first began thinking of how to memorialize the three Restoration figures a few years ago.)* I thought, we have to remember as Grand Ronde people what it took for us to be a sovereign nation. We know the idea and thought was, 'Never again will this (Termination) happen.'



Figure 4.60 Visionaries Statue designed by Tribal Council member, Steve Bobb, Sr honors Restoration Leaders, Marvin Kimsey, Margaret Provost and Merle Holmes, Grand Ronde, July 2, 2019

Maria Ortiz: When I arrived here in the United States [1992], I start to looking around visiting places. The library was one that took my attention, and my teacher, who was teaching English in the LBCC, was Mrs. Dee Curwen. So, Dee Curwen was my first teacher who taught me to speak English. Since I met her in her classroom, we make a really good

connection and I want her to be my friend and I keep her as a friend and then we visit each other, and she invite me sometimes to do potlucks because we, the class, I attended was just international people who came to the United States and didn't speak any English. So, we have a conversation class and we have a reading and writing and then we have celebrations. Everyone, they brought different things from their background and I really enjoyed that. For some reason, I really enjoy how many different cultures. I met them people and cultures and dishes and ways to speak, ways to dress - ways that was different, and so I loved that.

Rosie Stahlnecker: Yes. You're not really alone. You feel so relaxed. A person is lonely, that's a place to go. And just get comfortable and just something about the Yellow House. Even talking about it makes me sad. It does make me sad. *(She wipes away tears.)* I get real sensitive, sorry. I think it was a big thing for a lot of women, it was. *(Note: When she told her story, the Yellow House had been gone 13 months, closed for 16.)*



Figure 4.61 The Yellow House living room

Kim Thị Vân Anh: *[TS Gann: In the past, you mentioned the loneliness when you first arrived. Would you be willing to talk about what that's like?]* *(pause)* Mmm. Yes. So fall time in the US is very beautiful, but the winter time is different in the US. It's different with the winter time in Vietnam. It's cold and gray in Corvallis and it rained a lot. In Vietnam, it cold, but not as cold here, but it's not great grey. It still has many days sunny, and we are living very close to each other people. So, at that time I didn't have a job in Corvallis. In Vietnam, I worked five years before I moved to the U S so at that time, it kind of something like a pause in my life. I want to do a lot of things, but I *(long pause)* I can't and I thought a lot about what I am going to do for my future and why I leave my country and come to the U S and I feel it's so sad. I want to come back to Vietnam, but at the same time, I think like I have my family here, too, so I stay with him. So let jump out of the sadness thing and try something positive. Yeah. So that way I get out of my uncomfortable zone. *[TS Gann: So getting out of that meant coming to The Yellow House or?]* Yeah. So, actually, the first thing I look for, and I tried to come to change my routine like just cooking and staying inside because I'm very cold. I didn't feel comfortable to go outside in the winter time. Rainy.

Marisol Medina: Yeah, eh... Bueno la primera vez que fui a multicultural estaban en la casa amarilla, es más conocida como la casa amarilla. Es un lugar muy céntrico en el downtown de Corvallis. Me pareció un lugar muy interesante con muchos cuartitos pequeños pero así muy cálidos. El salón de juego para los niños también, muy bonito y sí me pareció un lugar muy acogedor y ya me había acostumbrado a ir cuando tenía clases. Llegaba a la casa y se hacía como un lugar muy familiar. Después de unos meses tuve que regresar a mi país. Me fui por tres meses y cuando regresé pues ya no estaba la casa amarilla. Cuando pasaba por ahí, osea me sorprendí mucho al no ver nada. No había nada. La casa había desaparecido por completo y se siente pues como un vacío porque es un lugar donde has estado y vivido una experiencia como qué tan diferente en un país que no conoces y de pronto pues no está. Se siente... es como que hay un vacío ahí.²⁶

Sharon Rodecap: *[on the variety of things she's assisted people]* I went with one of the husbands to a bank to sit down and try to figure out what was going on with his account, and he felt comfortable enough to ask me to do that. Someone a couple of weeks ago said, so where do Muslim women get their haircut? Because for a Muslim woman to get her haircut, if she normally wears a hijab, they've got to be in a private room or they're not going to be seen by everybody because they're taking off the head covering and so, I actually didn't know. So I asked one of my other Muslim friends and she said, oh, almost every place in town that is a beauty shop actually, will arrange to do that.

Madina Abbasi [formerly Jalila Fnu]: My name is Jalila, and I'm from Afghanistan. I come in the United States in 2016 , March 21st, 2016 and when I came here like the first time, it was kind of hard for me actually. It was very hard because I feel so lonely and homesick and I didn't have any friends here. I didn't know anywhere and my English was bad and after my sister-in-law is here. She had been here almost for nine years and she told me about multicultural center and she took me here and...when I came here, I meet Dee or someone else who work here. I feel better cause I talk with Dee and Dee talk with me. She's very,very nice. She helps me a lot. She told me about English class and I meet with, the first time, with Melinda *[Sayavedra]* and Annie *[Recker]*, I think they are the best teachers. My English get better in multicultural center. And I also have a class in LBCC, but it was not very helpful for me because there is not childcare. And when I came here my

²⁶ **Marisol Medina:** The first time that I went to the Multicultural, it was in the Casa Amarilla., better known as the Casa Amarilla. It was centric, in downtown Corvallis. It appeared to me to be a very interesting place with many small rooms, small but very warm, a playroom for the kids, also very pretty. It was very welcoming, and I was accustomed to going there when I had classes. I arrived from home and it was a very familiar place. I went there for about three months and then had to return to my country and when I returned it was not there. I wasn't able to go there and it surprised me a lot, not to see anything, the house had completely disappeared. One feels emptiness. It was a place where you had lived an experience, so different from a country that you do not know and suddenly it is not there. There is an emptiness.

daughter was five months. Yeah. And I and in my home, nobody was in my home for take care my daughter, too. So I just come in the multiculture center for English class. And I was - I am also in LBCC. LBCC just at the night class and it was not- I left, I left. I prefer culture center than LBCC. I feel better here because there was childcare and I was comfortable in the class and if there was no childcare, maybe I come back. I came here. It was very helpful for me. There's also something else and Dee also told me about mama baby group class. That was the best and I go to mama baby group and I meet lots of people. I met lots of friends and it was very good. And I still going to mama baby group this Tuesday, ah Thursday. It's very good. Every day I meet people and there's different subjects about different countries, different... [TS Gann: *And do you have friends now outside of...*] A lot. Very nice friends. And every time they came to my home and they invite us to different home. It helps me a lot and I have lots of very nice friends. So, yeah. And now I take the morning class because my mother-in-law came here and she is with my daughter and my friends told me if you need help bring Elena, your daughter, to my home to play with my daughter. In my case, I can watch for you.



Figure 4.62 Mommy Baby Group, Yellow House

Maria González: Yeah. And I remember sometimes my kids, they need to use the computers. We don't have computers in my house. And I remember the center start buying computers so people, they can come and they use. And I remember my son told me sometimes he needs something, so we come to the center.

Maria Rosas: Mis hijos cuando yo iba tenían un espacio donde jugaban, donde hacían actividades. Había un cuarto que era nada más especialmente para hacer actividades, entonces ellos jugaban, coloreaban y ellos hacían muchas muchas actividades. Ellos estaban aprendiendo, les daban clases de pintura o de alguna manualidad que estaban haciendo, mientras nosotros estábamos en una reunión con el grupo de personas de mamás. Entonces ellos convivían con otros niños, les encantaba jugar con otros niños. A ellos les encantaba ir, incluso a veces yo no tenía ganas de ir y ellos me decían vamos y yo tenía que ir con tal de que ellos estuvieran contentos. Yo los llevaba para que ellos jugaran un rato allí, entonces me encantaba ese lugar a mi mucho.²⁷

Tamara Musafija: I believe Vesna [*Soskic*] is a very good cook. So she would bring stuff that everybody liked. I mean it was really good. You could try stuff that you didn't know about. Like we have this friend from China. She loves to make mung beans with chili sauce. It's a very easy recipe, a very simple dish, but it is very special. I make these eggs in onion skins that you cook for a long time. This is a Sephardic recipe. You know what's Sephardic? And then this lady from China said we make tea leave eggs and then she brought eggs that she prepared in tea leaves and that was really cool to try. And she liked my eggs because the whole egg is - inside the egg turns brown. So she thought I did tea, and I said no this is onion leaves.

William Debuys: Ecotone. The area where two or more distinct habitats adjoin called an ecotone. Because it is a border zone where multiple sets of resources and opportunities become available, an ecotone tends to support greater biological diversity than either of the systems it mediates between (Lopez, 2013, p. 156).

Joanna: I have to say I've never like considered CMLC as a place to learn language. I think it's just much more than that. I think it's like a hub and bringing a community or people [*together*] who live [*here*] longer and those who just came or maybe those who just came for a short period of time. It's an excellent place to learn tolerance against - for other cultures maybe to learn differences, and maybe to find some similarities between your own culture and between the other culture. I think it's a place where everyone feels safe and welcome, and it's one of the like Corvallis Multicultural Center main like saying it said, we are all learning so we are learning and teaching. So no one - so there's like no teachers or students. Like everyone is a student; everyone is learning. Maybe an English teacher will

²⁷ **Maria Rosas:** When we went my kids had a space to play, somewhere to do activities, a room was exclusively for youth activities. They were able to play; they had paint classes. There were coloring books, books to read and many more activities to help them learn, while also learning to get along with children of another culture, my children loved being around kids of other cultures. While the children played, we had our meeting, My children loved to go so much that sometimes if I didn't feel like going they kept begging to go, so I went just to see them happy. I also loved that place.

come to teach non-native speakers. Maybe he will learn something about other cultures. Yeah? Um, so what more, and I think the old place [*The Yellow House*] was kind of crucial for like the goal of the organization because it was kind of between the campus and the downtown. So, kind of like it was located central. It was easy to get to and it was kind of like at the border of these two different worlds, you can say. So we're not only, we've had a lot of people coming from the university, like some international scholars or students from INTO OSU [*OSU International Living-Learning Center*] or maybe just regular students who wanted to do some internship plus we have people coming just from community who were not like affiliated with Oregon State University.

Mary Mayfield: So, I say - it's just - it's been very exciting to me to see how it's grown and developed and the energy and people donate interesting things that they have from their travels. And [*it's*] fascinating to me to see what it turned into and it disturbs me or saddens me to think that that might get lost because Dee always says it's not a program. It's a place. I think is what she says, but it's even more than that is it's not a program or a place, it's a community based in that place. And I just - it's on a bus route. It's visible and it's got so much stuff going on. I just - it's hard for me to see how you pick that up, put it in a totally different kind of location and carry over enough stuff to continue to have that kind of vibrancy. It just turned into such a lovely, lively place and I just - I was in awe and I'm sorry to see that it might not continue.

Arthur Sze: Borderland. A land or district on or near the border between two countries or districts is borderland, conveying the idea of a fringe or intermediary state or region. In the Southwest, the borderland is the stretch between Mexico and the United States, and the term carries with it the idea of a mixing a confluence of cultures. It also includes the idea of disparate economic systems that produce poverty, along with cultural interactions rich in ambiguities and tensions. Chicana poet and activist Gloria Anzaldúa describes the US -Mexico borderland as “*una herida abierta*” --- an open wound. Borderland is thus no longer a geographical one but a geopolitical one (Lopez, 2008, p. 56).

Gayle Brody: I am just so touched by how motivated these people are. What a hard job it is to do this in another language. They come every week. They study during the week. They really are so motivated to become a citizen for whatever reason. You know, their country's at war, their children are here, there's more opportunity here, whatever. And I just am...I'm just really touched by their dedication, efforts, desire, how much it means to them... - I was in Portland, when my Chinese man – [*TS Gann: Was it Charlie [Guo]?*] Yeah, I think it was Charlie. I was visiting my sister and I knew he was going to be up there at that time taking his test...I always tell them, look, after you take your test, you call me right away. I want to hear whether you passed, didn't pass, whatever. Call me right away. And so I knew Charlie was taking his test that day and I told my sister, let's go to the immigration building. I said, I could go in. If Charlie passes his test, he'll call me and we could see him take oath. Oh my God. It's more than fun. I was crying. I was so - you see

these people from all over the world, Sudan, Yemen, France, I mean, and people coming from really dire circumstances and...they take their oath together...whoever's been there that day and passed...and they are glowing like this is the biggest moment – in their lives. And they just can't believe this is happening to them. You get to watch them go up and get this - this treasure. And...the most touching time was when I went and Charlie wasn't expecting me...the people who are doing this ceremony - they're pretty sweet and supportive. And the first time I went, they showed...a film from the federal government welcoming people in, and it was Barack Obama and I mean, that's enough to put tears down your face...the way he welcomed these people in was beautiful. And then I went to another one that was Trump and it was basically no words, just flag-waving and I mean it was nothing but even so, you know, they go up and one interviewer, one of the people running the ceremony had every single one of them come up say where they're from, and if they wanted to say something else and...they would say where they're from and they would say, I'm the happiest person in the world, and this and the other, you know, just full of joy and gratitude....I managed to get there for another one. I can't remember which one it was because I was visiting Portland when she passed her test. So yeah, that's - it's great work and I learn as much from them as they learn from me because I always talk to them about their lives, their countries, you know, where they came from, what their story is. And also just learning by watching them learn, you know, just the dedication and how they go about learning and, you know, just trying to make up learning tools that are specific to each person.



Figure 4.63 Elahe Hasheman and Gayle Brody, Yellow House

Joe Thompson: Say Corvallis, the city, is very progressive and they recognize the value that wetlands have. And that's something that comes from what they call a functional assessment where you determine what are the functions of a wetland basically what can it do in terms of transforming pollutants, providing habitat for wildlife and all these things, and what are the values? The values are things that provide a benefit to the public at large which by extension also means other things, wildlife and fish and rare plants and a whole suite of things. *[They also check to see if]* it has hydric soils and hydric soils are soil types that formed under wetland conditions. That means there either was or still is a wetland on site usually. And that's - I think that [open space that OSU is developing] had Concord silt loam soils which are a hydric soil and that formed by in times past when the Willamette River used to flood that whole area and laid down silt and made this gorgeous rich farmland that's all around and also made everything nice and flat by **the river going back and forth for eons.**

Tamara Musafija: Maybe we should have been there and not let them but *[Save the Sunflower House organizers]* told us not to do that. That it would be pointless. People who were trying to save The Sunflower House said don't endanger your well-being; don't get arrested. *[TS Gann: Do you regret not doing - ?]* No, because I know it would be pointless. I'm trying not to get arrested if I can help it *(laughter)*. *(Still laughing and then sobering)* I mean that honestly.

Maria Luque: Tengo mas actividades aqui qué en las escuelas. *[Maria Sayavedra: Yeah, because she participated in so many activities here so many events that were held here, meetings and workshops. ¿Por cuantos años?]* Ocho años. *Eight years.* Febrero de este año cumplimos ocho años here. *Okay. So you first came in 2010 of February?* Ocho años y ha sido un aprendizaje muy grande. *(Eight years and it has been a very great learning.)*



Figure 4.64 Hitomi Kuromoto on The Yellow House steps, 2005

Hitomi Kuromoto: And *[Dee Curwen]* also personally invited us *[her LBCC ESOL students]* to her house. Pretty often. Yeah. We went her house quite often. She - have you been to her house? *[TS Gann: I haven't. No.]* She's got really nice old house with a lot of yard - garden is really big field...and she got nice cherry trees, and...they had llamas. So one thing we did every year was go in her house in summer and pick cherries. We got ladders out and pick cherries. A lot of cherries. And it was very delicious. And it was fun. Yeah. Yeah I don't know...it was just- just so much fun. Very nice memory. When I think back that time, that's all I remember. I think multicultural center. From LBCC, definitely all the memories are from *[LBCC]* multicultural center. And...about the same time we graduated LBCC most of us moved on to OSU, and then...soon after Dee retired from LBCC, and then she said she's going to start multicultural center on her own and then we said we would definitely help. And then, she found a group of people who were interested

in helping and we found the house, Yellow House, and OSU said one dollar for rent²⁸ *[as is]*, but it was really bad condition. Inside was all lead paint chipping and everything and it's pretty bad condition. So all of us went in and scraping the chipping paint and scrubbing floors and you know painting and yes, things like that. We did that on weekends and I remember Dee was putting in tiles around the fireplace. I remember she was doing that and I just saw website, multicultural website, and I was amazed how it kept nicely there and I saw that fireplace and the tiles still there. Nice to see. Yeah. And when we were there, I think, we managed to do first floor painted and usable space and upstairs were - as is, I think, when we left. You know, everyone graduated, got a job and sort of moved on. Yeah, but after I got a job and after few years, I went back once. Dee wasn't there but the space was open so I got to go upstairs and everything was done and nice, and, you know, I saw the program schedule on the wall and I saw people doing something. And yeah, I felt good that things are still moving. Yeah. *[At the time of this sharing, the Yellow House had already been demolished. Hitomi, who lives out of state, was not aware. She spoke so lovingly of the Yellow House that right or wrong, I couldn't bring myself, a stranger on the phone, to tell her. I got in contact with Dee Curwen directly after, and she broke the news to her.]*



Figure 4.65 Bill Mittelstadt, on the front porch of the Yellow House, 1964-1965

Letter from Bill Middlestadt to Dee Curwen: Thank you once again for letting Nancy and I tour the house at 128 9th bringing back many memories. I was a boarder there for the winter and spring terms of 1964 and the following year...*[Ted]* and Shirley *[Kane]* ran the boarding house preparing meals for a group of students that lived upstairs and a group of young men taking a horse shoeing course who lived downstairs...For the most part things were quiet and peaceful with students going about their work. I installed an intercom system so that we could be notified when needed. Wonder if the old amplifier is still down in the basement? Again, thanks for inviting us in to look around. Perhaps we'll come again sometime to say hello...

²⁸ "In return, OSU students can volunteer with us and obtain academic credit for practical experience" (Dee Curwen, personal papers, n.d.).



Figure 4.66 Bill Mittelstadt's friend and housemate, Bob (bottom center) in the dress room of Fiesta Mexicana 4-H Club, 1964-1965



Figure 4.67 Mary Anne Nusrala, Yellow House

Mary Anne Nusrala: And you know my story... - and then I better go - I'll give you my story. One of my conversation partners from South Korea, he had worked for Samsung for many years, but now he's here. His wife's finishing a Ph.D. He's going to apply for a Ph.D. program in computer science. And would you mind - and he speaks very well - but would you mind if I - it's just my letter that I send in my applications - would you just look at it? I said, well, I will. And I'm thinking, oh, it's going to be so hard...I'm going to wonder if he'll want editing. Oh, that'll be hard. And so - I see the letter and it's wonderfully written. I could barely make any corrections, but he is using this silly term - he keeps using this word and I'm like better come up with another word. He must have another name. It's very technical, but he just keeps talking about ""big data." And I said do you have another term for this. He looks at me. I said, yeah, but there might be a better word for this other than just big data. Oh, I am so mortified. Two years later I'm starting to hear big data, big data, big data. I said, Oh, and I'm - Chung Sook., *[I emailed Mary Anne, but she could no longer remember his last name.]* I hope you've forgiven me and didn't change that. *(laughter)*. That's what it's called, but I thought there might be more tactical - so, you know, we learned tons from the people who come to us, but I still think, I'm trying to tell you not to use that word. That's great. Oh, great of me. See how much help I am. So anyway...I'm sure he's launched somewhere else now without my help, thank

you very much. But anyway, I just got the biggest kick out of that. He's delightful, but I'm gonna improve his English for him. Sure, sure, I am. Okay, I've got to go set up. *[There's a gathering at the Yellow House that evening that she needs to set up the tables and food for.]* What fun. Good luck. I hope I get to read or see or something, Tami, when this is all finished. *[Mary Anne's daughter and I competed against each other on opposing high school cross country teams.]*

Ellen Morris Bishop in Wallowa County: I recall *[the landscape of The Yellow House]* from the perspective of an Oregon State University graduate student primarily who would walk past it, and who basically found that the open spaces there with the trees and the more lush grass in the wetland area were always a very refreshing place. I would actually sometimes go walk down there, and just kind of hang out in that area if I wanted a more natural setting then I could find on the main campus. it just seems to be a quieter location. There weren't many people using it. Sometimes there were people and their dogs or sometimes later in the day, in the afternoon if it was spring or summer or late fall, there would be some kids playing. But, for the most part, in my experience it was a quiet refuge from having to work on stuff in my office, in the Dawes House, which was I believe at ninth and - no, Monroe and 26th up by the geology department. I understood it not as truly a wild place, but as a place that had the ghosts of wildness about it, certainly manicured and mowed and taken care of up to our current standards. But I'm a geologist and I'm really good at sitting in places and dialing back time and imagining what it was like or thinking of what it was like and connecting with those older landscapes. And that was one place in Corvallis where I could, that it hadn't been built over. I tend to do the same thing here in Wallowa County, imagining what it would be like if I could vacuum up the towns and the roads and kind of return it to a pre-Colombian, pre-1877 if nothing else, which is when the Nez Perce worked here. I like to do that with places - is sit down and think of what they would have been like prior to Euro-American invasions and what they would have been like if I was sitting there in the Miocene, 15 million years ago, or if I was sitting there in the middle of the Pleistocene.

Valori George: *[TS Gann: So [was The Yellow House] more of a neutral space, would you call it? Or how would you describe the space?]* Even beyond neutral - welcoming, comfortable and welcoming. Yeah. Even I think being neutral is not quite enough. Yeah. Being welcoming and then being so accessible. Not particularly if they're handicapped though we have had people with walkers get assisted up the stairs and back down. We just did, on May 11th, we did our last event there in the Sunflower House and it was Palestinian poetry and we had a man who has been on and off of his death bed for the last year, who's professor Emeritus at OSU and taught poetry and writing here for lots and lots of years, Roger Weaver - and I looked around and there was Roger in the living room with a walker and people were making space for him to sit down. And I was like, Roger! And he had gotten help up the stairs and then it was a little community effort getting him back down. I was like that was amazing that he did that. And we packed the place and young people did poetry and a couple of other women made this fabulous food. Yeah, it was really wonderful.

Mary Mayfield: We think sometimes about neutrality and neutral, being sort of dead space, and it's not. There's definitely - I don't know what you'd say - but there's definitely clothing and artifacts and books and stuff from all kinds of places - but it's neutral and it's accepting - acceptance and welcoming and those artifacts and in the interactions, it is accepting and welcoming. But, we do think of neutral sometimes as you've got to sort of clear everything out, and that's not the case. You've got a lot of fascinating things going on there, and it's still a very open space.

Maria Rosas: Yo aquí me dediqué, había un grupo de personas donde yo llegué a conocer a la maestra Dee, fue cuando había grupos en la comunidad y empezamos a ser voluntarias. Conocí a la maestra Dee dando clases de inglés, entonces nos fuimos desenvolviendo un poco más con el Grupo de señoras. Entonces llegamos a ir a la casita amarilla después que conocimos a Dee y estuvimos allí por muchos años tal vez alrededor de 10 años que empezamos a ir y a conocer a la maestra Dee. Yo me sentía muy cómoda porque me gustaba ese lugar, mis hijos crecieron allí a veces solo íbamos a pasar el tiempo con mis hijas, les gustaba mucho ese lugar ese espacio. Conocí a más personas que en realidad me gustaba el espacio me sentía muy cómoda, a mis hijas les encantaba ir a ese lugar y yo me sentía muy agusto. Entonces para mí era como una terapia de ir a platicar con las familias, habían muchas culturas, mucha gente que no conocía. El estar lejos con mi familia y al ir para allá era como sentirme en casa. Salir de aquí de mi casa e ir para allá me gustaba mucho. Pasamos muchos ratos muy bonitos, conocer muchas personas. Entonces yo llegué a estudiar allí clases de inglés que nos daban y clases de computación. Ir a convivir con muchas culturas, a compartir un platillo de comida con diferentes lugares de personas, a mí me gustaba mucho, mucho ir ahí. Pues ya después había clase también, ayudé a recaudar fondos en clases de tamales, para preparar tamales allí con ellos, habían clase también de ciudadanía, había muchas clases que nos daban allí.²⁹

²⁹ **Maria Rosas:** After being here I found a group of volunteers at the Yellow House and joined in doing volunteer work, It was also there that I met teacher Dee who was teaching English classes, I then started developing a little bit more and coming out of my shell with the group of ladies. I started going to the Yellow House regularly, after I met Dee and we met there for many years. Somewhere around 10 years, I felt very comfortable there and I really liked that place, my kids grew up visiting there. Sometimes I just went there just to kill time with my girls; they loved that place. I met many people and really felt very comfortable there. My daughters loved going there and were also very comfortable there. For me it was like therapy just to go and talk with many families, of many cultures, most people I did not know. I was so far away from my family and being there it was like being at home, getting out of the house and going there I really liked it, we spent many great times, met many people, I then started taking English and computer classes. We shared dishes from different cultures, different parts of the world, I just loved going there. Later I helped with a fundraiser to give a tamale class for the people from other cultures. They also provided citizenship classes.



Figure 4.68 Citizenship Celebration for Elahe Hasheman and Charlie Guo, The Yellow House

Gayle Brody: Well, I think [*the citizenship program being housed in The Yellow House*] is a key to it being successful. There was another program in town, in a church, where they were trying to do the same thing, but they would hold like a mass class and have a teacher in the front. And they, unfortunately, didn't really know what the test was about...They taught them one segment of the four, which was good, but people would go in and take the test and they didn't have the other. So I guess the best part of having the center there, I mean, there are many good parts. People feel welcome. They like coming there, you know. If they're working hard and they gotta go to class, it's like coming into somebody's home. It's not like I gotta go to class, and so they really like it. But, I think the best part is Dee's expertise. Dee, I mean, she is really a guiding light with that and she's taught workshops to people about being tutors for this in the program and so she gives

people a lot of information. She knows the ins and outs of when we run into some problems or some sketchy areas, either she knows it or she knows who to contact and get the information. And she's passionate about every person getting through...So she'll get all excited when somebody comes in. And then sometimes we give them parties. We used to, I haven't done that in awhile, but I had three people, let's see, Iranian, a Chinese. And I can't remember, maybe I just did those two. And it was really, the Iranian was a breeze. Her English was perfect and she was a scholar...she's a brilliant woman. So we met a lot and we got to be very, very close friends. And so, when the two of them passed and Charlie - Charlie put in his application before we said it was time...I said, Charlie, I don't know...if you're ready for this, but you know, you've already put it in, let's keep going. He said, well, maybe I'll get lucky, and he didn't. He failed but he came back and did it again. And so, when he passed and she passed, we had this big party in the kitchen and invited everybody and they invited people and it was just a wonderful celebration. His life, he owns the [*Tokyo Japanese Steakhouse & Sushi Bar*] near Block 15. It's a sushi bar. He actually has bought that restaurant now and since I work with him - and his wife was a wonderful Sushi chef, he catered this amazing spread. He brought in all this food that his wife had made and that he made. And...I brought a big cake and we had so much food and there were lots of people and my husband did this great presentation with them. He's a coin collector and he had these beautiful coins in his collection of Ellis island. So he made a presentation and gave them each one of those coins, so it was great. So there's a lot of joy in it.

2017, April 29. Corvallis Gazette Times Literacy Center in Limbo, Jim Day Buzzing with activity. On a recent Wednesday, the center was buzzing with activity. Corvallis School District officials were on hand to work with the center on assessments of kindergartners and their families. “We love the Multicultural Literacy Center,” said Marcianne Koetje, an equity coordinator with the district. “It’s great having a place where our families can come and feel so welcome. It’s a great way to build connectedness and ensure students are successful.”

Maria Rosas: Yo en agradecimiento a Dee, yo estaba muy agradecida con Dee, ella nos dió mucho, sobre todo el prestarnos ese espacio y a veces no encontrábamos cómo agradecerse. Yo en agradecimiento ayudé a otra mamá, la otra mamá organizó y estaba haciendo una clase de tamales para recaudar fondos para DI ahí para el centro. Yo nada más iba ser voluntaria, yo quise ayudar y yo fui. Hicieron como 3 grupos porque estaba muy lleno de personas ese día, por todos los rincones habían cuartos llenos de personas que querían aprender como preparar tamales. Me preguntaron si yo podía hacerme cargo de un grupo de estudiantes, algunos eran estudiantes, otros eran papás, mamás. Entonces yo me sentí muy afortunada de estar allí ese día y decir oh si yo puedo decirles a estas personas cómo se preparan. Personas muy contentas, muy agradecidas, felices, mucha risa, mucha plática, muchas personas que estaban felices de estar allí ese día. Yo estoy muy agradecida con ella, ese día estuve yo allí para ayudar y que me pidieron a mí que yo lo hiciera, yo con gusto les dije que sí y me sentí muy contenta y muy agradecida por haberlo hecho, esa fue una de las cosas. Otra es que le ayudé cuando hacían el Bazar, pedía voluntarios y yo también iba a ayudarles. Me daba mucho gusto ayudar cuando había algo que se trataba de recaudar fondos para el centro. A mí me gustaba mucho ayudar, siempre me ha gustado ayudar pero ahorita ya no hemos encontrado un lugar igual. Entonces estoy muy contenta de haberla conocido, aprendí mucho de ella, ella me enseñó muchas cosas. La maestra Dee es una persona que no nada más nos preguntaba de cómo estábamos nosotros, sino también nos preguntaba por toda la familia y como estábamos todos. Es muy linda esta persona porque no siempre uno encuentra personas así. Estoy muy agradecida con ella.³⁰

³⁰ I’m very grateful to Dee, she gave us [OLU] a lot, she gave us the space, I don’t know how to say thank you, To thank her I personally helped another mother to organize a tamale class to do a fundraiser for Dee for the center, I wasn’t just going to be a volunteer I went because I wanted to help. There were three groups it was a lot of people, there were people in every corner they all wanted to learn how to make tamales, they asked me if I could take charge of a group of students, some were college students some were mothers, fathers, I felt very fortunate to be there on that day and say yes I will teach these people how to make tamales. The people were very happy very grateful and, there was a lot of laughter, smiles and a lot of talking, people was happy to be there, I’m very grateful to Dee, I was there to help and I was happy to say yes when they asked me to do it. Another time I helped her with her annual bazar, she would ask for volunteers and I was there to help. I was happy to do it because I knew she was a fundraiser for the center, I love to help, I always enjoyed helping but for now, I haven’t found a place like the Yellow House. I’m very happy I had the opportunity to meet her, I learned from her, she taught me so many things. Teacher Dee not only asked you about your well-being she also asked about your family, she is a very fine person, it’s hard to find people like her. I am very grateful I had the opportunity to work with her.



Figure 4.69 Tamale class fundraiser, teachers Maria Rosas (front in pink) and Maria González (right in green), Yellow House, 2017



Figure 4.70 Tamale Party, Yellow House.

Corvallis Multicultural Literacy Center

SOLD OUT!!!!

TAMALE PARTY UPDATE!

Due to the large number of people attending the Tamale Party Fundraiser this Saturday the 28th, we are **EXTENDING THE PARTY BY ONE HOUR!** Feel free to come a bit later and stay a bit later, and that way everyone will all fit in the location! Party is happening at CMLC, 128 SW 9th Street. Children are welcome to attend without

individual tickets. Included are hands-on tamale-making lessons and tamale recipes plus free crafts activities for the kids and a beautiful Day of the Dead Altar. Fun for everyone! Our building is not wheelchair accessible but we will have some tables and canopies outside as well - a big thanks to the local Special Occasions business for supporting this event! (If You Came to the... - Corvallis Multicultural Literacy Center / Facebook, n.d.)

Kim Thị Vân Anh: I want to make friends with other people, but it's very awkward if I just like saw you on the street and I come up to you and say, hi, can we make friends? And I don't know what do you think about me? You might think that, Oh, she has a mental problem. *(laughter)* And why did she do that? But when we all came to the CMLC, because we know that the people come there have a demand of, or wants to make friends. With that attitude, I can easy to ask you, like, what's your name and where you're from. And the next time, if you want to meet, we can come to the CMLC again and talk with each other people *[TS Gann: Somewhere where we're all comfortable, too. Because if we met somewhere else, maybe I would be uncomfortable or you would be uncomfortable.]* Yes you are right. *[TS Gann: But there, it seems like we all feel comfortable].* Yes.

Rosie Stahlnecker: *[TS Gann: You said you didn't really like the word connect. Can you talk a little bit about that...]* Right, you don't have to have the same interest to connect. Some people think and feel that way that because you have -- what's the word I want to say? *[TS Gann: In common?]*...No, you don't have to have things in common. There are so many things to have in common. You have children, other things. I mean it's not just about like doing sewing or flowers. I would say you do more with that person that has those kind of things in common, but not really, no. *[TS Gann: It doesn't mean you can't connect if we don't have something in common.]* Exactly. I don't like to hear that because I don't think it's right. Well, we connect because I do sewing or gardening. No, there's many ways because a lot of people don't have those kind of things. They just like to have somebody with them. Conversation, yes? One of my friends said that -- I think because someone asked her, "How did you become friends?" And that she was asking my two friends how they became friends. She said, "We have things in common." And I didn't like that word, we have things in common. And then my other friend had become in common with them because she also just started quilting and I was kind of left out. So you see how it can feel if somebody said that? So I didn't like that. *[TS Gann: Especially when you think about the Yellow House and how everyone is so different.]* Of course. *[TS Gann: There are so many ways of connection that don't have to do with commonality, but with difference.]* Exactly. *[TS Gann: But I don't think we think that way. And it might be a good way of expanding the way we think. I see what you're saying.]* Because you stop and think, it kind of hurt my feelings for to say something like that.

Donna Seaman: Watershed. A term coined to refer to the higher ground – the line, ridge, or summit – that separates two drainage basins, watershed has since come to mean the region drained by such a divide, and an area through which water is drained into a particular watercourse, or body of water. Watershed also refers to a turning point, or dividing line, that precipitates significant change. Due to this multiplicity of meanings, some scientists consider watershed “undesirable” as a scientific designation, yet it remains a standard term more or less synonymous with drainage basin. In thinking about life in the watershed of the Kentucky River, Wendall Berry writes: “Pondering on the facts of gravity and the fluidity of water shows us that the golden rule **speaks to a condition of absolute interdependency and obligation.** People who live on rivers – or, in fact, anywhere in a

watershed—might rephrase the rule in this way, do unto those downstream as you would have those upstream do unto you (Lopez, 2008, p. 484).



Figure 4.71 Upper Willamette Watershed, is one of 62 subbasins within Columbia River Basin. Each subbasin contains numerous smaller subbasins All water within these subbasins seeks to “intercommunicate” each other and eventually the Columbia River on their journey to the Pacific Ocean (ARC GIS watershed layer).

Adam Haley: Growing up in the suburbs was like no place...I grew up utterly in the faceless suburbs that had been stripped of all – they were just like little boxes. So I've never had that relationship to the spaces I inhabited – really that wasn't part of my growing up. I think my relationship to space was sort of abstracted by growing up in that context...space just meant that driveway vs this driveway or that cul-de-sac. [A *cul-de-sac*], that's a watershed, right?

Donna Seaman: **Cul-de-sacs** feature prominently in housing developments, where they establish the quiet loop of a dead-end street. A city's blind alleys are also cul-de-sacs. Similarly, a cul-de-sac may be a blind lead in a cave, a passage that has but one entrance and exit. The term also refers to a swallowhole down which a stream once disappeared, but which is now abandoned and partially filled in. A cul-de-sac is both a turn-around and a turn-away. A tranquil if limited space. The pause before the return (Lopez, 2006).

TS Gann: I grew up in Brownsville, Oregon, a “pioneer town” along the “Calapooia” River. When I was younger, I didn’t really understand the relationship from one place on the river to another. There was this swimming hole or that swimming hole, but one year Old Man Babcock dumped sheep carcasses upriver. For an entire summer, I couldn’t swim, fish or walk the river. For a kid, there wasn’t much to do in Brownsville, so it was like losing your best friend. That was the first time I understood relationships on the river, and as I’ve gotten older that’s deepened.

Confederated Tribes of Grand Ronde. Trail of Tears. In the winter of 1856, the federal government began the forced removal of the Umpqua, Southern Kalapuya, Rogue River and Chasta peoples to what would become a 61,000-acre reservation in Oregon’s coast range. This “trail of tears” marched hundreds of native people over 200 miles north across rough terrain during harsh winter conditions. Many did not survive the journey. Similar forced marches also befell the people of the Willamette valley, neighboring peoples from throughout western Oregon, and those along the Columbia River (Our Story, n.d.)

Phillip R. Hays, et. al.: Place names in the United States generally do not use the possessive apostrophe on federal maps and signs. The United States Board on Geographic Names, which has responsibility for formal naming of municipalities and geographic features, has deprecated the use of possessive apostrophes since 1890 **so as not to show ownership of the place** (2012, p. 21.).

David Lewis: Some Native people’s names have survived. Their place-names become unique identifiers for the area and some of the settlers appreciated that. Sometimes the names that survive represent some ideal that the colonizers honored. Seattle is named for Chief Seattle who was honored and respected by many settlers who came to the territory. These native words enter into American settler languages and become important unique identifiers for the region. Words like Willamette. and Yamhill even becomes somewhat altered or Americanized. They are changed to fit into the new culture forming. Willamette originates with a Clackamas village called Wilamt, while Yamhill is a version of Yamel. Yam-hill is both words in English and thus recognizable (Quartux Journal, Native Place Names, 2018).

Henry Zenk via email: Tami, Rivers were rarely named as such by local Indigenous people. Places of interest along rivers or interesting parts of rivers (like falls where salmon were taken) were named. Sometimes the rivers themselves might be referenced using such names; but more often, they were referred to using generic names (e.g. the Sahaptin name for the Columbia R/iver/: Nchi-Wana, literally, 'Big River'). It was the settlers who took tribe names and attached them to rivers. But originally, those were tribe names, not Indigenous names of the rivers. "Calapooia" is from Kalapuya (IPA [kʰalaˈpʰuːja]), originally a foreign name for all Kalapuyan peoples, but often used specifically for

Kalapuyans of the southern Willamette Valley. The people of Calapooia River signed the 1855 Treaty as the "Tekopa band of the Calapooia Tribe." Tekopa is for:

Antkupi, 'the Tkupi (people)' (IPA: [an'tk'u:bi?])

Chantkupi, 'Tkupi-country' (IPA: [tʃan'tk'u:bi?])

TS Gann: I originally included Chantkupi and Antkupi in my thesis defense, and in the weeks prior, I sat in my basement alone with a recorder and the International Phonetic Alphabet practicing my pronunciation. I had never heard these names spoken. Until Dr. Zenk's email, I had never seen the name of the people on whose land I live.

David Lewis: Native people now would like to replace many of the colonial place names back to the original. Perhaps the most famous example of this is the renaming or reversing of the place name Mount McKinley with Denali the original native place name. Apparently, the majority of Alaskans supported this. For native peoples who have lived in these lands for over 10,000 years, our names are the longest lasting place names and deserve to be honored again. I have helped this effort, beginning when I was the Culture manager at the Grand Ronde tribe. I helped name schools (Kalapuya Elementary), and programs (Chifin Native center), Bridges (Tilikum Crossing, and Wilamet Crossing), UO dorm (Kalapuya Illihi) and a park (Khunamokwst Park). I also served for a time on the Oregon Geographic Names Board (2010-2012?). I still value replacing Native placenames. I have aided in replacing a few of the Squaw place names in Oregon (Quartux Journal, Native Place Names, 2018).

2018, August 14 Tribe helping name Marys Peak Creeks, Danielle Frost, Smoke Signals. Since time immemorial, Marys Peak in Corvallis has been described as a "place of refuge" for the Kalapuya people, who climbed it for safety to escape the floods that shaped the Columbia River Gorge. Now, the Confederated Tribes of Grand Ronde, which includes the Kalapuya, will have input on naming several of the creeks on the east-facing slope of Marys Peak in an effort to help visitors recognize the mountain's history by including indigenous names. Earlier this year, David Eckert, a member of the Marys Peak Alliance, reached out to Oregon State University professor Natchee Barnd, a member of the Ojibwe Tribe, for help with including area Tribes that had ties to the mountain into the naming process. Grand Ronde Cultural Resources Department Manager David Harrelson had worked with Barnd on a lecture series this past fall and enjoyed their partnership, so when he contacted him about potential names in the Rock Creek tributary, Harrelson was happy to help. "Marys Peak is one of our spirit mountains," Harrelson said. "We took the protagonists from mythological stories ... of early oral histories for the proposed names. We will be meeting with the Oregon Geographic Names Board in the coming months. It is a rather lengthy process." Other groups involved in the naming process include the

Confederated Tribes of Siletz Indians, Oregon State University Native American Longhouse, U.S. Forest Service, Bureau of Land Management, city of Corvallis, Starker Forests, Oregon State University and the Marys Peak Alliance. The names Grand Ronde contributed include Ahntkwahkwah “The Frog,” Ahmoolint “The Wolf,” Ahsney “The Coyote,” Ahshahyum “The Grizzly” and Ahnhoots “The Panther.”

Confederated Tribes of Grand Ronde: Chachalu Museum and Cultural Center, Grand Ronde, Oregon. Chachalu tells the story of the Tribes and Bands of the Confederated Tribes of the Grand Ronde Community of Oregon and honor our Elders who kept Tribal traditions and dreams alive during the years of Termination. It is a center where the Tribe’s Restoration is celebrated and our culture is being revitalized. The Yamhill Kalapuya people called this place Chachalu, which translates to "place of the burnt timbers"; a massive forest fire burned through the Grand Ronde Valley shortly before the time of Relocation in 1856. This vision of the Museum is to tell the story of the resiliency of the land and of the people who have lived here since time immemorial. The land, once devastated by fire, is now revitalized with healthy forests and abundant wildlife. Our salmon have once again returned to our streams; the Grand Ronde people, once uprooted from their various homelands and then Terminated by the federal government, are renewed through Restoration. This is a center for cultural activity where the Tribe’s stories, history, and culture continue to be practiced and shared



Figure 4.72 Chachalu Museum at Grand Ronde, Oregon

Tamara Musafija: So how I came to America. I was working on my masters then I get this IREX scholarship. IREX was a scholarship for people from Eastern European countries to do exchange and do science in the U.S. I apply. I knew English and I had to find a university and lab in the U S they would want to do what my master's degree research was. And I found this professor [*at OSU*] who corresponded with me. I was supposed to do my research with Maysoon Salama who was one of [*this professor's*] PhD students but it happened that she went to visit her family in Jordan but she is Palestinian so she was not allowed a VISA to come back. So, for six months she couldn't come back. But then my country - my country was destroyed. Right? And I was here. Also it happened that - my scholarship was for nine months. Before it expired, the war started in my country. I'm from Sarajevo, Bosnia. My city was under siege for three years, and I was stuck here. Right? And the complicating thing is that I was also pregnant. My son who was born in [*September*], 1992. And then I had my second son in December, 1997. My husband, was from Montenegro from former Yugoslavia, he and I - he was on the Serbian side of the war and I was from Sarajevo, Bosnia so for me it was morally impossible to still love him and he was on the side of these people that were bombing Sarajevo daily. It was a big strain on my marriage and my life for what happened in Sarajevo. I divorced my husband later.

Valori George: When I first moved here 12 years ago, the center will have only been open maybe a year or so and I met Mary Anne Nusrala and we met each other because we were both interested in Palestinian Solidarity. And so Mary Anne invited me to come to the CMLC, check it out. And so that was the first time that I saw it and I fell in love with it. Beautiful and amazing. And I became part of the local Palestine group, which was at that time called Friends of Middle East Peace. And they typically met in churches and we were always trying to get Middle Eastern people, particularly Palestinians, to join our group because we were all white people. And we were also trying to get students and people from the university to join with us. And it remained very small community group and it was very hard to break out of just that little circle of people. At one point, maybe in a conversation with Mary Anne, we thought about the CMLC as a space particularly because we were hosting a cultural weekend. So we were doing three days of Palestinian culture, which included cooking classes and sewing classes, embroidery, history, a style show, a dinner, movies, hip hop artists, an auction of carpets. We did a little bit of everything for three days. And so because we were trying to focus on the culture, the cultural center became a possibility. So I went and spoke with Dee, the director, and asked her and she said, I'll have to get back to you. And she just recently told me that she put it to the board of directors and the head of the board at that time, because it was even more controversial in those days than it is now to hold a Palestinian solidarity event. A lot of places don't want to touch it. And so she talked the board and they said, you know, this is our mission is to give all cultures a place and a voice and why would we exclude one culture in favor of another, you know, that's not our mission. And so let's give it a try. And if there's trouble, we won't do it again. And so we had that event. It was wildly successful and we raised a lot of money for a water purification system in a refugee camp school, UN refugee camp school in Gaza. And and we had people from the university who came, we had students, we had community members with people from out of town and it was wonderful. And it's like, this is our place.

So from then on, anytime we had an event, then we would always ask the multicultural center first. We had weekend retreats there. We had our monthly meetings. We'd put on movies, we'd put on dinners one night. We had to raise money for another, oh, to send someone to Gaza as a community member who wanted to go to Gaza and work in the UN school there. We had a Middle Eastern dinner that was a sit down five-course dinner, I think, for about 80 people. So we set up every single room in whole downstairs and we had a beautiful table cloths, fresh flowers, real dishes, the whole thing. And we acted as waiters and the women in the kitchen were just cooking pots and pots of Palestinian food and big trays of appetizers and all of it. And we had younger kids, all the family members. We had people from Portland and Salem and Dallas and Eugene and Springfield, all who came, Albany. And we served all those people, this beautiful five-course dinner and had a live auction and raised lots of money. And it was wonderful, you know, people loved coming to that place. We really started reaching out to people on campus once we had, once we started using CMLC it was like, oh, this is easy. We can invite them to meetings, we can, you know, offer to feed them if they'll come, you know, whatever makes students feel comfortable and welcomed and it really worked there.

Maria Luque: *[Melinda Sayavedra: And why did you first come to this?] Ah, por Casa Latinos. Because Casa Latinos was here. Casa Latinos Unidos tenían un grupo de mujeres haciendo ejercicio y haciendo zumba, con Erlinda Gonzales, formó un grupo de mujeres en un salón, entonces las invitó a tomar cafecito y a platicar. De ahí me invitaron porque yo había tenido a una bebe Jimena, tenía 2 meses. Yo me sentía tan deprimida y tan sola en la casa y fue terrible. So, you had friends in the Zumba class when Erlinda [Gonzales] invited everybody here and for you, this was so important because you were at home, pregnant, alone, didn't get out and coming here brought you to a warm welcoming place? Would that be right? Yes, my baby's two months, little baby is here. There is a photograph. I was looking for photographs for Casa Latinos Unidos. And there is a photograph of all of you and you with your baby, Jimena, on the front steps of this building. Aquí Jimena ya tenía como 6 o 7 meses. So, that was one of the first times you were here? Aha. Yes, entonces ella creció aquí. So her daughter grew up here. Ella sabe que van a tumbar el Centro Multicultural, ella esta triste por que la van a tumbar. Ella dice es mi casa por que la van a tumbar. So even her daughter thinks that this is her house, you know, this is one of her houses. Ella la quiere mucho, entonces aqui llegamos y nos sentimos parte de Multicultural por tantos años 8 años casi 9 años. Es una tristeza y una pérdida tan grande. Yeah, it's a great sadness and a great loss to not have this place. When you told her the CMLC was moving , what did she say? What did she do? Esta triste, se siente triste y siempre que pasamos por estas calles ella se siente triste. She feels sad, and when they drive by she feels sad. Ella es su casa ella la conoce desde hace mucho tiempo, siempre lo ha conocido entonces sabe que es su casa. Because you probably brought her to every meeting, and when you were cleaning here and Jimena was here. Yes, Jimena esta aqui. Este es espacio donde era a little baby. (She points toward the floor in front of the front window.) This is space for Jimena where played. This is her spot. Yes.*



Figure 4.73 Founding members of Organización de Latinas Unidas (not in any order): Gloria Ruiz, Patti Cabeza, Gisela Arevalo, Marcela Arredondo, Erlinda Gonzales-Berry, Cecilia Juarez, Lucero Garcia, Lupe Gallardo, Yesenia Magaña, Maria Ortiz, Claudia Trujillo, **Maria Luque** (bottom right with Jimena on her lap), Blanca Nuñez, Maria Hart

Maria Hart: About a year later [after meeting area people through the St. Mary's Catholic Church] I found out about the Zumba classes. Another friend - we should go to the Zumba classes. Where are they? Well, it's this lady, Erlinda Gonzalez Berry [Casa Latinas Unidos (CLU) and Organización de Latinas Unidas (OLU)]. She have this [grant] from the health department and she have these Zumba Classes and it wasn't only Zumba classes. It was Zumba. It was nutrition. It was all kinds of things. Well, we should go. So I call Erlinda [at] the Multicultural Center and she says, you know what, I already have enough ladies and I cannot take anymore. And I said, well, can I be on a waiting list? Sure, you can be on a waiting list. So she put me on a waiting list, but she never called me. So my friend, I said, you know what? (claps and rubs hands together) We should go. Let's go to see if she forgot that I'm not on the list. So we did, we went and I don't think she even look at the list, so we start (claps hands). So that's how I met Erlinda and all of these ladies that started going to Zumba.

Maria Rosas: A mi me gustaba ir mucho para allá, otra cosa que aprendí era que los niños aprendían a convivir con otros niños también, entonces era bonito y agradable también para ellos. Íbamos por largo tiempo allí y a visitar a la maestra Di. Allí hicimos el grupo una organización de Latinas Unidad que era un grupo de mamás que ayudábamos también a la comunidad. Entonces ese espacio nos reuníamos allí, porque Di nos prestó ese espacio. Estamos muy agradecidas con Di por prestarnos ese espacio porque nosotros no teníamos donde reunirnos, entonces ese era un espacio de todas nosotras de ir y platicar, eran momentos muy bonitos.³¹

Richard “Deek” Keis: It wasn't only the people from other countries who benefited. There's also Oregonians and uh, you know, Americans who were born and raised here, who were also able to have interactions with people from another culture. Maybe it's the first time that they've ever been around someone who's Islamic or South Asian or all of a sudden they say, Ah! That wasn't so hard.

Sydney Kennedy: I love dance, exercise and Zumba. It was great...I loved the Zumba class and one of the people in the class, Maria from Chile invited whoever wanted to come over for snacks after a Zumba class. And so the people who went were myself, Vesna [*Soskic*], the one from Croatia, Fran who's from Iran...the teacher whose name - Leila, the teacher, and Maria. So they're just five of us, small group, but we had such a good time. I just loved all these women. And so soon after that I invited them to come to...my home in the country. And so, Vesna and Maria [*from Chile*] came and invited a friend, Ligaya [*Di Cosmo*], who was a nurse at Corvallis Manor along with another couple of my friends...And, again, we had just a wonderful time. I love groups of women. We had a wonderful, wonderful time. So next thing I know Ligaya had gone to a potluck at the multicultural literacy center, which I didn't know anything about except just, I think I saw some Facebook pictures,



Figure 4.74 Lina Rusli, Sydney Kennedy, Retna “Tuti” Ariastuti and Kwarshinta “Shinta” Muljani, personal photos of Lina Rusli, 2019

³¹ **Maria Rosas:** I just loved going there, another thing I learned is that the kids learned to enjoy being with other kids regardless of their language or nationality. It was nice to spend time there visiting teacher Dee. We then formed a group named Organizacion de Latinas Unidas (OLU). It was a group of ladies who provided help to the community, and we met in that space, Dee provide the space for us to get together and we were very grateful for that because we didn't have a place to have our meetings, it was our space to talk, those were memorable moments.

people dressed in red, whatever. And I didn't make too much of that, except she told me about it and it sounded kind of fun. And so, I got a more serious invitation. Well, why don't you come to this potluck? And, I did. And so there were my friends that I already knew plus new people to meet and that was good. So it's kinda like this thing's building, and Ligaya invited us all to her home and here was a real life changing experience for me. We went to a potluck at Ligaya's and Shinta [*Kwarshinta Muljani*]...who wears a hijab. She and two other women came with their headscarves. And I never talked to anybody wearing a head scarf before. I thought who are these strange people, how do I talk to them? I don't know. What's this? And then I find out they're just like totally normal people.

Hitomi Kuromoto: So, I have a friend, original group of friends – a few friends -- from Vietnam and Japan and Somalia, India and China. It was - it was all different. It was fun. Yeah, and it was also my first time really. You know coming from Japan - Japan is really not diverse place, and that was my first place [*LBCC Multicultural Literacy Center and later, Yellow House*] to interact with so many different people from different country.

Marisol Medina: De personas que conocí en la casa amarilla, recuerdo mucho a una señora. Ella cuidaba a los niños mientras las personas llevaban sus clases. Esa era una gran ayuda para las mamás que no tienen pues donde dejar a sus niños pequeños que todavía no van a la escuela. Entonces eh- yo se lo encargaba a ella. Ella los cuidaba en el salón de juguetes. Era una persona muy amable y muy linda. Si no me equivoco era de Mongolia. No recuerdo su nombre, pero me la he vuelto a encontrar después de la casa amarilla en el bus y recuerda mucho a Carlitos. “Carlitos cómo estas?,” lo saluda. Carlitos no sé acuerda de ella, pero sí, muy linda. Yo me acuerdo de ella y ella también se acuerda de nosotros. Es algo muy bonito, aunque no recuerdo su nombre y no puedo conversar muy fluidamente con ella, pero si es algo que se recuerda. También pues conocí a otras personas, especialmente recuerdo a una señora de Guatemala. Lamentablemente no continuamos no compartimos teléfonos para que como continuar una relación pero sí fue muy interesante conocer a otras personas de cómo están aquí, por qué están aquí o qué están haciendo.³²

³² **Marisol Medina:** Of the people that I met at Casa Amarilla, I remember a lot. There was the lady that cared for the kids and the person that gave the classes, the mothers that took care of the kids who didn't go to school. There was a lady from Mongolia on the bus. She met Carlitos [Medina's three-year-old son]. “Oh, how are you?” There is this person that I couldn't talk very fluidly with her. And other people I remember from Guatemala. I don't remember her name and I couldn't converse with her. I also met other people, especially from Guatemala. Regretfully, we didn't exchange telephone numbers or continue the relationship, but she was interesting. I met other people, how they are here, why they are here and what they are doing here.

Sharon Rodecap:*[TS Gann: For you, what does it bring to your life to come here?]* Oh, that enriches it - very much so. I mean it's getting to know people and other cultures and other ways of thinking and it really causes you to think more about, okay, why don't we do it this way? You know, their way sounds like it makes sense, too and you're, I think, much more open. It's certainly has - I've always been a relatively positive toward immigrants, but even more so now.

Kim Thị Vân Anh: I think, the fear come from the lack of information, like, because I don't know about you. So I afraid that you might thought differently about me, but if I have chance to know more about what you are thinking, I will not misunderstand you, or you will not misunderstand me. So people don't want to bring fear to other people, but we assume that other people is scared to meet us because we don't know about the other view. So like in the US, asking about people age is something - like it's not polite, but in Vietnam is very normal for the first time we have to ask what's your name? And how old are you? Because that's a way to respect other people, by the way we call there, they are brother or sister. *[TS Gann: So that would be very hard to come here?]* (laughter) Yes. So if we understand like it's not normal to ask people age in the U S, um - I wouldn't understand that it's not normal.

Laurie Childers: ...it's so vivid to me that the work that is happening at the CMLC is exactly what's needed to prevent and avert the kinds of things that happen that get people confused and believe that people are less than human if they're from another country. So you could go and spend four years in Corvallis and never have a meaningful conversation with a single human being here. But if you were to walk into the CMLC that would happen your first time there. And then those stories go back to Yemen, to Syria, to Venezuela, to Chile to Sweden to China, to Pakistan and their families and friends learn that we are also just human beings. That we like to cook good food and tell jokes and smile. And we love our children and we have toys and we enjoy beautiful fabrics and we play musical instruments and that we're all human. And, so people also who just live in the United States that never go beyond these borders might not ever get to meet somebody from Nepal or Afghanistan or Colombia or Mexico or, or you know, anywhere else. And so to just learn that we're all human beings and we all have very similar needs and joys and concerns. Then this is what builds in us both the empathy and the imperative to avert war. So I just find it so important what they're doing.

Maria Hart: One time, Maria Chuy *[Maria González, Fiesta Meixcana 4-H Club]*, the lady that dances... We *[OLU]* were talking about forming a group and she said, well, I can teach you guys. So we came and she was teaching us all the story from the traditional that, even though I'm Mexican, I don't know. So she was teaching us all about, okay, this dance, these dances and these dancers and that blah, blah, blah. But at the end, it didn't come together. But one time when we're talking about our childhood dreams with the OLU group - so I told them what my childhood dream was and my childhood dream was to dance in a

folkloric group and I always wanted to dance and I wouldn't have money. You know, when I was little - we were seven kids and my parents, and we just didn't have the money for the outfits. You know, either wait or buy the outfits for the girl that is going to dance at school. So we never dance. We were never picked to dance because the teachers know we didn't have money to buy the dresses. So I was telling [*the OLU women*] all of that. And my friend Blanca [Nuñez], who is in OLU, too. She said, you know what, we can do it. And I said, yeah, but who's going to teach us? I will. Are you serious?! Yes, I will. Okay. So, give me your shoes. So see, this is the first step that we're gonna learn and she started dancing. I'm like, oh, my God! She knows how to dance. So we started a folkloric group and we've been dancing - the first dresses we made them ourselves. My Jalisco dress, I made it myself. Yes. And then we got together one time at Dora's house, which is Blanca's sister. And we were making all the dresses. I mean it was such a nice picture. You know, we had the sewing machines. I was cutting all the dresses. It was such a fantastic day. ----
- We're part of Casa Latinos [*Unidos*], the dancing group [*Alma Latina*], too, and part of - OLU, dancing group and Casa Latinos were like all united.



Figure 4.75 Alma Latina performing in Central Park for Summer Fiesta Celebration, photo by Godofredo Vasquez, Corvallis Gazette Times, June 21, 2015

2017. August 30. Contest Powwow attracts large number of dancers, Dean Rhodes, Smoke Signals Maybe it was the total solar eclipse occurring on Monday, Aug. 21. Or perhaps it was the fact that there were no competing powwows in the Pacific Northwest. Or it could have been the presence of renowned host drum Blackstone. Or you could even chalk it up to the separation of the adult dance categories into junior and senior divisions...Or, possibly, the 80-degree weather that was much more amenable than last year's triple-digit temperatures. Whatever the reason or reasons, the 2017 Grand Ronde Contest Powwow was one of the best attended in recent memory. "This is our biggest Friday night ever," Powwow Special Event Board Chair Dana Ainam said...There were so many dancers at Uyxat Powwow Grounds for the Friday evening grand entry that it took approximately 20 minutes for them all to enter the Arbor and form three concentric circles. In all, 275 dancers registered to compete in the Contest Powwow's 26 dance categories....Grand Ronde dancers won three prizes... "It was an amazing weekend," Ainam said.



Figure 4.76 Confederated Tribes of Grand Ronde Contest Powwow, Dean Rhodes, August 30, 2017, Smoke Signals

Maria Luque: *[TS Gann: Can you tell me a story of a time you didn't feel a part of the community?]*³³ Cuando no me siento parte de la comunidad de Corvallis. Es cuando la gente en las tiendas, la gente nos mira muy mal por el color de piel. *[Melinda Sayavedra: So in the stores, when people look at her negatively because of the color of her skin.]* Cuando mi hija llora porque tiene miedo de que se va quedar sola. *When her daughter cries because she's afraid - Absolutely. - because of the color of her skin. Yes...Cuando*

³³ In this question regarding community, I believe her answer is referring to mainly to the Euro- American community outside of the Latino community and outside of the Yellow House community.

mi Inglés es fatal. *Your English is fine.* Cuando vamos a veces al doctor la gente no te trata de entender. *When she goes to the doctor and they aren't even trying to understand.* Cuando uno va se siente a gusto cuando le vuelven a repetir las cosas que ellas quieren entenderte, tratan de entenderte. *Donde?* en el doctor or algunas personas. *So there are some people who do try to understand, and that's good. They say please, repeat, and so they're making an effort, but when they don't make an effort, then it's negative.* De otro lado, la mayor parte de corvallis me siento agusto. *Yeah. So the majority of Corvallis - she feels good about.* [TS Gann: *And here, Multicultural?*] Maria: Here more. *(smiling, laughter)* *Yeah, here the most, right?* Yes.

Valori George: There's a Central Park Neighborhood Association, which that's right there in the middle of it. So their whole neighborhood has been terribly impacted by the university, and university housing, and university parking that spills out all over their little historic neighborhood and so they're very invested in what's going on there and they have been meeting for the last two years with the architects and people from the university have come to give them updates and get their feedback. So then they get their feedback and then come back and update them. Obviously not having incorporated their feedback in any way and give them a new update of how it's going and they call it, you know, we're "communicating", we're telling you how it is and you're telling us you don't like it. *(laughter)*

Lori Stephens: I went to the Central Park Neighborhood Association meeting where the architects came and presented their concepts. I think they're still in schematic design. They said that they went around the neighborhood and tried to get cues from the neighborhood, and so then they came up with this design and it's, to me, it's someone who does modern architecture a lot and then tries to just give a nod toward an older style and it's -- I guess I'd rather have a modern architecture then what they did because it's basically a wall with a picket fence on it, I guess, and it's pretty monotonous. So, at that meeting, I did offer some suggestions, well if you're gonna to do this at least create something on the corner that's different and gives -- right now it's pretty flat top -- and give it some hierarchy of elements but at least make this corner or something more special and tie it into OSU. It was also sort of top heavy and these spindly little columns on the corner. And so yeah, I gave him some suggestions, but...I'm another architect telling an architect what to do and I doubt they would ever listen to what I had to say, but no one in the room, regardless of if you save this house or not, no one in the room really liked it because it was this big wall basically separating us here from the rest of the town. So...just know that a lot of the times, because I was in architecture firms and a lot of times they will do these presentations to try and make you feel like you're going to be a part of the process, but they already have what they're gonna do and they don't really change it.

Kim Thị Vân Anh: *[TS Gann: Do you have a favorite memory or something that sticks out to you that you would want to share?]* I came to CMLC during the time of 2017 and 2018. So, at the time that the Yellow House got torn down at OSU. So I observe and see that people, many, many people came to the CMLC - try to keep the Yellow House because it like the soul of the center. Dee [Curwen] and many people went to many meetings to try to keep the house. If you have a chance to hear Dee [Curwen] talk about how the house was created. And she got rejection from OSU for three or four times. And she keep going, asking for if she can get the [yellow] house and like, for the first time, they say, no, definitely no, but the second time, the third time things change and that is a story I learned from, for myself, like when I decided to go to graduate school. It hard for the first time, but we keep going for the second time, the third time, things will change. And it's sad when The Yellow House was torn down and even OSU now offer a new spot for The Yellow House [the CMLC], but I think one of the purpose that the founder of The Yellow House want to keep is this is the house for the community. The people from community can come, not only the people that have some relationship with OSU, and that is a sadness part of offer a new house that kind of located in the OSU campus. *[TS Gann: I like that you brought up that that moving through rejection because I was - what do I want to say? I really admired how you continued on in your journey towards school because I could feel your disappointment in that first happening and then you overcame that and you pushed through and you inspired me.]* Actually I would not have that kind of encouragement if I didn't came to the CMLC. I didn't hear many stories about how people were struggle to achieve their dream. And, Yellow House is not a story, but it's like a proof of how people can achieve their dream. Yeah, it like a physical things, but it all - it both physical and non-physical stories about it. *[TS Gann: Can you talk a little bit more about that?]* Yeah. So like, if you come to a place that people tell you a story like, Oh, this is a good center. You can come and ask for every service that you want - you need help. It is very good. But if like me, for my case, I want to go to graduate school and it's hard for me as an international student. And we, in our life, we all have our dream and from our dream, we turn it into action - is hard. And sometime the result doesn't really meet with our - like dreams. But if we see how The Yellow House was created and how it exists through the long time, we will have a belief and say that everything have a period of go up and down, up and down. But if we keep going on our way, we will get something like we think that we - how you say? - yeah, I feel like it's a physical things that for to keep saying that Yellow House was created by a hope of some people and I really get empowered by the story of Yellow House.

Marisol Medina: *[TS Gann: Did you attend any of the meetings to save the Casa Amarilla?]* Yeah, cuando yo me enteré que se iban a mudar de la casa amarilla, unos amigos latinos comentaron que, comentaron eso, que se iban a mudar, que querían mover Multicultural a otro lugar y que iban a asistir a la reunión. Entonces como ellas iban a asistir, yo también quise ir. Cuando fui, lamentablemente ellas no fueron. Entonces yo llegué y estaba sola y había muchas personas hablando sobre el tema, queriendo hablarme sobre el tema, pero yo no les entendía mucho porque no entendía mucho el inglés. Entonces me sentí un poco incómoda. Fui por los salones a ver qué más había. En cada salón, en cada habitación de la casa amarilla habían personas con afiches tratando de explicar supongo yo

la importancia de la casa amarilla o el por qué los estaban moviendo, pero si fue mi intención saber más acerca de eso. Mi problema fue el inglés y me tuve que ir.³⁴

Lori Stephens: Well, I really like to do adaptive reuse because it, well, for one thing, I think it's a sustainable thing to do. I think that that's the way architecture will go in the future is to reuse a lot of the past. I think modern architecture, we're kind of stuck right now with modern architecture. Like everybody who goes to school, an architecture school, oh, I got to do modern. That's the thing and you gotta be known for doing some, you know, famous modern building and I just think we can move beyond at some point. You know, there have been different styles throughout history. And I feel like we're just kind of stuck in this one right now. And, you know, what's the next one? I think the next style that we will go to is adaptive reuse maybe with some modern, sorry, I feel that reusing older structures instantly gives people more of a connection to your building. Yeah. It's just - how could it not. And it makes every project unique and unique to the community, the town. And it is a little more challenging, but that's the fun part of it. And I just - it seems like a lot of our techs will say, will just look at it and go, ah, that's just too hard or that's going to be a lot of work. Let's just tear it down and start new. But I think you get a much better building and you sell the building if you try and work with an old structure. Definitely. It's just that sense of history and helping people to feel like they belong through their history

A Preservation Handbook for Historic Residential Properties & Districts: Conserving a building preserves its embodied energy and reduces the need for new materials. Demolition waste alone accounts for 25% of waste in municipal landfills every year....Older buildings (up to the 1920s) are, as a rule, as energy efficient as those buildings built today...(2012, p. 1:4).

Maria Luque: *[TS Gann: What role has Casa Amarilla played in your life?]* Este lugar en mi vida es muy especial, es donde yo he aprendido. *[Melinda Sayavedra: Okay. It's very special. It's where I've learned -]* He aprendido muchas cosas *many things*. Es parte de mi familia, *part of my family*. Eso es yo me siento muy triste y todo el grupo nos sentimos muy triste. *Everybody in the group is very sad*. De que se va mover, no sabemos que si vamos a seguirlo o no. *It's hard to even know if they're gonna continue because it's - it just*

³⁴ **Marisol Medina:** Yeah. When I found out that they were going to move the Casa Amarilla, some Latino friends commented about this and that they were going to attend a meeting. I also wanted to go. When I went, they weren't there. There were many people talking about another theme. I didn't understand a lot and I felt uncomfortable. I went from room to room; there were people with files trying to explain the importance of the Casa Amarilla. It was my intention to learn more about this but the problem was my English. I had to go.

feels like such a loss. [TS Gann: Continue as in continue to go to classes or continue to visit or --- ?] Visitarlos o como hacer nuestra reunión allá, no sé si vamos a seguir. Yeah. I don't know if - but the group will continue? Con el grupo, They'll continue at the CMLC? hacemos diferentes cosas en el grupo como hacíamos clases de arte - So you had art class with the group. y aqui tenemos todo, nosé si allá vamos a tener todo. They have the art room. So with the kids do art class, so yeah, the spaces. The two spaces



Figure 4.77 Other workshops, Speaking Skills Workshop, The Yellow House

are going to be so different - who knows - No conozco, no sé si hay espacio o tenemos a veces clases de sexualidad para los muchachos. Entonces no conocemos como es allá. So they had workshops on sexuality education for kids. You had leadership workshops and she just doesn't know if that sort of thing is gonna continue again. It's part of it, I think, is this is a warm, safe, welcoming, homey space. And it's been part of their development. [TS Gann: And empowering you out in the world and to speak today?] Ooooh, yessss. Mas poder en que yo pueda ser presidenta del grupo. She's the president of the group. Puedo hablar. She can speak out. Cuando yo empecé yo no hablaba nada. She's also on the Garfield PTA. Now she's one of them leading people and she speaks out where she didn't before. And you went to a training? No, up the coast. Seaside. Oh, yes. She went to a leadership training there. Si vamos a diferentes lugares. Yeah, so she's had a lot of workshops in leadership organization, education, different aspects of education for kids. For the cambios puedes ser parte de un cambio de aqui de Corvallis. She feels like she can be a part of making changes in Corvallis. Si como cuando van a preguntarnos, que les parece esta idea para la carretera de Corvallis. Nos toman en cuenta. So when - now she feels that they can give their opinions and people will ask them as a group, well, what do you think about, um, Maria: la calle - changing that - so really being a part of the Corvallis community and changes that come up. And when the mayor was running for office, there were two people running for office of mayor, and they both came to talk to that group of women because they wanted to learn more of what the Hispanic community. So this group of women is really a voice for a lot of this Hispanic community.

Valori George: It's, as you said...bursting out the seams...you come in and every single - 13 rooms, there's something happening. The place is buzzing and people feel ownership of it. Dee told me the other day with all the years of all the keys that were out to so many different groups that people have access to that place, never once did they have an incident where someone did anything negative to the place. They never...came in and the place is a wreck or the doors are left unlocked or...any of it...People took such pride in it and ownership of it. And so it was real...and here you had something that was the bridge between the community and the university that was bringing people together all these

different ways. And...the university could have built the upper level student, international student housing around the multicultural center. They could have. They could have done so many things. They could've put a little money into that house, adaptively reused it, and been really ahead of the curve. But they already had something in mind. And as their spokesperson, Anita Azarenko [former Associate VP for Oregon State University (OSU) Facilities, Infrastructure and Operations] told a whole room full at the [Central Park] neighborhood association meeting, when people pulled out their torches and pitchforks (*laughs*), she said, it's a done deal. Everyone said, it's not a done deal. [Mahlum Architects, the architectural firm hired by OSU] are still working on the first rough draft of it, the first sketches of it.



Figure 4.78 The key I was given to the Yellow House to meet with women sharing stories for this project.

They can't figure out how to come up with the parking because it's wetlands and it's a confined space. And there's trees that aren't allowed to be taken down and you have to have a certain number of parking spaces for a certain number and now you're going to take them from all the neighborhoods, streets, and...it goes on and on and on. It's not a done deal. They haven't ever figured out how to make it work. She said, it's a done deal.

Mary Mayfield: I hope that not too much of that [*the essence of the center and its continuance*] just came from Dee, you know what I mean? Because that was her position all along is that it wasn't her center and things kind of flowed through and she assisted and directed and that kind of stuff. So I hope that new location...and new director...I hope they're able to keep that --- ah ---- whatever the word I used before was - that organic flow of how things grew and developed...because I think that allowed people to... to really feel part of the community and part of the center.

Lori Stephens: The cost estimators that I've talked to about [*adaptive reuse*] say that it is always cheaper to adaptively reuse a building. I found it to be true. I think there's just this concept in people's minds that it's going to cost a lot more.

A Preservation Handbook for Historic Residential Properties & Districts: In terms of local economic vitality and employment, preservation projects contribute more to the local economy than do new building programs....rehabilitating a historic building frequently costs less than constructing a new one... (2012, 1:3).

Mary Mayfield: I find *[the CMLC]* harder to imagine in the location of a new place. It was, I don't know how much it really was a bridge between the community, but it seemed like that location - it seemed like there was a lot of flow through and that some of it had to do with the location...- *[TS Gann: - and the history?]* - and the history because - and so that's a big thing that's gone once they move to this other space, that whole history, that whole love that people have had for this house, that piece is gone. But it also seems to me - and part of it must be the recognizable - ness of that house because it has so much history. But, it seems like that location, too, was so open and so close to downtown and stuff. It really seemed like, a border town, like a good border town, It really seemed like tentacles could come in from OSU and from downtown and from the general community and just knowing the approximate location of this other building - I find it very hard to picture it coming together that way. That whole community feel I think is going to be a little trickier.

Sydney Kennedy: I do not have a group of friends, anything like this *[International Ladies Potluck Group]*. I think it's partly the influence of other cultures and partly you're with people who are out of their normal cultures. They're more open to friendships...and about the move to this place *[Einerson]*, what I've heard is they've transitioned the potluck to an evening event...and including men as well. And I think you really lose something because when you have all women together, we're so much freer and especially I'm thinking with Muslim cultures...I think women are much more uptight when men are around. So...I think there's something lost there. Plus, they say that the fact there's not much parking and...so it seems like...the monthly potluck may be a thing of the past unless, well, Rosie *[Stahlnecker]* said she's going to try to host something, so we'll see about that.

Lina Rusli: I think the new space, I think it's too small because our group is bigger, and then they changed the time to dinnertime, and dinnertime usually not work for woman. Woman usually when their kid go to school...so you can meet at lunchtime *[which also allowed international women on campus to join in]*. So lunch is like perfect time, but with the OSU, move to the OSU, the new center, it's the hard is parking. Who want to bring -- if they cannot park, who want to bring the food by walking? It's like inconvenience...they moved the time because lunchtime OSU is not easy for the parking...For the evening, I think maybe a lot of woman, they already have their time with their children. That's why, I think, that's make them to go at lunch. It's during where they have free time, they can more relax, don't think of the kid. *[TS Gann: So what will you do, as a group?]* As a group, actually, because we have only the remaining, the one who used to come more at in the core group, so we will do it at someone's house. We will still continue. We haven't start yet, but we will continues next Monday. ...Multiculture is like if I meet somebody from international *[community]*, I will just invite them to come. *(laughter)* There's one, I say, "Oh, you're new? Okay, just come, too, you know?" *[TS Gann: So now, without having the cultural center, if you're at WinCo (a grocery store) and you run into someone, will you invite them to Rosie's, or -]* I have to ask Rosie *[Stahlnecker]* to see. Because she is the host, so we don't know how much, like, you know? *[TS Gann: So does that change things?]* Yeah, because when you're in somebody's house, it's kind of limited, too, you

know? We have to be friends, (*laughter*) first of all. You have to know them. [TS Gann: *So it will change the dynamic of it?*] Mm-hmm. Because the Yellow House, anybody can come... You're expecting, oh, you can meet friends, you know. We can see all these new people, who is newcomer, you know? [She explains how the Taiwanese and Indonesian groups also used to use the Yellow House, but doesn't say where they meet now.] [TS Gann: *Do you think through Facebook and WhatsApp, people will connect, and you'll meet in different ways in different people's homes?*] Yeah. Mm-hmm.



Figure 4.79 Cyclone fence welcoming sign, Yellow House

Tamara Musafija: There was a lady could make tamales and they made a big fundraising with the tamales. And then there were businesses in town that wanted to help this building stay. And I remember I played the raffle and I won yoga classes for month from Live Well yoga studios. That was wonderful for me. I remember that very well. I was also involved in trying to save this building from demolition. And lots of people besides me made the big effort. We had the Sunflower buttons that we wore. We went to OSU board meetings, we went to City of Corvallis council meetings. We put ribbons in front of the house and they are still there. You should take a picture. You have taken that picture? I was really sad to see it go because there was so much effort and so much good energy in that house.



Figure 4.80 Over a year before demolition even though no work was being done on the development, the city placed fencing around the trees in front of the CMLC. Their foot traffic slowed as many people believed they had already closed. The ribbons along with a welcome sign were placed on the front of the fencing facing the street to say **we are here; we are open**.

Maria Hart: I was no longer involved with the multicultural center when I found out *[that they were tearing it down]*. I found out through the paper, and then I found out there were some talks at the library about not closing or some people were trying to put some money into for not - it just didn't work out, but it was really a sad day for me when I found about it because I was like, oh no, all these people that is coming there...from so many countries and they're learning language and, not only that, you know, the citizenship classes, the kids come in there, community between all these ladies from so many different countries. It was really sad to learn that it was going to disappear. I didn't know it was going to be another one, but the yellow one, it was like an icon, you know, it was sad for me to learn.

Sandy Riverman: I was not a part of that *[Save the CMLC and Save the Sunflower House]* and I purposely kept away. I was supportive of their efforts and if I weren't doing the negotiating with OSU that I was doing, then...I would have been with them. It's a different organization now and it's run in a different way. So I'm glad that it's that way.

Maria Luque: *[TS Gann: Did you participate in the meetings to Save the CMLC?]* No, nada mas fuimos a las que tuvimos en los bomberos. *[Melinda Sayavedra: Oh, when there was a meeting down at the fire station (City Council meeting) at one point and that group - and I got a text about: Melinda, where are you? - there was a big community meeting and they went to defend leaving CMLC here and not getting rid of all of the CMLC. So, yeah, they're politically active that way. She went to that city council meeting or whatever it was. Yeah.]* Pero a esto de aquí no. *not the little meetings that were here, but just the public one.* Aunque si hemos escrito una carta. *You wrote letters? Okay. Yeah.* Recuerdas que escribimos para apoyar a Dee *[Curwen]* en la clase de ingles. *Oh, yeah. Yeah, we wrote letter in support of class, and thank you letters to Dee for all that she's done. Yeah, es todo.*

Joanna: *[when asked if she attended any of the meetings and remembered OSU wanting the CMLC to vacate because they planned to demolish the building]:* Yes, it was a pretty hot issue, and I went to couple meetings and also I went to meetings of *[Board of Trustees, Oregon State University]* and I think one day even I had my small three minute speech in front of the Board of Trustees just saying why the location is that important, this space, just speaking from - out of my experience. Yeah. So, I was a little bit involved. *[Asked if she felt she was heard]* I don't know. I mean it's difficult to say, but, um, I think like every volunteer for that, uh, every input is important. Um, that, uh, it's worth to express your own opinion.

2017, May 15. Corvallis Gazette Times (The GT), James Day. A standing-room-only crowd filled the downtown fire station Monday, with most spectators there to support the Corvallis Multicultural Literacy Center. The nonprofit organization which offers language programs, citizenship training, mentoring and hosts other groups in its building at 128 S.W. Ninth Street, has been advised by its landlord, Oregon State University, that the university needs the land for student housing. Councilors heard 44 minutes of public testimony on the issue. Speakers included natives of Egypt and Iran, and one speaker appeared to be on the verge of tears during her remarks. One speaker received strong applause from the spectators, leading Mayor Biff Traber to admonish the crowd for such responses. Key suggestions from literacy center backers for the council included: visiting the center, supporting the effort to save the center, discussing the issue with OSU and bringing others to the table...



Figure 4.81 Rania Khater, an Egyptian native, testifies before the Corvallis City Council, photo by Jim Day, May 15, 2017



Figure 4.82 Buttons

Valori George: And then Joan Gross said, hey, we need to do a Change.Org petition, too. Let's do an online petition. And then right away that took off. And the beauty of that online petition was that people could leave comments and the comments were incredible. They were in...incredible. One of the things that we did when we started presenting at the OSU Board of Trustees meetings was we printed out the 18 pages and this was in size 10 font of all the people who had signed the petition and their comments. So it has their name, their town and state or their country 'cause some people from Japan said when I was there in Corvallis for four years, *[Yellow House]* was my home. People from all over the world commented. And then their comments when we printed it out, it was 18 pages. Just dense, of these amazing comments. So we took a lot of those comments and we blew them up and used them for signs and poster boards and on our Facebook page that we started, things like that. So we got over 2000 signatures and we took those to the Board of Trustees. We took them to the city council meeting. We used the logo of the sunflower because of the Sunflower House. So Genevieve Prentice *[daughter of Yellow House volunteer, Megan Prentice]* she developed this sunflower logo for us that said "Save the CMLC" and we made stickers and we make buttons. And so we got sunflowers from the dollar store and we filled the chamber at the city council meetings

a number of times. All of us with our sunflowers in our hands. And people signed up to speak. We did a presentation there, Joan Gross, Leah Bolger. And I think two other people did a whole presentation about saving the CMLC, about what it offers the community, what it offers the university, what it means taking it away. And, then we gave them the signatures. You know, we tried everything. We were covered in the newspaper [*Corvallis Gazette Times*] over and over and over.

Joanna: I didn't go there but I remember the day receiving a lot of emails, people who are really disappointed and who spent many years building up this community center, working on it and bringing, it to the stage it was at that time. And then just like, I think, a day later, I was driving by - by the CMLC - or by its state afterwards and it was just really weird for me to see like this empty space and just not to see this yellow building. Like what - I was heartbroke - broke - breaking- heartbreaking?

David Lewis: Apologies may seem hollow, but they are a step towards a full acknowledgment of the ills of the past, and they can begin new discussions about how all peoples in Oregon can move forward together. Native people are not really separate peoples in Oregon with different rights, they are citizens of the state and country and they deserve to have their histories acknowledged just as much as the history of colonization of the territory are represented. To continue to not acknowledge that tribal history is Oregon's history is to continue the "segregationist" and racial policies of the past. There is a place for Territorial Acknowledgement if it is connected to the acknowledgment of tribal historical issues as well (Quartux Journal, Tribal Territorial Acknowledgments, February 14, 2020).

Rosie Stahlnecker: *[TS Gann: Did you participate in any of those Save the Sunflower House, Save the CMLC meetings?]* I didn't. *[Lina Rusli: Some women, we did sign. And some women came there too for the meeting.]* I didn't know they had something like that. *[TS Gann: You said now that one of the places that you find easy to connect is where? Because you don't go to CMLC Einerson House, where do you connect now?]* Market of Choice. *[TS Gann: Can you talk about that?]* Because you feel comfortable going there *[Market of Choice]*, relaxed. *[TS Gann: And it's the café area, right?]* Right, that downstairs. Not upstairs, downstairs...by the fireplace. Because I think because of the furniture being there and you can sit down. You go in even by yourself it's still a connection with other people. *[TS Gann: And you don't have to have a reason to be there?]* Exactly, yes. It's very easy. *[I've connected with people there]* several times so I just go in. If I go to the market and I'm by myself I grab me a cup of coffee, go sit down and then the person will start talking to me and then the other person start talking about things. Then the next thing I'm talking about my garden or talking something else and it becomes a big conversation there. So, like I said, it's very easy to connect. *[TS Gann: You said you met someone who had just been in Corvallis six months or something, right?]* Six months. She doesn't know anyone. And Maria *[Juarez]* and I were there. Of course, she spoke Spanish,

we just kind of connect with her, speaking Spanish back and forth....so she's been here six months now. So she was very glad that we connected. *[Note: She did not find this connection at New Morning Bakery.]*

Maria Rosas: La pérdida de este espacio de la Casita Amarilla, para mi y para mis hijos fue grande, porque en ese espacio había personas que les ayudaban a ellos, les daban cursos. Se perdió este espacio donde llegábamos y nos sentábamos a leer un libro, a platicar para que ellos conocieran otros niños jugaran y convivieran. Ahora yo tengo una niña de casi 4 años, me hubiera encantado que ella fuera a ese espacio y aprendiera, pues ella no va aprender eso. Perdimos muchas clases que nos daban allí. Había clases de manualidades, entonces todo eso pues es una pérdida muy grande para los niños, porque ellos estaban contentos cuando organizábamos talleres para que hubiera una persona que les enseñara a hacer manualidades. Entonces a ellos les encantaba ir y aprender. Es una pérdida para todos ellos también, y ahora ya no hay otro lugar donde ellos también puedan ir. Ya para ellos es un poco difícil también que este espacio ya no esté y que no hayan aprendido un poco más.³⁵

Mary Mayfield: I think that was Save the Center...where we were at that point and that's the one I...said that I felt...I really appreciated that there were that many people who cared that much about the center and/or that many people who cared that much about the house. But I found it - for my interest in being involved - I found it too confrontive. I felt like they were trying to push on OSU and I felt like Dee was trying to keep it to be more of a conversation, but Dee was - and which I think was a good thing on Dee's part - Dee was just saying if you want to do this, go, but she was keeping herself and the center sort of apart from that. She talked to people and she was at the meeting I was at - a part of the time anyway...but she was taking a little different tack on it and she wasn't going to be confronted with OSU. And, I did feel like the group was - it was just - oh, we got to get them to do that and he should have...I mean just stuff like that. ...Anyway, and then I just went to the one trustees *[OSU Board of Trustees]* meeting or something - like I just that's what it was. Where everybody - I think it was the first one where the group showed up - where they tried to get a good show from the center and everybody - they had sunflowers and everybody was supposed to have a sunflower and all of that kind of stuff. And...that was interesting....I thought most of the people who presented about the center did a really good job. There was one guy, I thought I would have been better if he would have maybe

³⁵ **Maria Rosas:** The loss of the space in the Yellow House was big for me and my kids, because in that space there were people to help them, they took courses. We lost a place where we could set down and read a book, talk to other people. The kids would meet other kids and play, now I have a little girl almost 4 years old, I would love for her to go to a place like that and learn, they had crafting classes, so that's a great loss for the children, because they were so happy when we organized a workshop so where there would be a person to teach them crafts, they loved to go and learn, it's a great loss for them too and now there is no other place, they could learn more.

stayed home that day, but...I felt like he was going in a direction that wasn't going to be listened to by a group like that.

Lori Stephens *[on the benefit to the community of keeping the center]:* It'd be huge. I mean the students, too. Yeah, they want to keep it. It would definitely make the community feel like they're more welcome to this area. It would just change everybody's perspective. I think about building student housing here if they kept this. ...But not only that, it's like I said, it's you feel an instant connection to something that has history and you won't feel any connection to something like this. I mean if they build it one year and decide we're going to tear down the next, no one's going to cry over that and want to save it. And I don't know in the long run if it's something that people will ever feel connected to. Whereas this building, people have a connection to it and maybe if they kept this building, I could see if they had a courtyard out back where it was a gathering space and had a little coffee shop, an addition with a coffee shop and an elevator and a few other services, so it could be a good central student place to hang out. The *[proposed]* building along this edge *[facing 9th street]*, too, is also just a mass and yeah, it doesn't really interface with anything, so...what has bothered me with OSU is I don't see any master planning, like big master planning for the whole university. I used to be way back when they did have an architect who oversaw how buildings would be built, what style, how they would interface with each other and they would think about the future. I just don't feel there's any overall master planning... Way back when *[OSU had an architect who oversaw a master plan]*. Waaay back when. Yeah. And there's a master plan, but that's more code with a university, like how many parking spaces you have and things like that, but there's no actual committee looking at the buildings and the style of the building. And are they appropriate for this area, but OSU is an historic district so they have to come before the Historic Resources Commission (HRC) with the city for any building within the district area. So we do dictate it, but this isn't part of that historic district *[OSU National Historic District]* which is too bad. *(TS Gann: Do you think, if it had been a part of the district (houses included in the districts are drawn by the HRC) - do you think that the [HRC] would have approved it?)* Not this design, but they probably would have. Had the architects known that they probably would have designed it differently, too, from the beginning. So who's to say, but this design? No. No. Absolutely not.

Rosie Stahlnecker *(with Lina Rusli there to support her):* *[TS Gann: And the sewing machines, like some women, they couldn't afford one, but they could borrow one?]* Yes, right. I remember one time I was there and I remember they were from a different country and he wanted to show his little daughter how to make something so what I did, I took some yarn and I couldn't think of what to do so I grabbed some yarn and it was lots and lots of yarn so I braided this little yarn and so the little girl could use it as a ponytail. And she was just so happy like that was something special. Things like that. But the father being there because I don't know if he was a student or what, but he must have known about coming there and being able to use some of the things there. I can't complain about the Multiculture. Everything was good. It was good for everybody. *[TS Gann: So many*

different ways you could use it too.] And so many ways to connect too. Very easy to connect. [TS Gann: Can you talk about like how you felt? What made it easy, you think?] First the women. I would say the women. Somebody came along and talk about what do you do with this fabric, you were there to kind of show them what to do and another way to connect. And cooking food. Anything, recipes. Talk about your families and just conversation. *[TS Gann: You don't need the events just to be there.]* Just to be there, yes. I still miss it. *[TS Gann: I actually do too.]* I was so sad. I took pictures from the *[Corvallis]* Gazette Times that I kept and still I was hoping that they would not tear it down. We should have gone out there with signs. *(laughter)* *[TS Gann: Cuffed ourselves?]* Yes. *[TS Gann: I can't say that it didn't cross my mind. So you hoped to the very end that it might be saved somehow?]* Yes. *[TS Gann: I think I was feeling the same way.]* I just still couldn't believe it. I thought that they wouldn't, but they did.

Chapter 5

Tying off and Finishing

After weaving as far as possible, the weft is tied off and the woven cloth is cut from the remaining warp. After it is cut from the loom, the final work is done; repairing errors, securing warp ends, twisting fringe, washing, pressing, hemming, or adding embellishments like beads, embroidery, or crochet.



Figure 5.1 Tamara Musafjia's baka (grandmother), Rikica Ovadia, personal photos

Tamara Musafjia: My Nonna, who is my great grandmother, she spoke Ladino. Ladino is this Spanish language the Jews, Sephardic Jews speak, Ladino. My mom knows Ladino. My grandmother knew Ladino, my uncle. Anyhow, in Ladino, there is this proverb, *Fazi bien, no miris cun quien*. It means do good, it doesn't matter to whom. And this is how I believe people should be - *Fazi bien, no miris cun quien*. And I believe my international women [*International Ladies' Potluck Group*] from this house are based on that principle. They do for their friends and they don't see any ulterior motive. They are good because they want to help. They want to have friendships, and the Sunflower House is the same principle. *Fazi bien, no miris cun quien*. And I am really happy how many people have found shelter there and how many interesting conversations I had there with people from Japan, from Korea, from Mexico, Guatemala, Iraq, Iran. Interesting. I would never meet them if I didn't go to that house. (November 6, 2019)



Figure 5.2 (left to right) Some of the women of the International Ladies' Potluck Group; Lina Rusli, Tamara Musafjia, Rosie Stahlnecker, Retna "Tuti" Ariastuti, Maria Isabel Vilaseca, Vesna Soskic, personal photo



Figure 5.3 (right to left) Gayle Brody, her husband, Ken Brody, Charlie Guo, and his wife, Emma Ying Zhang, Portland, Oregon

Gayle Brody: Well...I'm hoping that people will understand what an incredible resource this is in our community and how much value it has and how important it is... - it's been a jewel of a model. I mean, Dee [Curwen] traveled around to different places to look at models that she could take after to build her own program. And I'm hoping that this is the most amazing one that they've ever heard of. And...I'm hoping that - unfortunately you probably didn't get a lot of pictures of the house...before...while it was still running. [TS Gann: *I have some, and I recorded stories within it.*] That's good. Because...this...will change...and so it should be a piece of history that people can go back to and say, 'Well, look. This was something that was really

working.' Okay, mind you, it was working because Dee worked for free...They could never have paid her salary. And...if there is someone else in the world who wants to dedicate their retired years, like Dee did, to creating a program like this, or I can find them the money...to do it. This is an amazing model and I'm just hoping that...people will know that this [archive] is here, what you're doing and that they'll access it. And yeah, it's a gift to the community. It's a gift to the international people who come here. It's good for all of us. (July 20, 2018)



Figure 5.4 Maria Ortiz, Yellow House

Maria Ortiz: And this is what I remember from the multicultural place and now I know that other multicultural place [Einerson House] is somewhere in the Oregon State [University] somewhere. But for us - probably I can go and show up, but Dee is not there anymore, that is what I know...I didn't remember that place [Einerson House], but we feel that we lost part of everything - the identity we found in the United States...Why they want to take it off? Why? Why? We can pay and make more money and ask them to - we can pay the rent and why they want to tear off that house? Why? Because it's not just like oh, it is a house, no. I looked like about that house - it have a history.

Why they want to tear up that place because it's a place where everybody can come...and they can get support. More than that Dee [Curwen] was like a mother to me, like for the Latino - for whole communities. That place was like a home for everybody in Corvallis in the house for the ones we came from the outside. When anytime I went down there, it was open...like every day...and...now we really miss it because now we have nothing to do. What am I supposed to do now? Just stay at home. Before if I didn't have nothing to do, just say took my bicycle and go, hey, Dee, what you're doing, Dee? Oh, I am doing this. You want me to help? Yes. You can tell me to do this. Now, I don't have nothing to do. I do other different things now in the Church, but I always I like to be in that place [Yellow

House], because I share - I like to do things - I help even sometimes, we the Latinos womens - next week...you need to clean up. Okay, this is my *[week]*. Okay, I can do that. We switched like, okay next week you need to clean up. Next time you come in water the plants. Okay. Next week my husband is coming to trim the trees. Someone was always able to help. Always. Always. We were like at that home - it was not just the yellow place, like we loved that place – like, the Castle – Castle! (June 24, 2019)



Figure 5.5 The Yellow House, *Corvallis Gazette Times*, Andy Cripe, July 23, 2018



Figure 5.6 Laurie Childers, personal photos

Laurie Childers at Friends Meeting House: *[People]* who are watching this 20, 40 years from now?...I would want you to know that there were really good hearted, wise people who worked really hard to create this love and beauty and succeeded amazingly well. And maybe you can start it yourselves because I'm sure there will be this need for as long as there's humanity. We're gonna kind of be stuck in the ways that we're familiar with and feel awkward when we're confronted with something that's different. But actually we're all coming from cultures that have found ways to provide for the needs that human beings have. And I hope that you can do that with love and compassion and

farsightedness. World peace is not something that solves tomorrow's problems by what we make up today. *[World peace is]* where you have to think at least 20 years ahead and think about where are things going and create that love and trust and real relationships because people don't go and bomb people that have been kind to them. It just doesn't happen. (July 23, 2018)



Figure 5.7 David Harrelson, by Bob Beatty, July 18, 2018

David Harrelson, Confederated Tribes of Grand Ronde:

For me as an indigenous person to believe there is a future for my people, there must be efforts to decolonize. The theory, rationalization, and justifications behind previous, as well as ongoing, acts of colonialism leave no place for our equal participation in the society that occupies our homelands. Colonization is based on the debasement and marginalization of indigenous people. The imbalance is rooted in an “us vs. them” or “self vs. other” relationship. The result is a stage set for actions that separate people from place and marginalize some for the benefit of others. In doing this, those who are marginalized are thought to lack the

capacity attributed to humanity. By calling for and ensuring efforts exist to decolonize there becomes a place for us as equals, if only in our minds. We are a reminder to ourselves and others that we are not lost or relegated to the past; we are here now and have a future (Beatty, July 18, 2018).

Maria Luque: Por todo porque es como una casa que te brinda mucho calor, es como que llegas a tu casa y es más accesible para las personas. *[Melinda Sayavedra: It's accessible in its location. It's warm and inviting. Que más?]* No quiero que se mueva. *She doesn't want it to move.* Yeah. A veces hicieran otro edificio nuevo aqui esta bien, pero que fuera aqui y que volviera Dee que volviera a casa latinos sería fantástico. *Yeah. So she said, okay, you could put another house here, but you'd also have to bring back Dee [Curwen].* Sería fantástico volver todo como estaba. *Yeah. She wants*



Figure 5.8 Maria Luque, teaching the Salsa Cooking class, Yellow House, photos

everything that was here to return. Que me estan quitando un pedazo de mi vida , de mi corazón. She leaving a part of her life, of her heart - de mi comunidad. - of her community. Yes, this is, eso es lo que sentimos. [That's how I feel.] (May 1, 2018)

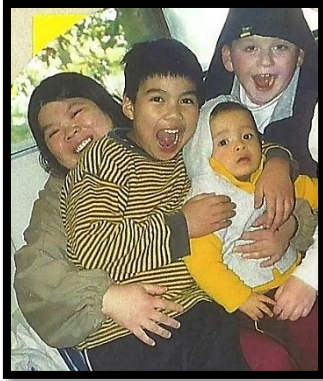


Figure 5.9 Lina Rusli with (left to right) her son Jonathan, her neighbor's son, Roman and Caroline Vogt's son, Sebastien, Yellow House, 2005

Lina Rusli: It's the social life. You have somebody to hear you. If you need someone you feel you have somebody, you know? The more you see each other, the more often you become friends. What can you do if you are new? You need help. Like, basically sometimes the husband's a student at OSU and then the wife have nothing to do, and then if we have skill, some of our group has volunteered to show how to cook, and make a cooking class at Multiculture. *[TS Gann: ...Have you taught one?]* I didn't taught one but I have a friend who is Irena *[Soskic]*. She is very good cook. *(laughter)* I got nervous to -- but Multiculture, it give me the chance for -- this International *[Ladies'*

Potluck group] meet give me a chance to talk in front of people. I'm not used to talk in front of people. It's build...skill for me now a little bit. *(laughter)* *[TS Gann: Do you think...you've built that skill in the International Ladies' Potluck Group?]* Yes, mm-hmm. I'm no shy *(laughter)* lady, but the more you know people, the more you feel like -- so I can talk little bit already in the front of the group. (October 3, 2019)



Figure 5.10 Lina Rusli and her son, Jonathan Chua, 2020

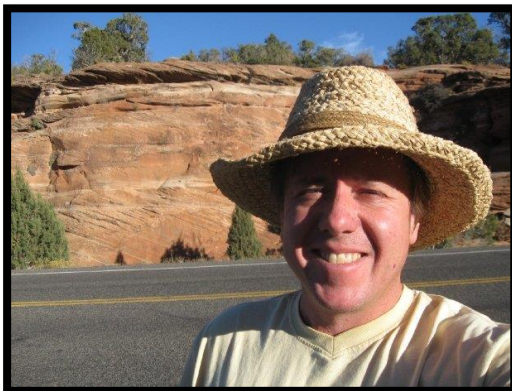


Figure 5.11 Joe Thompson. "I couldn't find a picture of me with a wetland, although in this picture I was doing a wetland delineation.", personal photos

Joe Thompson via email: I would like for people to understand the importance of wetlands to many of the things most of us take for granted, such as clean water, fisheries, waterfowl, the regulation of flooding, and the carbon cycle and it's functions in the earth's climate. The fact that many wetlands are on private property confers a high responsibility to landowners who should see themselves as stewards of an important resource that is essential to future generations. For me, the most rewarding thing I do is wetland restoration, where we restore wetland

vegetation, soils, and hydrology to recreate ecosystems that were lost due to filling in wetlands. It's nice when we are able to help developers to integrate wetlands into their plans and for them to realize that wetlands can not only coexist with their development, but can actually enhance its value both functionally and aesthetically. (January 5, 2021)



Figure 5.12 Melinda Sayavedra, volunteer ESOL teacher, Yellow House

Melinda Sayavedra and Annie Recker: MS: A lot of the students who walk through the door, it isn't completely about learning English. It's about getting out of the house and meeting other people and feeling comfortable, and this is a very comfortable place to be. It is like a home and it's near the [city] library, near the bus stop, the bus station [hub] and, and it's not surrounded by a lot of academic people. It's really, really comfortable for them. AR: *No forms and applications.* MS: and tests AR: *and computers everywhere in your face with it.*

MS: And they're walking in with babies and toddlers. So even for those who would be comfortable with that, like Rahid, his wife is studying at INTO, and he was taking care of their infant daughter and he came in one day and he was way too high [level] for my class and he says, but I like it here. I like it because I can bring my daughter and I meet nice people. Can I just stay and listen? Of course, you can, you know. And he 'd be here almost every day just because – AR: *and he'd be here about 40 minutes early.* MS: Absolutely. He'd be sitting out on the porch. (April 13, 2018)



Figure 5.13 Anne Recker, volunteer ESOL teacher, Yellow House



Figure 5.14 Joanna and Ihui "Ivy" Snyder at the Immigrant Stories reception, Yellow House and Corvallis Arts Walk, Yellow House, 2017

Ihui "Ivy" Snyder: Yeah. So it's been really fun. Like (*long pause, voice softens with emotion*) I made a lot of friends through the center...I feel like even I have my different friends and network, but it's definitely the important place in my past seven years. And (*longer pause, takes a breath to speak then stops again, breathes out*) I don't have beautiful words. I don't have beautiful words of a story to share, but I just feel like I really appreciate this place, really special exist in this community and it really mean a lot to me. (August 13, 2018)



Figure 5.15 Elena Chavarría Correa (right) and Ivy Snyder's children, Jules and Bella, Tamale Party, Yellow House.

Maria González: I feel...when I start coming to center, I feel...it's my house because I had something upstairs [*the Fiesta Mexicana 4-H dress room*]. ...Like, oh, the last day...I started moving...I want to stay here to the last day, yeah, and feel like I need to do this house. But Dee [*Curwen*] made me...feel comfortable. Where would I go and try and meet with the people, learn to the other people something? And I feel now, after start coming to the center, I feel more comfortable in the United States, and I think everybody that I meet here was my family. Yeah, and I feel they are -- still, I meet some people, they are my family. And I think only for that reason I can stay United States because the first time in long time -- years - I feel I'm in my house. And I start working with the community more, and I teach my kids because they grow up here, United States. [*I*] feel like this is a community for everybody, and support in some places, organizations. But I feel more comfortable. (July 24, 2018)



Figure 5.16 Maria González, Fiesta Mexicana 4-H Club, Yellow House



Figure 5.17 Sydney Kennedy and Belen Smith with a Textile Exhibit in the background, Yellow House

Sydney Kennedy: If you have any hesitation, like I did, about someone who looks different from you, come and talk to people and find out they're normal and it'll give you a greater sense of comfort in the world. (October 24, 2019)

Kim Thị Vân Anh: So, for the people who haven't seen the Yellow House, firstly, I want to say that the Yellow House is... - it have a yellow color (*laughter*), but the color was fading a little bit and it located a very convenient location that people can access and easy to spot where the house is located even you haven't been there for the first time. So, that is unique to the house and the other thing that (*long pause*) from the story of tearing down the house. It is a sad story, but it's somehow like it's happening now - alive, too. Like the house was tear down because of the purpose of they want to take place of the house to do some other things - but a physical house. It's like when you moved to the new house [*Einerson House*], it have a different feeling...It bigger, the Yellow House bigger, so more people can come to the community at the same time. And... - when we meet other people, we often talk about the Yellow House more often than the new place of the house and how we feel it comfortable. (November 20, 2019)



Figure 5.18 Kim Thị Vân Anh

Huiqing Zheng (her youngest daughter, Orenda, can be heard in the background singing, playing with my spare camera, talking to me and climbing in and out of her mother's lap): [My favorite memory] is the potluck and Chinese New Year. We make a lot of dumplings together. It kind of like very big family and lots of people and especially lots of the ladies hanging out here. In Corvallis is normally we just stay at home taking care of the kids or except that we go to Multicultural Center, LBCC and the Crossroads [at the Good Samaritan Episcopal] church. So, the rest of the time just stay at home. It's pretty lonely. Multiculture provide a place...for all peoples. We can talk. We can make friends together. It's pretty good. Yeah. (June 28, 2018)



Figure 5.19 Huiqing "Qing" Zheng with her daughters, Orenda and Jane, Mt Hua, China

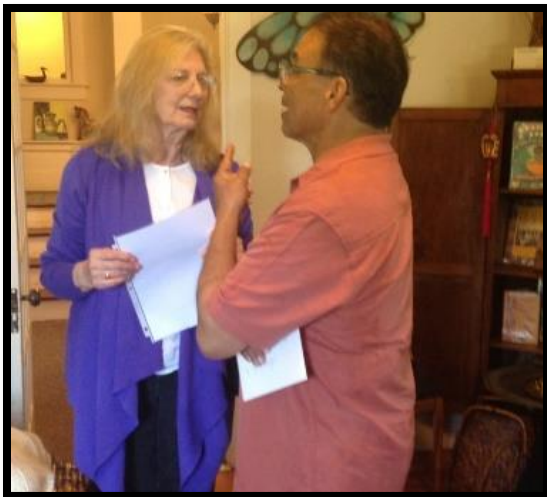


Figure 5.20 Jane White and Yellow House participant, Saloman Bonilla, Life in Art: Belonging reception, Yellow House

Jane White: It's so rich. I think that's the word that really fits here because everything about it, everywhere you look, it's inviting and it's varied and it's international and it's beautiful and it's entrancing and you just want to touch everything and be part of it. And I came over a couple of times, well and saw some of the conversation circles and I was very impressed by that, too, by the sense of community that you could get - that you could feel in these small groups of people who were connecting, and strengthening one another. It was very clear. So I think this is just a - CMLC is a valley treasure. And I'm delighted that I got to be a part of a project that occurred here. Thank you. (June 21, 2018)

Richard White: ...the river...changes before our eyes, mocking our supposed control. It changes and as it changes, it makes clear the insufficiencies of our [*Euro-centric*] science, society and notions of justice and value. The Columbia runs through the heart of the Northwest in ways we have never imagined. It flows along borders of the numerous divisions in our fractured society. To come to terms with the Columbia, we need to come to terms with it as a whole...not only as a reflection of our own divisions but as the site in which these divisions play out. If the conversation is not about fish and justice, about electricity and ways of life, about production and nature, about beauty as well as efficiency, and about how these things are inseparable in our own tangled lives, then we have not come to terms with our history on the river (1995, p.113).



Figure 5.21 The Columbia Basin. Bastasch (1995) suggests seeing the world not as “grids stamped on maps by human beings, but as “the irregular webbing of natural systems that arise from the landscape (watersheds, ecosystems, soil distribution and vegetation provinces) (p.266). He continues that seeing the world in this way asks that we cooperate with each other and that land based is ultimately water based.



Figure 5.22_ Marisol Medina, center, with her husband, Carlos and their son, Carlitos

Marisol Medina: Este lugar? Ehhh. Lo que yo primero les comentaría a las personas para recomendar hablando de Multicultural es que son muy amables, son muy abiertos eh hay clases desde el principio así es que si no saben nada de inglés, igual pueden venir y les van a ayudar. Es un lugar muy amigable. ³⁶ (September 19, 2019)

³⁶ **Marisol Medina:** This place? Umm. The first thing that I would say to people that I can recommend is the Multicultural. They are very nice, very open. There are classes from the beginning for those who don't know anything about English. To come for help. It is a very friendly place.



Figure 5.23 Madina Abbasi (formerly Jalila FNU) and Amina Rezaee, personal

Amina Rezaee: Yeah, this my heart.

(April 20, 2018)



Figure 5.24 TS Gann In *Chantkupi, the place of the Antkupi* (near Brownsville, Oregon along the Calapooia River.)

TS Gann: Reflecting on Grace Lee Boggs with my own questions, how do we begin to embrace the all-encompassing dynamic of colonization? How do we begin gently to lift the corners of this dynamic and open ourselves to listening - instead of demolishing before we even know what the stories are, and thus living out that colonization without regret or knowledge of the lived experience of those with whom we share space

(inclusive of all entities)? And, then: how do we begin to unravel it into something more harmonious? Though my understanding of the Yellow House will always be incomplete, imperfect, and evolving, the question that I put to myself over and over wasn't a research question in the traditional sense. The questions for me were always: how do I "show you?," and how do I show the reader a view of the whole relationality of this place where we all live through the women's stories and their domestic relational space? The Yellow House women ultimately offer a revolutionary model that every person can use to begin: their story. In this thesis, these stories are gathered. I attempted to gather stories for the silenced land, in the face of erasure and indifference. I hope my thesis articulates a method of moving through space and interacting with others by heightening our awareness of the tangentiality of us all and our inability to fully know our environment and each other, even ourselves. Rather than letting that awareness leave us doing nothing, though, I ask us to consider, how we approach the unknowing asymptotically - as a kind of deconstruction of the self or an openness to a future as a constant deconstruction of what we know to be "true." I ask for openness in order to understand and expose ourselves to the reality of our Cosmos; where together, making and remaking in dialogue with the absence of a solid self – we can perhaps weave ourselves into a closer and more self-aware pattern.



Figure 5.25 Sewing room, Yellow House

Rosie Stahlnecker: They had a sewing room. Yes, and so many people volunteer all this fabric and the fabric could be used and they could come in and people did not have experience of sewing. That was nice. And parents bringing their children and they had this room where the kids can go and do coloring so that the mother can go and visit with the rest of us. It was nice. And then you had the little room so that if you had some kind of a personal conversation, so you could go in there and meet. I could just say so many good things about the Yellow House. (October 24, 2019)



Figure 5.26 Rosie Stahlnecker (front) and Belen Smith, personal photos



Figure 5.27 Jeanne Lusignan, Annual International Bazaar, Yellow House, 2015

Jeanne Lusignan: It's like a garden with all different kinds of flowers that attract all different kinds of pollinators. So because it wasn't limited to just being a language organization or just being an organization that's served immigrants or just being an educational organization, like there was some element of arts and culture that so many different kinds of people were attracted to it. Like the first reason I went there was somebody was giving a lecture in the evenings on Buddhism and I was kind of interested. And so people would come for different reasons and then they would meet other people and be interacting in a really different way than they would be if they met that person on this street. And there's all these friendships that have come out of that place where not just that people wouldn't have met each other physically, but that people wouldn't have had the opportunity to get to know each other. And, you

know, class field trips of little kids come there, class field trips of OSU students from the School of Education come there. The Grace Center wanted to come there, but the mobility problems, that's why they started taking the culture kits. But so all these different people come and interact with each other in a different way...And...when you have enough different kinds of people together, then everyone can be themselves because there's room for difference. Yeah. And I thought Dee was kind of a genius about the way that it was set up where people had the opportunity to teach from their own cultures and to contribute from their own cultures and to educate people. And so that it wasn't a one-way learning experience. Yeah. And that's not real common to have an organization structurally designed that way. (August 13, 2018)



Figure 5.28 Ching-Yue Chi, Yellow House

Ching-Yue Chi: I always -- when everybody ask me what I do, I always mention I volunteer here. But of course, many of the American friends -- they never know. And then they say, "Oh, okay. I will go." And they never come. But for the international -- so like for the Taiwanese, I will always invite them to come. Like on Wednesday...when I was there, so it's easier...to introduce them. And then they can come. And then they can feel good in English class. For me, I think...for the American unless they are in really good heart or they have been living in foreign countries, they are more interest[ed]. Otherwise, I don't think -- no. Right? Right? You have to have some -- [TS Gann: Connection?] Connections.

Yeah. Yeah. So but I always feel very comfortable there. Everybody when they come in

-- even these American -- they are nice because otherwise they won't come in. Right? (laughter) So of course, you feel comfortable there. (August 1, 2018)



Figure 5.29 The last International Ladies Potluck, left to right, Josie Heathman, Lina Rusli, Ching-Yue Chi and her husband, Chunhuei Chi, Yellow House



Figure 5.30 Caroline Vogt, Multicultural Center Outreach Potluck, Thompson Shelter, pre-Yellow House, 2001

Caroline Vogt: Yes, so the space, I think that...when I was dreaming about [*The Yellow House*]...I think that's really personal because I lost my parents early on. And so I was struggling for a long time by myself and my siblings. I was the oldest. So I had to take care of them. And even in my own home country and village and everything, it's really hard...you don't talk, you don't say what you go through and when I would have something like that, you know, go to a house where you can uplift yourself with cooking classes, meeting

people, different cultures and traditions. I was always interested to meet people from all over the world...When I came to the States, I realized, even though I knew that language...you don't go out and introduce yourself and...it's a whole new culture...you don't know anything...What is the food here? How are the people? I remember one story when I went out with my boy. He was born. In a store, for example, with the stroller and then the lady, "How are you" from far away. And I had no idea how to react because...we don't have that in Switzerland...Do I need to say something? What do I need to say? It was

little things like that. You know, when you would have somebody educate you on that, or a teacher tells you there are certain etiquettes or certain things you say or don't say and how you behave and you meet somebody here. It's not necessarily hugging too much, but then now in where I'm living now, you know, you always three times kiss, kiss, and it's all these little things make such a big difference to know ahead before even you go there or in a center that somebody could teach you that kind of attitude or things, what they are doing there in their culture. And...then again celebrating life together, celebrating the foods, the music, the dances, all the crafts, learning from each other, understanding each other and listening to each other. (October 17, 2019)



Figure 5.31 Rosie Stahlnecker and Caroline Vogt, Stahlnecker's home, 2019



Rochelle "Shelly" Murphy: I don't really know of any other - I lived in Boulder, Colorado, and Ann Arbor, Michigan and Connecticut. I don't know of any other community that has ever had anything quite like this. (March 30, 2018)

Figure 5.32 Rochelle "Shelly" Murphy, Yellow House, 2018



Sandy Riverman: [*The Yellow House*] It's just such a little jewel in this community that is part of a network. (September 11, 2019)

Figure 5.33 Jeanne Lusignan and Sandy Riverman, Yellow House



Figure 5.34 Joanna, CMLC International Fashion Show, Corvallis Arts Center, 2016

Joanna: I think, people should know that to have such a center - it's very important. And now after three years, I'm so glad that I came here and that I was able to find the place to start my life again because I think to start, that's the most difficult task in everyone's life. And if you go somewhere and you don't have work from the beginning, you don't study anymore and maybe you don't have kids, like how can you start? Like how do you start your life? Like how do you connect with people? Other people just do not question that. But there is so many people like me coming here without any options to start. And then the center, where you can just come and then all of these questions will be answered for you. You can just start there. And, like I think it's very inspiring. And I was even thinking that one day if I go back to Europe and I don't know which country, maybe Germany, I think I would like to have a similar space and maybe I would love to create a space for people like me. I think it is very helpful.

And I think it's just an excellent idea to learn

something about cultures, which you cannot learn from textbooks and just meet with people and think and just let them - speak with them, talk with them, introduce you to their culture and then just reflect everything with you heard maybe in media . Yeah, and just experience a difference. I think that's very important. And I think we need - each community needs a center not only to provide like language classes, but also like to provide a variety of classes, projects, events to bring people together. So, not only offer English classes to newcomers, but also maybe offer some cultural events for residents so that they can get some more information about different countries, about the food from different places, maybe some traditional dances or traditional music or songs, maybe some poems, books. I think it's really important to have something like that. Yeah. (March 1, 2019)



Figure 5.35 Erlinda González-Berry, Colors of Influence, 2007

Erlinda González-Berry: Cross cultural communication skills, skills for negotiating not, "Oh, I want you to leave behind what you are." What we want to do is gain new skills so we can move from one culture to the other, understand how it works and still be who we are. (February 7, 2020)



Figure 5.36 David Lewis, by Erin J Bernard, 2019

David Lewis via email: I have no association with the Yellow House. To me the building it is another historic settler-built house. My time at OSU as an instructor began about the time the Yellow House was being torn down. I do recognize the value of bringing people for many cultural contexts together in community and using a communal space to share the best parts of everyone's cultures so that people may learn to respect one another. This is desperately what is needed in our society today and I am shocked to read the story of the Yellow House and how

it was torn down and that the university administrators did not see the value of such a space. I hope the spirit of the house continues and someone begins another such place where people can learn from one another important lessons about how to form a community from people of different cultures. (February 17, 2021)

Maria Hart: The Yellow House - it was just - yeah. Anyway. It's just that it was the first thing that I had with me because I didn't have this in Arizona. When I moved to Arizona [from Mexico], I didn't know anybody and I never had something like this in Arizona. I was there for 17 years and I'd never had anything. I didn't have anybody that I can relate to culturally - talking. And when I came here, I was like, wow, in this little town, and they have all of this. It was amazing. Yeah. Good. A good experience. I felt so welcome here [Yellow House] that it was like my second home. (July 29, 2019)



Figure 5.37 Maria Hart wearing one of her Alma Latina dresses



Figure 5.38 The Knitting Group, Yellow House

Knitting Group (*seated around the kitchen table knitting, their laughter often carries through the center drawing other people to the kitchen's two doorways to see what the fun is.*): There are just so many great resources here that you wouldn't even know are here. *[She always brings her son with her and encourages him to experience all aspects of the house.]* I'm hoping not to raise a child that only knows about video games. *[Another knitter adds]* I think something else that is neat about

discovering this group and just about everything that goes on here - I have a feeling that part of what a center like this does is it kind of lifts up all cultures. In other words, rather than saying just like the very newest thing is cool, you know, maybe America is the newest, so it's the coolest or something like that. It's more like, well, no, probably every culture has something interesting and that more older things are also interesting. Or like older skills like knitting and crocheting.



Figure 5.39 Example woven CD art class in the process of being woven

Yarn crafts have been around a long time. And even the heritage that people that were born in the US - we also have a heritage of things that have gone on a long time. Like for me, I gravitate to stuff like that. So even though I'm an American, I'm really glad that the center says, oh sure you can come and maybe it isn't totally accidental.... (April 19, 2018)



Figure 5.40 Woven CD Art class, Textile Exhibit activity



Figure 5.41 Bruce Osen, personal photo

Bruce Osen: I think that architecture currently is obsessed with originality... We have certain kinds of physics that we deal with. I also think that it's because we're human and most of the time we're doing architecture...for **our** human needs... *[that]*...doesn't really make any sense to human life. It's monuments to very rich people or institutions that can afford to do something that's very showy but really doesn't relate to anybody else. I don't know that there's a lot of concern for who's making it and does it look like humans have been involved with it...I guess that's not a priority. And I guess that *[architects]* don't want it to look like humans have been involved. And I think we have a crisis... it seems like the purpose of tools and habitation, the whole endeavor of human culture is one of celebrating our interaction with the planet, with the environment. (February 6, 2019)



Figure 5.42 Madina Abbasi

Madina Abbasi (formerly Jalila FNU) (*Madina's young daughter can be heard playing with toys in the Yellow House playroom where we are seated*): I feel like the other people help us and to help us with everything, English with everything...So we like to help the other people when the first time they came here because we know the first time when we came here... how they feel. At the first time when you came here, it was very hard. I always cry...When I was my home, I was lonely and homesick. When I came [Yellow House] and opened the door and Dee [Curwen] was smiling and says hello, I'm smiling and I feel comfortable and yeah, it was very good for me. I think it's the best place for immigrants to come. (April 20, 2018)

Corinne Butzin of Grace Center For Adult Day Services: I can't see this community without this because I think this is something not only for us, but the education that it brings to the community of different cultures and the supporting of people who are coming from different cultures. It's just such a good ambassador...you have to learn about other people's country, their customs, their culture to understand them. You can't just put up a wall and say, I hate them just because they're different and they may have something more to offer. They may have different ways of doing things. We all get...stubborn in our ways and I include myself in that, but...other people do things in different ways and they make food different ways and it's good to keep that open mind to doing different things. And, I think that's helpful to older people in two ways. They have a culture they came from and it isn't necessarily going to be the same as mine. And so I need to learn about their culture to understand their way and for them then to learn about other cultures helps them keep a little bit sharper. They've brought a new dimension to us, just a little bit, gave us new ideas for doing things. It's been great. (May 10, 2018)



Figure 5.43 Corinne Butzin (right), Grace Center Adult Day Services



Figure 5.44 Dee Curwen, first open house, Yellow House, 2005

Dee Curwen: I think that authenticity is what I keep coming back to...There are so many conversations that are...contrived because people really don't want to have those conversations. I mean, this is my jaded point of view, too...People don't really want to have those conversations because those are messy conversations. They don't want to have to really think through. They want to be able to make their decisions, figure out the things, they want...[the kinds of] things they can check off or [the] kinds of things that they can say, oh we did that, we gave money, or whatever that kind of thing is, but...the reality is then you don't have to engage and that's the thing that I just feel like, I mean, even this project [oral history] has really been interesting for me in that sense because the people who come here are

committed to engaging, to having relationship, to do whatever - for whatever reasons that they're doing that. There are lots of people that would say, oh I really believe in immigrant rights...Yeah, but have you ever talked to somebody? Have you ever sat down with somebody? ...It's an intellectual thing. It's like because I'm a good person and I believe in these kinds of things but it's sort of like just can you, you know? What people really want is these opportunities to have these connections and it's not an academic or intellectual idea. And I think that so many times the decisions are removed from the realities of what's needed...I don't know. That's just my (*leans forward, hand beside her mouth and whispers*) my thoughts. (April 4, 2018)



Figure 5.45 From left to right, Malia?, Alida Guevara, Kanar Yamani and the cooking class teacher, Wardah, Yellow House



Figure 5.46 (left to right) Dee Curwen, Michu Burt, Supaluk Patoapisal, Hao Hong, Leia Villaret, LBCC Multicultural Center (pre-cursor to the Yellow House), A.J. Wright, 2000

I hope people come here and thinking about finding your place. You go who's find lost in the big campus then you know you always have a place to go where it is welcome you. You don't have to speak perfect English and where you can see the good spirits. You find how wonderful the town and the country is all about... And, especially when the winter comes, it's rainy and it cold. If you know there's open house that every day come. Yeah. I'm sure this house welcome everyone, that's what I want to say. (September 16, 2019)

Hao Hong (in Corvallis from Orange County, CA for her grandmother's birthday):

I would say the multicultural center is an open door. It's welcome everybody from different backgrounds. And I was one of them who came and had a lot of fun. I found comfortings and sharings and then connecting with other people at that center. That meant a lot for me. I hope it continue.



Figure 5.47 Hao Hong, Einerson House, 2019



Figure 5.48 Sharon Rodecap from her personal photos

Sharon Rodecap: Just as an encouragement to other people who might listen to this and want to be a conversant or something of that sort is you need to have patience. I have come in...sometimes and Dee said, oh, someone just said, or I've actually been there when the person did it...they had to wait 15 minutes and the person wasn't there yet. And they said, well, I won't do this. And so having a little patience because internationals often have a little different time frame than we do and they don't necessarily come from a culture where promptness is a big thing. And so being able to move with that and not get uptight if they're a little late or something like that, I think, that's very helpful. But, if you really would like to enrich your life, it's a great way to do it. (April 25, 2018)



Figure 5.49 Oregon geologist and storyteller, Ellen Morris-Bishop with her dogs Diesel and Sophie, *Portland Tribune*, November 12, 2020

Ellen Morris Bishop in Wallowa County: So, one of the things you're talking about is the "tendrils of absence", right? (*Quoted from an earlier email I sent explaining the project.*) Which is a wonderful phrase, and I think because we have very concrete, tangible evidence that these animals were there [*on the land once occupied by the Yellow House*]. It doesn't really take too much hard imagination to think about bringing them back and for any piece of architecture that goes there, it would be very cool to have that remembrance in

there. Because what one of the things that we don't realize that we don't think about this very much, but we, and basically everything that we have there, but particularly us...our bodies are built of atoms and molecules and those atoms have existed for a very long time. So, we're not remaking the phosphorus that was in a mammoth's tooth...basically we - the phosphorus in our teeth or the calcium in our bones or whatever we're talking about here, the carbon in ourselves occupied other bodies and other beings previously in its last 4.5 billion years. So we're just kind of walking around not only with being half-made of the microbiome that we don't ever really think about or see, but that microbiome and the rest of our bodies are composed of other bodies that came before us. And thinking about honoring that past which often goes back into deep time is kind of a cool thing. (February 1, 2019)



Figure 5.50 Maria Rosas in her home, Corvallis, Oregon

Maria Rosas with Maria Ortiz (*Her children are in the living room watching television while the three of us talk in her dining room. Her oldest son comes home, and we stop while she introduces him to me*): El no tener este espacio, yo me sentí muy mal porque era un espacio donde yo lo sentía como mi casa, mi familia. Entonces el no tener este espacio me afectó mucho a

mí, porque ya no pude yo salir ya no había donde reunirnos con este grupo de personas. Yo aquí no tengo familia, yo no tengo aquí mis padres mis hermanas. Entonces el ir para allá era como estar en familia sentirme contenta, porque siempre encontraba yo personas

allí de diferentes culturas y conversábamos, entonces yo me sentía muy contenta con ese espacio. Ahora que ya no lo tenemos cambió mucho mi forma de ser, me afectó mucho a mí y a mis hijos, porque ellos siempre me decían vamos y vamos. Yo me sentía mal decirles ya no está ese espacio. Ellos también se quedaron triste, a ellos les encantaba ir para allá, entonces nos afectó mucho. Ya no veo a las personas que veía antes. Entonces ya no está ese espacio, yo creo que me sigue afectando todavía, incluso estoy aquí en casa a veces digo ¿A donde vamos?. No hay un espacio donde yo pueda ir, entrar, sentarme. Incluso a veces hasta había ese espacio para llegar a descansar o llegar a comer un taco si andaba uno a comer algo cuando uno estaba fuera de casa. Oh aquí hay un espacio donde poder llegar y cocinar, poder estar a gusto con las personas aquí. A mí me afectó mucho y a las otras personas también les afectó también porque ya no nos hemos visto, ya tengo yo mucho tiempo que no las veo. A veces había una oportunidad de pasar muy rápido y allí estaban, pero ahora no, ya no hay ese espacio. A mí me afectó muchísimo. A mí me gustaría que hubiera otro espacio igual donde nos podamos reunir. Ojalá que encuentren y encuentre un espacio donde me sienta en familia otra vez. Pero no sé cuanto tiempo pase para que esto pueda pasar, entonces ojalá que pronto.³⁷ (July 2, 2019)



Figure 5.51 (left to right) Dee Curwen, Maria Rosas, Maria González and Adele Rivas, Tamale Party, Yellow House

³⁷ **Maria Rosas:** Not to have that space makes me feel bad because it was space where I felt like home, like my family. So, not to have that space, affected me because I can't go anymore. There is no place to get together with people. I don't have any family here. I don't have my parents or my sisters, so being there was like to being with my family. I always found people from different cultures. We talked and we were happy. And now that we don't have it anymore, it has affected my wellbeing and also my kids wellbeing because they always wanted to go, and I feel bad to tell them the space is not there anymore. They are also very sad. They loved to go there. I don't see the people I used to see. I think it still affects me, sometimes I say where can we go? There is no space for us to go and sit down and eat something or cook something there and enjoy other people. It affected me the same as other people because we can't see each other anymore like we used to, I haven't seen them in a long time. Sometimes I just stopped for a little bit and they were there but not anymore, we don't have a place. I would love to have another similar space where we can gather. I hope they find a space where we can feel like family again, but I do not know how long it would take. I hope soon.



Figure 5.52 (left to right) Lina Rusli, Vesna Soskic, Irena Mitev, Cecelia Gore and Belen "Bebe" Smith, Rosie Stahlnecker's home, photo from Lina Rusli

Belen Smith: The potluck group was really kind of, for me, my experience is ...mostly for those women that arrive here. They don't have friends - to make friends and then to share food from your country because we encourage to bring any dish from your country...and then it really helps for mothers or for students that they don't have friends. You gain confidence in going in there [*Yellow House*] because for me...the house...it's diverse and then if you want to learn different cultures, you can ask the [*coordinator*] there who you gonna connect or these people that if you want to interview...about this culture, you can. And then you feel kind of through the multicultural center, you gain confidence...Dee [*Curwen*]...was really helpful...Oh, she is good. She is - this is

how we get do this. She really kind of guide you and then connect. So through...Dee...it gives me...okay to meet new people...oh, this is how...I'm more comfortable to do this because [*Dee*] was really warm and very helpful to guide me through all of this because she knows a lot of people. She has a lot of connection. Yeah. (October 21, 2019)



Figure 5.53 Ludmilla Schuster Provaznikova, personal photo

Ludmilla Schuster Provaznikova (Deutsche Schule Corvallis): [*An*] important thing is also that this is a multicultural center. I really enjoyed coming in here, even though I had just coming to teach German, but it was so important to see influences of other cultures and other languages and not for me only, but for the children, was like, "Ooh, look. They have this. Oh, I know it from grandma. Oh, oh, it's similar." Even though it's from Asia. "Oh, I have - This is very different", and so see the similarities and differences taught them so much more than only a language. And I think it is also a very important thing to keep it in

that center to be multicultural, to have this influence of all the cultures, to learn about that. And then maybe once compromises on their own between the cultures of speaking and learning. (June 27, 2018)



Figure 5.54 Causa Rellena, Alida Guevara

Alida Guevara: When, for me, (*her speech is punctuated by long pauses, looking for the English words needed*) Yellow House is important because when you arrive a new city you can - you find a new - you find - a house where (*long pause*)--- (*I encourage her to switch to Spanish if needed.*) Okay. Si cuando tu llegas a un nuevo sitio, a un nuevo lugar a un nuevo pais tu nesecitas buscar un lugar donde te puedan ayudar entonces tu buscas y vas a ese lugar donde puedas encontra muchas - muchas

personas dode te ayudan, te ayudan a buscarlo que nesecitas. They help - no (*long pause*) you to find the places and things like that. Para mi la casa amarilla es una casa donde tu encuentras muchas personas amigables, muchas personas amables donde tienen mucha voluntad de ayudar sin recibir nada a cambio, Si, si, ellos ayudan a muchas personas ellos gastan su tiempo para ayudar a muchas personas , si yo no hubiera conocido a Claudia [Orellana Soto] y otras amigas, como Marisol [Medina], Gabriela [Castro] si yo nunca hubiera ido a la casa amarilla.³⁸ Yeah. (June 4, 2020)



Figure 5.55 Alida Guevara's Peruana cooking class: left to right, Joanne W., Lepakshi, unknown, unknown, Alida Guevara, unknown, unknown, unknown, Cecila Gore, unknown, unknown, Page Lau Fernández

³⁸ **Alida Guevara:** Okay. Yeah. When you arrive at a new place or a new country. Eh, you need to look for a place where they can help, so then you go to that place where you can find many people who can help you. There they can help you find what you need. They help - no (*long pause*) you to find the places and things like that. Um, for me, Yellow House is a house where you find many people friendly, many people kindly, friendly, where they are willing to help, they help without receiving anything in exchange. Yeah. Yeah. They helped many people. They spend time for help many people. Yeah. If I had never met Claudia [Orellana Soto] and other friends like Marisol [Medina], Gabriela [Castro] if I would have never went to the Yellow House.



Figure 5.56 Lori Stephens, Broadleaf Architecture

Lori Stephens: It's a shame that people don't put in the time and effort to save older buildings and incorporate them into the design because I think they lose, they just lose a lot. They lose. Losing history is just a bad thing. I see all around town buildings are just being torn down and...it's just really disheartening and really disappointing. *[TS Gann: What do you see for the future? Do you think that it will move more towards saving the historical buildings or -]* It's my hope because I personally think that just the modern architecture has run its course and

I just get tired of seeing...another modern box...I think incorporating older buildings into your design or just some history into your design just makes it more exciting. And I think that has to happen though in architecture school. There just needs to be studios and classes in school that deal with that because right now the classes that I'm seeing are - you're given just a blank slate usually. Yeah, that's not the way it works. You don't build in a bubble. And sometimes, they usually just have - maybe it's surrounded by other buildings, but you're usually given a blank slate and I think they should stop doing that and give the students a challenge. This building is here and it needs to be saved. You can move it around but how are you going to incorporate



Figure 5.57 Monroe Library, incorporation of 1930s Monroe Train Depot graffiti, Lori Stephens, Broadleaf Architecture

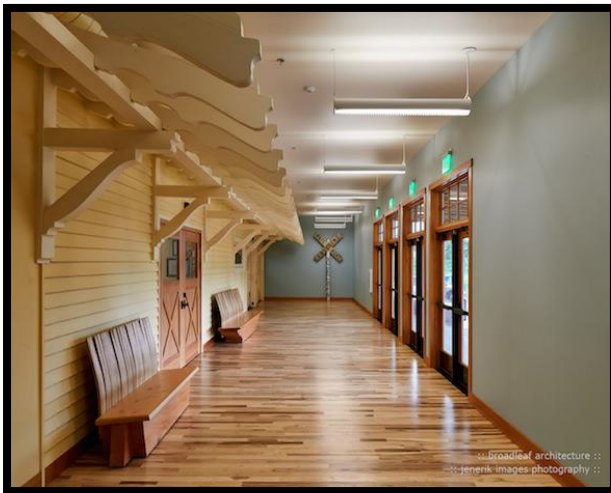


Figure 5.58 Monroe Library, incorporating the original freight portion of the Monroe train depot, Lori Stephens, Broadleaf Architecture

that? Or, you know, take some of these student housing that's gone up and say, okay, 10 or 20 years from now universities are now online, so how are you going to redo this building to maybe serve a different purpose...I think I need to just interact with like University of Oregon Architecture School more and try and get that going with them and other places around because that's really where it starts. *[TS Gann: Like be a leader in it?]* Yeah, and teach the kids coming up...that this is what's going to happen. You have to make that happen. Yeah. (June 1, 2018)



Figure 5.59 Mary Mayfield in her home,

Mary Mayfield: Well, I don't know if this is anything profound, but I would just like people to know that this kind of cross cultural communication and fun and learning and support is possible and is possible in a very positive, interactive, comfortable kind of place and that we need jillions more places like that. I mean really, it was a model...- and I don't know what would've happened if some... - what do you call them? White extremists or somebody walked in the door. I don't know what would've happened then...? It certainly didn't embody the whole spectrum

of humanity, but on the other hand, it certainly... - embodied - embodies a very large spectrum of people who weren't very used to interacting with each other. In some cases come from places with very different norms and ways of dressing and ways of thinking, and it just worked. And, I would like people to know that we need to be building on that. That's possible and we need to just keep creating it and include the white extremist. We need to get us to be able to talk to each other - communicate, share, not just talk, but to communicate, share and respect one another. (April 21, 2018)



Figure 5.60 Valori George, personal photo

Valori George: I feel like when people came in door...they often times said, oh, I feel like I'm at home. I feel so comfortable here. I mean, people just spontaneously had conversations there with people that they didn't know...I would say that that was a very common experience for people. And when we first started the Save the CMLC group, there was a young guy who was part of the group who was a student, maybe a statistics student. He was very data driven and he came up with lots of tools and he wanted a lot of information about who's the demographic that comes in? How many people a day? Who, what or where are they from, what are they, or why are they here? All these things. And

he asked that a number of times and nobody could quite address it. And he was getting a little frustrated. And then I think finally when Dee [Curwen] sat in on a meeting, she said, you know, we don't ask people...where they're from...We don't ask them why they're here. We don't ask them for anything. They don't sign in, they don't sign out. That would change the feeling of the place. And so I think that was like when our group [Save the CMLC, Save the Sunflower House] finally started getting it...because OSU would say, we really appreciate the programs and we're sure you'll find a space for your program. And she would always say, we're not this. This is about relationships. This is about a place where people can come and make relationships and everything that's grown out of this, which includes programs and projects and classes and trainings and meetings. All those things have grown out of those relationships that grew out ...of this feeling of place. And so you can't really...just take any space and expect it to have that effect. And so I think that's one of the reasons that place was so precious to people. Yeah. (July 10, 2018)

Tamara Musafija: Physical space matters and that you cannot go knocking houses down and say it will be okay. And I come from a country [*Bosnia*] that totally got destroyed and I'm not okay with it. And I will never be okay with it. I know this is a much smaller issue, but it shows you no matter how many good people try to save something, the powers that have the money, the powers that have power will always be here and we always have to try to stop them. In this instance, we didn't stop them. I'm sorry for that, but it was not okay that they took it down. (November 6, 2019)

Natchee Blu Barnd: Indigenous geographies proclaim “we are still here” in a most grounded way. In the context of a settler colonial world, they serve as reminder of presence despite centuries of material, philosophical, and social structures founded on producing Native absence. Indigenous continuations also illustrate that geographies are not simply places. Choices, ways of understanding the world, and actions create spaces that exist in particular ways. These choices, understandings, and actions, then, must be continually practiced and reaffirmed in order for any given space to continue to exist. Indigenous geographies have quietly overlapped and coexisted in tension with the geographies of the settler colonial state. They have been submerged, but not eliminated. While they have changed to survive the violences directed at eliminating this overlap and coexistence, indigenous peoples have sustained Native spaces. (2012, P. I)



Figure 5.61 In *Champinefu*, the place of the *Ampinefu* (The Yellow House)

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