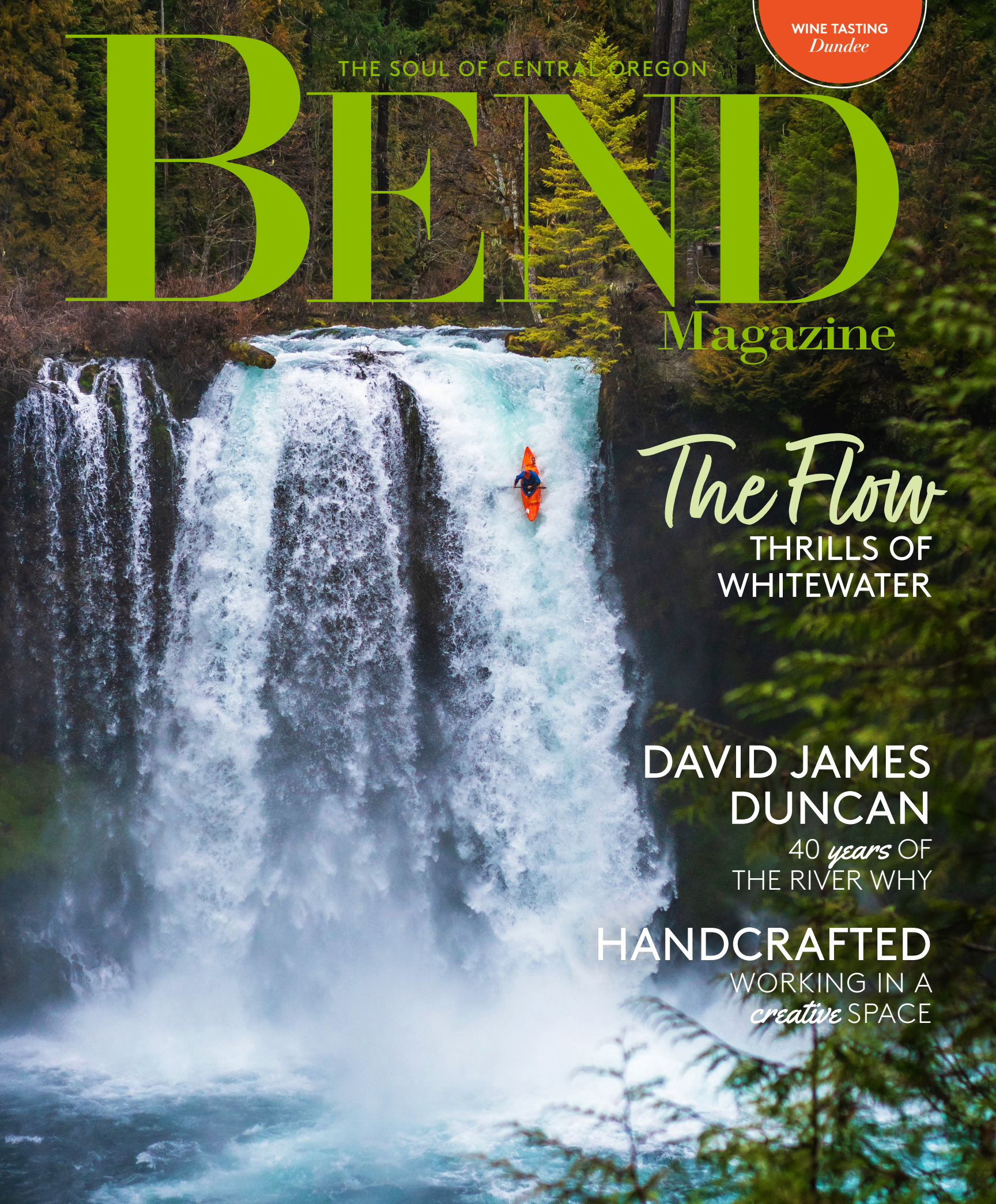

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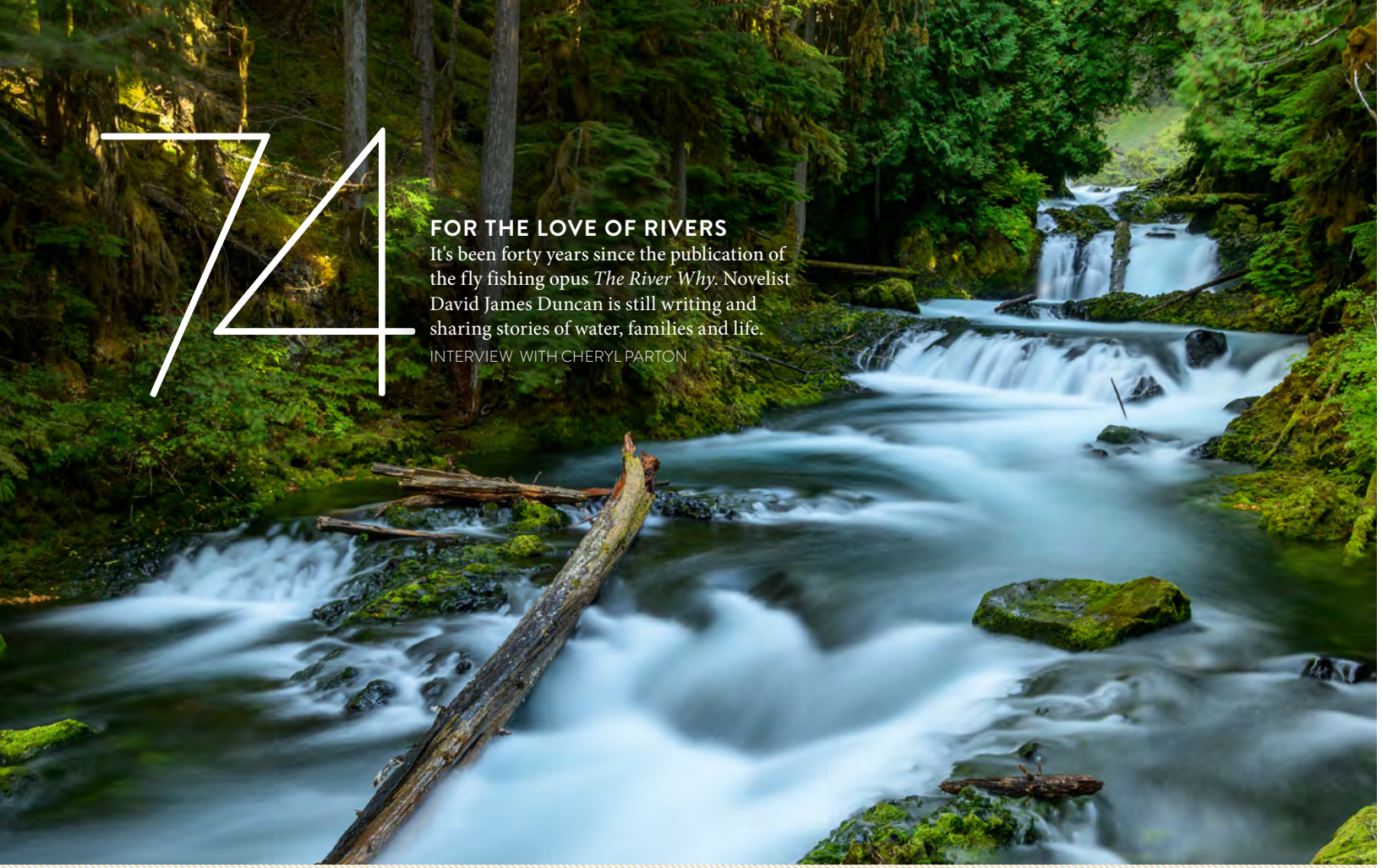

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ON THE COVER
A kayaker gets an elevation view going over Koosah Falls.

PHOTO BY WHITNEY WHITEHOUSE

PHOTO CHRISTIAN MURILLO

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WORDS *and* PICTURES

Contributors

DAMIAN FAGAN

Damian Fagan is a Bend-based writer who enjoys sharing stories of people and places in Central Oregon. He studied botany at the University of Washington before embarking on a winding career in the outdoors. Fagan has published several wildflower field guides and spends time exploring the wilds of the West with his wife, Raven. He introduces us to Paula Findlay and Eric Lagerstrom in the story "That Triathlon Life" (pg. 31).

TAMBI LANE

An entrepreneur at heart, Tambi Lane has run a portrait photography business since 2006. She loves collaborating with, and supporting, other artists. Currently, she is focused on food photography. Her work has been published in *Sunset Magazine*, and she has photographed two nationally-published celebrity cookbooks. When she's not cooking, eating or photographing food, you can find her in the garden, doing something outdoors, or creating something new and fun. In this issue, she photographed John and Amanda Gurnee in their new restaurant Lady Bird Cultural Society (pg. 97). See TAMBILANEPHOTO.COM.

PENNY NAKAMURA

With forty years of television and print news experience, Penny Nakamura loves to delve into human interest stories. She's a proud graduate of the University of Oregon's journalism school where she was a collegiate swimmer. Her children went through Bend schools, and her husband is the CEO of H2PowerTech in Bend. When she's not writing, you'll find Penny alpine skiing in the winter and swimming in Hawaiian waters during the summer. This month, she wrote two stories on the arts: "Stage the Change" (pg. 52), and "Reflections of Life" about a series of films with social conscious (pg. 83).

NOAH NELSON

Noah grew up in Bend and considers himself a local, through and through. He enjoys writing stories that share the experiences and passions of the people who make this place so special. He believes every person, from a business professional to a street performer. has stories to tell. When he's not chasing down a story, Noah can be found walking local trails, diving into literature, dabbling in music production and working out at Xcel. Read his story "Tattoos in Bend" (pg. 108).

ELY ROBERTS

Ely Roberts has been a photographer for fifteen years, creating images with a timeless feel. As a sociology major, Ely is interested in where people come from and what makes them happy, and so prefers photographing people over landscapes. The art of photography, from camera equipment and postprocessing to making people feel more comfortable behind the camera, allows Ely to improve his skills while feeling inspired and creative. Other passions include family, travel, cooking, hiking, camping,hunting, fishing and riding motorcycles. In this issue, Ely photographed "Tattoos in Bend" (pg. 108).

WHITNEY WHITEHOUSE

Raised in Central Oregon, Whitney is a Bend-based photographer and outdoorswoman. Her rural upbringing cultivated a fervent love and passion for the outdoors, landscapes and activities of the Pacific Northwest. Fueled by spontaneous drive and boundless curiosity about the natural world, she often travels to new places to experience their culture and natural beauty. She is a storyteller at heart and loves sharing places and people through photos and words. Whitney photographed the cover shot this month.

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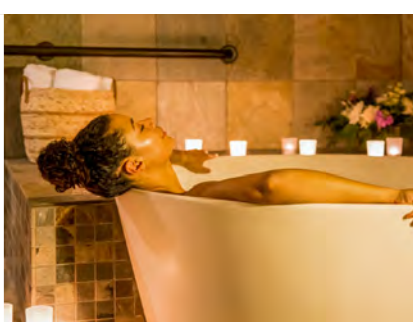

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FROM *the* EDITOR

BEND

Go With the Flow

If patience is a virtue, then this season in Central Oregon is a test. See, around these parts, spring is, shall we say…a bit "subtle." It's in the way the daylight hours slowly extend, or in the way grape hyacinth and daffodil bulbs emerge to peek their heads from the earth in a coy burlesque. We certainly appreciate the work it takes to bloom in the high desert.

Living in a desert, you watch the horizon for oases. We look for, and are led by, water. Snowpack melts into rivers and provides for farms, fish and recreation. The crystal hexagon snowflakes we skied on are now the eddies where we play. Water is our life source. It's also playful, graceful and sometimes elusive. It's strong enough to carve a canyon wall and intelligent: In his novel *Another Roadside Attraction*, Tom Robbins even went as far to say, "Human beings were invented by water as a device for transporting itself from one place to another." If we were smart, we'd be wise and listen to the story it's trying to tell.

In this issue of *Bend Magazine*, we share a few of water's stories. As a celebration of life on the water as a fly fisherman, and as of a human being, the book *The River Why* celebrates the fortieth year since its publication, we were grateful to catch up with David James Duncan as he prepares to return to Bend for "A Novel Idea" this April and on the cusp of releasing his new novel The *Sun House*. Writer Annie Fast brings us in the boat of whitewater kayakers on the Deschutes. We share the story of The Mayfly Project mentors who are teaching stories of fishing and life to foster kids across the country and in Bend. Meet artists, athletes and programs through our stories not just of water but about how we choose to live in Central Oregon.

Last month, words from my interview with David James Duncan echoed in my head as I watched a sunrise along the majestic Columbia River. He said, "It is unspeakably worth the effort when moments of attention on my part, or anyone's part, unexpectedly explode, as they still sometimes do, into moments of inexplicable joy." For me, there's joy in the ripples, reflected light and creatures found in the water. Maybe that's why I feel so at home when it's near. I'm a water girl. So with that, here's my invitation to our March/April issue:

Let's dive in together, shall we?

Cheryl Parton, *Editor in Chief*

PHOTO MAILE MASON PHOTOGRAPHY

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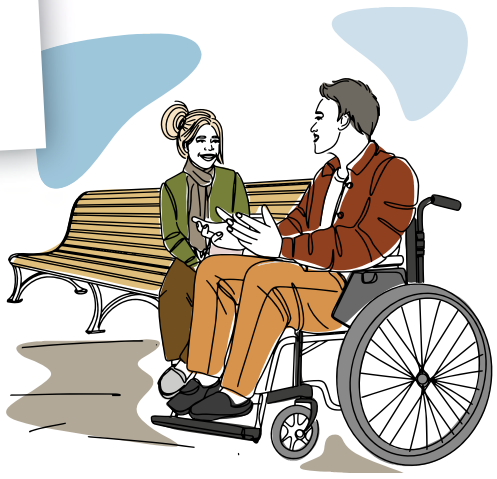

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Close to everything but away from it all, Discovery West is conveniently located on Bend's west side, close to nature, trails, bike paths, parks, schools and shopping. Coming in 2024, at the heart of this vibrant community, the Discovery Corner plaza will soon offer a mix of small business storefronts, gathering spaces and a place for neighborhood events. A generous firepit will invite friends, family and neighbors to linger and enjoy special outdoor spaces that reflect the Central Oregon lifestyle.

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Learn more at **discoverywestbend.com/discoverycorner** or visit our Discovery Pod at the corner of Skyline Ranch Road and Celilo Lane.

JOURNALISM

Write On

Students are the future of rural reporting

WRITTEN BY **CHERYL PARTON**

The Central Oregon Future Journalists of America cohort of teen journalists recently published the first edition of their digital newspaper, *The Obsidian*, as a result of on-the-job training designed to support integrity in the newsroom. The project is just one from nonprofit Fund for Oregon Rural Journalism that creates internships in rural newsrooms, finds incentives for reporters to work in rural areas and provides journalism labs for students. Of the COFJA program, Executive Director Jody Lawrence-Turner said the goal is multi-tiered. "It helps recruit new journalists, it teaches news literacy and it teaches students how to fight against misinformation, especially that of the past five years," she said. Ten students each semester come to the program representing cities from across the region. Student Grace Kelley of Bend, wrote a feature for the paper about a new four-point grading system in Oregon high schools. "I've worked with a number of professional journalists," Kelley said, and because of the program she realized the lack of local publications in many areas. This, she explained, "Prevents communities from being able to celebrate the people around them, to share what issues are important to them, and to have an input on community issues." Students are part of a two-year training, where they learn about all aspects of journalism, from writing to the business model and emerging technology. "These students are spectacular and give us all hope for the future of journalism," said Lawrence-Turner. Read the newest edition of *The Obsidian* at OREGONYOUTHVOICES.COM/OBSIDIAN. See FORJOURNALISM.ORG.

PHOTO KEVIN PRIETO

■ sports

Innovative Climbing Gym Makes a National Debut

Boardworks Climbing, a gym offering interactive climbing walls, has opened in southeast Bend as the first of its kind in the United States. The gym features climbing for all skill levels with innovations allowing athletes to access and customize routes plus adjust tilts on five of its six wall boards that connect to a specialized app. It allows for more than 100,000 boulder problems. "It's accessible for brand new climbers to the seasoned, most-tenured climbers in the world," said Owner Lilian Kral. See BOARDWORKSCLIMBING.COM

■ community

The Catalyst Project Moves Ahead in Central District

A community-focused project, The Catalyst, got momentum from a move of the Pine Shed building, home of Spoken Moto, to a new home on NE Second Street. The Catalyst is part of a Central District in Bend and will include an outdoor performance stage, flexible indoor spaces and room to support food trucks. The project is part of an effort to form a public hub and gathering place for arts and culture in the redevelopment project approved at the end of 2022. The estimated completion date for The Catalyst is spring 2024.

■ safety

Biking and Pedestrian Projects Planned

The City of Bend approved two projects as part of a commitment to design, build and maintain a transportation system for people to move through the city safely, equitably and efficiently. The Bicycle Route Wayfinding and Branding project was initiated to complete at least one north-south and one east-west bike route through the city and create branding and signage for the bicycle network. The Olney Bicycle and Pedestrian Improvements Project will implement safer infrastructure with protected bike lanes and wider sidewalks along Olney Avenue from NW Wall Street to Second Street. The project will also upgrade water and railroad infrastructure within the construction area.

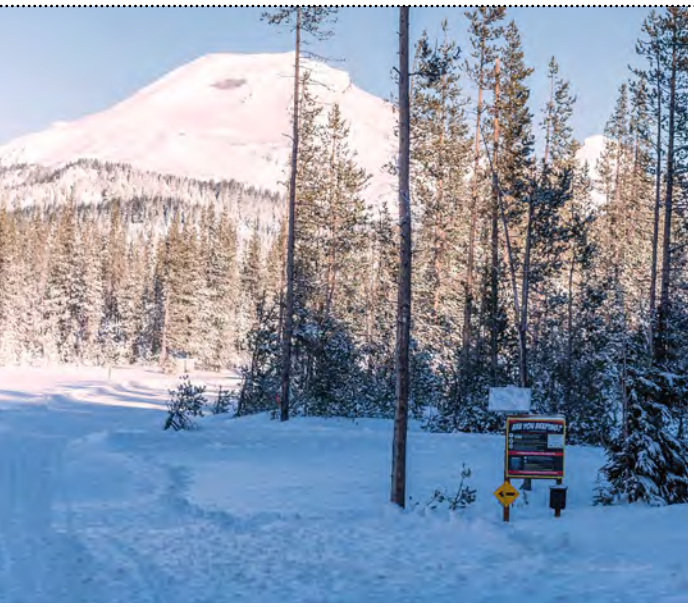
■ food

Handel's Homemade Ice Cream Opens in Bend

Handel's Homemade Ice Cream debuted its first Bend location on S. Hwy. 97 in January. The family-run ice cream shop originated in 1945 in Youngstown, Ohio and has expanded to eight states. Handel's makes ice cream from the original recipes of founder Alice Handel. See HANDELSICECREAM.COM.

TOP LEFT PHOTO COURTESY OF BOARDWORKS CLIMBING; TOP RIGHT COURTESY STEMACH DESIGN + ARCHITECTS; ICE CREAM PHOTO COURTESY HANDEL'S HOMEMADE ICE CREAM

Front Deck ■ *central oregon*



■ ***trails***

Sno-Park Improvements

The Central Oregon Nordic Club received grants from the Deschutes Trail Coalition and Bend Sustainability Fund to upgrade trailhead kiosks, make improvements to informational signage, provide new and re-routed trails, and enhance usage at four Sno-Parks along the Cascade Lakes Highway. Designed to enhance the visitor experience, the improvements will include expanded information about terrain as well as safety. Additionally, boulders placed at Dutchman Sno-Park will keep the Bend Municipal Watershed free of motorized vehicles. See CONORDICCLUB.ORG.

■ ***education***

COCC Climate Justice Teach-In

Central Oregon Community College hosts the second annual Climate Justice Teach-in to focus on climate action on April 19, 1:30 p.m.-5:30 p.m. at Willie Hall. This free event features a lineup of climate-themed talks and breakout sessions, with speakers from The Environmental Center in Bend, Oregon State University-Cascades, and COCC. The format of ten-minute-long talks details how citizens can engage in active climate work in their own lives, with moderated discussions to follow. The presentations will be viewable via livestream. See COCC.EDU.

■ ***conservation***

Buzz About Oregon's New License Plate

The Pollinator Paradise license plate was introduced to celebrate and protect the 600 species of bees that call Oregon home. Designed by Oregon high school student Marek Stanton, the state's newest specialty plate for registered passenger vehicles features the managed honey bee and the wild yellow-faced bumble bee. Proceeds go to the Oregon State University Horticulture Department and their efforts to keep pollinator populations healthy. See AGSCI.OREGONSTATE.EDU.

■ ***sports***

New Skate Park in Warm Springs

This spring, Warm Springs will open a new skate park at Elmer-Quinn Memorial Park. In recent years the community's previous skate park, built in 2004, had fallen into disrepair. Sponsorships from Skatepark Project, Tactics and Jefferson County mean Warm Springs skaters will soon have a state-of-the-art facility complete with upgraded features, including a jersey barrier area, bank to curb and manual pad. See WARMSPRINGSSKATEPARK.FUNRAISE.ORG.

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ATHLETES

The Triathlon Life

How Bend-based professionals train during the shoulder season

WRITTEN BY **DAMIAN FAGAN** | PHOTOGRAPHY BY **SAMANTHA WEALD**

Winter is a long season in Bend but that's also why many of us live here. For Bend-based, professional triathletes Paula Findlay and Eric Lagerstrom, winter is their "off-season," a transition from their intensive training and competition schedules to spending more time with friends and family, but they also make time for getting in their workouts. During their competition season which may run from spring to the end of the year, they spend about twenty-five hours a week training. In winter, they scale back those hours but "hold their base" by running through Shevlin Park, biking Skyliners, or skiing uphill at Mt. Bachelor with backcountry skiing buddies.

Eric, Paula and their dog Flynn run on trails above Shevlin Park.

In 2021, an opportunity to move to Bend presented itself and they eagerly took the plunge. "One reason we moved here is that we can either train right from our front door or drive five minutes to Juniper," added Findlay. Numerous outdoor "soft trails" provide multiple running and biking opportunities, depending upon snow, and the Deschutes River is a seasonal open-water swim spot when the weather warms.

"Triathlon is an individual sport but you really need a good community and structure to train in," said Findlay. "We've met so many supportive people and have been able to create these really fun communities of people and networks to train with." It also helps when your training and life partner is the first one out of bed to start the coffee in the morning.

So how did they get to this point?

"I was born and raised in Edmonton, Alberta, and started competing in triathlons when I was 16," said Findlay. Eric, who was born in Salt Lake City but moved to Portland as a baby, grew up swimming and participated in his first triathlon at age 12.

With competition in their blood, both Findlay and Lagerstrom pursued separate Olympic dreams. Paula competed in the 2012 London Olympics for the Canadian National Triathlon Team and Eric was an alternate on the U.S. National Triathlon Team for the 2016 Rio Olympics.

"We were both on this Olympic pathway and knew of each other but had never really spoken or hung out together," said Findlay, "It was several years later when we were more focused on long course triathlons that we met and started dating."

Their success, and some downtime during the COVID pandemic, allowed them time to pursue another dream: creating and developing content for their project called That Triathlon Life. Through TTL, they feature videos and podcasts with Paula, Eric, and their amateur triathlete buddy, Nick Goldston, discussing everything from triathlon life to good coffee. That Triathlon Life is a way to give back to their sport. "TTL stands for triathlon as a lifestyle. It doesn't matter if you compete, do all three sports each week, ride a $100 bike or a $10,000 bike. What matters is enjoying being outside, being friendly, and being a little better you each day," said Eric.

As long as roads are clear, cold temperatures don't interfere with training rides.

The trio often gets asked the "How do I start?" question. "The various types of triathlons make the sport very accessible to a lot of athletes," said Findlay. There are short and long course triathlons, but they all include an open swim, road bike, and running component. Eric and Paula have found recent success at the Half Ironman or 70.3 Ironman (total miles of the race). In 2022, Paula won the Indian Wells 70.3 Ironman and was second at the World Championship 70.3 in St. George, Utah. Eric won both the Escape from Alcatraz Triathlon in San Francisco and the Ironman 70.3 in Santa Cruz.

Though the winter gives Paula and Eric somewhat of a break, they appreciate each season. "We're lucky to be able to make triathlon our jobs and thankful we've had success to make a decent income, but it's pretty inspiring to us knowing that people get to the pool at 4:00 a.m. to get in their workouts, when we roll up at 8:30 a.m.," said Paula. Year-round, and in all four seasons, it is truly a triathlon life.

See THATTRIATHLONLIFE.COM.

RETREAT

World-class Wines

Taste varietals from the Dundee Hills

WRITTEN BY **KAILEY FISICARO**

Unassuming at its face, Dundee offers something that is quintessentially Oregon. It gives the first impression that, when visitors dig a little deeper, delivers a richness warranting the area as its own destination for world-class wine and excellent food. Rolling out from the modest 3,000-person town, acres of vineyards unfold to reveal Willamette Valley views as if from an oil painting.

American Viticultural Areas, or AVAs, is a term you'll commonly hear when wine tasting. These geographic areas vary enough in climate to affect how the grapes are grown, and therefore, the flavor. Willamette Valley now has eleven AVAs, including the Dundee Hills AVA.

Plentiful outdoor spaces are an invitation to linger at Day Wines.

Brianne Day of Day Wines

Miles of rows of grape vines and evergreen trees dappled in among the landscape serve up a comforting beauty. Riding out among Dundee's vineyards, you'll spot a red barn and aging farmhouses mixed among the smooth lines of glassed-in newer builds designed for wine tasters to take in vineyard views. In the small downtown, there are multiple wineries and food spots within walking distance of each other. Wineries here offer a modern wine-tasting experience—the opportunity for a non-fussy feel if you prefer more laidback atmospheres or you're new to tasting and want a fun, no-pressure first encounter.

Three tastings in a day is a good rule of thumb to savor each winery, allow travel between stops and fit in a lunch. If you start around 11 a.m., you'll likely finish up your tastings in late afternoon, leaving enough time to head back to your home base and freshen up for dinner. Dundee makes three tastings in a day easy because there are many wineries within close distance of each other.

When Brianne Day, winemaker and owner of Day Wines, talks about how she fell in love with winemaking, it may be a feeling familiar to Bendites."I felt a sense of personal fulfillment and cultural connection to a place," Day said. At Day Wines in downtown Dundee, Day has visitors come from the Portland area, Central Oregon, out of state and even from around the world. She wants people new to wine to enjoy their time just as much as experienced tasters."If you've never been wine tasting, just remember that it's fun," Day said. "The whole reason to make wine is to enjoy it." Day's goal is to make wines that are exciting and unexpected. She does this by blending grape varieties and approaching winemaking from what she says is a more non-traditional perspective.

If You Like

For Bend beer enthusiasts who want to expand their wine palate, Brianne Day of Day Wines and April Yap-Hennig of Dobbes Family Estate share their suggestions for translating beer to wine.

If you like a hoppier IPA	»	try Day Wines' citrusy Tears of Vulcan orange wine.
If you like stouts, something chocolatey or on the darker side	»	try the full-bodied, rich berry flavors of a syrah.
If you like a crisp pilsner	»	try the bright, crisp tastes in a chardonnay blend.
If you like a Mexican lager style	»	try the freshness of Lemonade rosé from Day Wines.
If you like Good Life's Pinot Beer	»	try the Dobbes Family Estate pinot noir. This wine was the starting point to provide Good Life with barrels and pinot noir grapes as part of their beer collaboration.

Dobbes Family Estate

Dobbes Family Estate nearby also wants the wine-tasting experience to be an enjoyable one. "The point of Dobbes is to be as approachable as possible," said April Yap-Hennig, director of marketing. Guests there are greeted with a welcome wine, usually a bubbly, meant to be a palate cleanser. Dogs are welcome at Dobbes, with the ask that owners keep a close eye on them. Following the welcome wine, Dobbes serves a series of five wines, generally finishing with one of their sweet wines. Through the "very relaxed tasting," Dobbes' staff is there to help educate you and talk through the wines at your pace. The more interested you are in learning, the more they'll share.

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Tina's
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The Dundee Hotel
The Market Lofts at Red Hills Market
The Vintages Trailer Resort

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MENTORING

The Mayfly Project

Teaching life skills through fly fishing

WRITTEN BY **SUZANNE JOHNSON**

When Jossiah Broncheau and Ryan Johnson talk about fly fishing, their faces light up and eyes sparkle. Their conversation ranges from funny to heartfelt: Broncheau describes his favorite flies—blue leeches and woolly buggers—and Johnson talks about Broncheau's laser perfect cast. Broncheau laughs about mucking up his shoes in the river, and Johnson shares how peaceful it feels to wade in gentle currents.

They're like a couple of old fishing buddies—except they met just two summers ago when Broncheau, now age 12, learned to fly fish through The Mayfly Project. Johnson was his adult mentor.

"Ryan was good at explaining things. Like, how to not have a chicken wing but keep my elbow in. I never would have learned it all on my own," said Broncheau. The Mayfly Project is a nonprofit organization that connects fly fishing mentors with children and youth in foster care. Their mission goes beyond teaching kids to land trophy trout: fly fishing is the catalyst through which mentors help kids build confidence, find moments of calm, and spark life-long connections to healthy river systems.

RIVERS AND MENTORS AS GUIDES

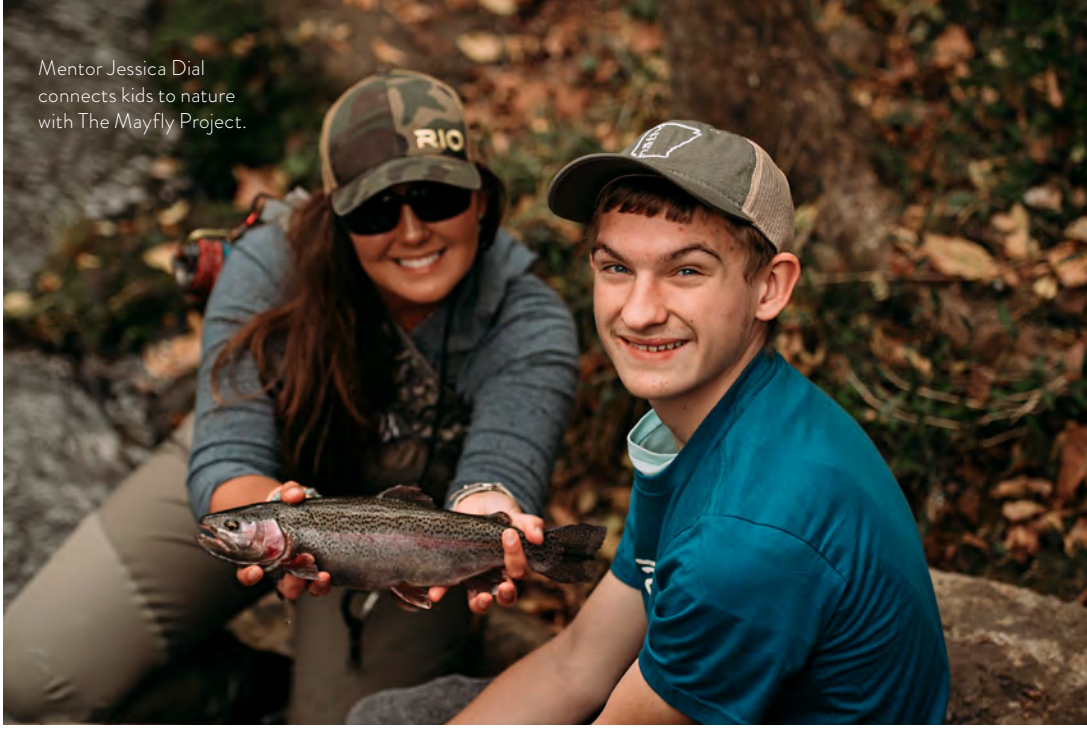
"For me, rivers have always been where I find tranquility. Fly fishing got me through a lot of changes in my own high school years," said Johnson. "It's about more than fish, though. Fly fishing clears your mind of worries. As a mentor, I get to share that with kids who don't get many chances to unplug in nature," he said.

The Mayfly Project began in Arkansas in 2015, when founders Jess and Laura Westbrook began creating fly fishing experiences for children in foster care. In 2016, they joined forces with Kaitlin Barnhart, and together they grew the project to more than fifty chapters across the United States and United Kingdom. Bend's chapter of The Mayfly Project launched in 2018. Since then, it has grown to include fourteen trained adult mentors. This year, Johnson shares the role of lead mentor with Kate Eng. Like Johnson, Eng was drawn to the project by a desire to help at-risk youth, combined with a passion for fly fishing. She appreciates the aspects of fly fishing that build resiliency and self-esteem. "These kids have complicated lives. On the river they have a different experience. They think about what's under the surface, they watch ospreys dive, they try new things. It's a healthy outlet for stress relief," said Eng.

Research backs up Eng's observations. Immersion in nature, the repetitive movements of casting, careful focus on hatches coming off the water—these combine to make fly fishing a meditative sport that soothes the fight-or-flight response. By interrupting the cycle of stress, fly fishing can lower cortisol levels and soften the impact of trauma. As Johnson noted, fly fishing is similar to therapy disguised as a fun day on the river.

FROM EGG TO SPINNER: THE FIVE STAGES OF A MAYFLY

Over the course of a summer, mentors and students gather for five sessions on the water. With two mentors assigned to each student—one teaching skills and one managing gear and safety—the complexity of the sport quickly gives way to fun and laughter.



Mentor Jessica Dial connects kids to nature with The Mayfly Project.

"Our goal is to spark a life-long connection to healthy rivers as happy, grounding places."

The Mayfly Project curriculum covers all the basics of fly fishing, divided into chapters that match the stages of a mayfly: egg, nymph, emerger, dun and spinner. Lessons start with the basics of rods and reels, personal safety and tying knots. These concepts grow to include line management, entomology and how to release fish back into the river. The value of healthy river systems is infused throughout, so kids understand the need for cold, clear water and the difference between native and invasive species.

For each of these how-to lessons, Eng sees a parallel opportunity for personal growth. Kids develop perseverance by unraveling wind-blown lines and generosity by sharing favorite flies. There's a rush of excitement when it all comes together—when a fish tugs on the line and the shimmery pink of a rainbow trout breaks the surface. The moment is fleeting, but the confidence boost is lasting. "As mentors, we pack so much into the short time we have with our mentees. Our goal is to spark a life-long connection to healthy rivers as happy, grounding places—the fish are a bonus. Plus, we make it fun!" said Eng.

GEARING UP FOR THE FUTURE

Knowledge and patience are important, but without the right gear, fly fishing is impossible. Yet equipment costs would push fly fishing out of reach for many of these newcomers. To keep the momentum going, The Mayfly Project provides everything their kids need to fish independently after the program is completed. At the final session, each participant receives a full package of gear: rod and reel, lines and flies, nippers and net, plus a sling pack to keep it all together. A recent grant from the Clabough Foundation, which supports environmental stewardship programs in Deschutes County, covers the equipment purchase. Their funding allows kids to keep fishing and stay connected to the waters they're just beginning to understand.

Johnson and Eng expect to grow the program to include more mentors and mentees. Local youth in foster care, typically age 10 and older, can connect with The Mayfly Project through caseworkers, resource families, or CASA of Central Oregon (Court Appointed Special Advocates).

As for Broncheau, he's practicing tying woolly buggers and making plans to fish with his family. He's got a bit of advice for kids getting started in fishing: "Keep your elbow tucked in and find a kind mentor like Ryan for your teacher." B

See THEMAYFLYPROJECT.COM.

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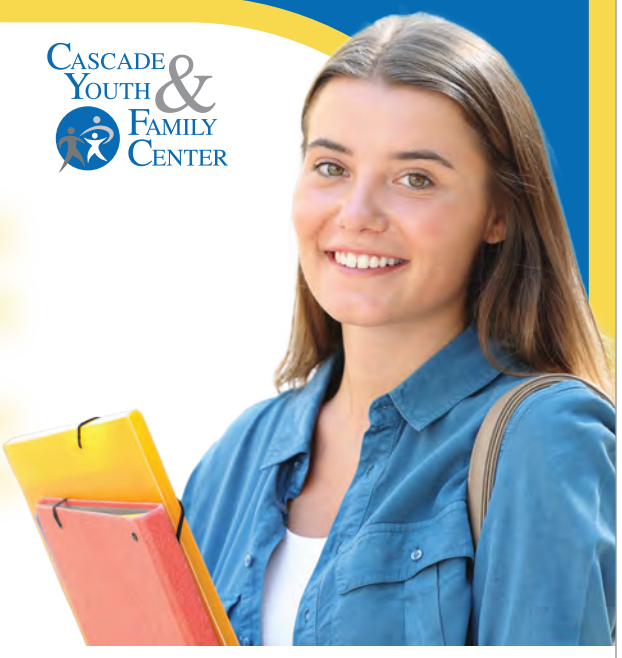

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EXPRESSION

Stage the Change

Inclusion gives a voice to students through the arts

WRITTEN BY **PENNY NAKAMURA**

Cascades Academy senior Tia Wisco, 18, epitomizes why Stage the Change was created. As a musical theater thespian, she has acted and been in dozens of professional productions in Central Oregon, but says she hasn't always fit in and felt safe. "I was really bullied at another high school my freshman year," said Wisco, a bi-racial student, who hopes to continue her theater studies in college. "Last year at the conference, I learned from Native American poet Elizabeth Woody that we all must have the courage to be kind."

PHOTO: FRANK BAYER PHOTOGRAPHY

Students perform at a previous Stage the Change event.

Stage the Change is a conference workshop for Pacific Northwest high school students who are actors, singers, writers or dancers and want to use their art to find their social voice and create change. Hailing from New York's larger theaters, Sharon Maier-Kennelly is now manager of corporate giving at Bend's Tower Theatre and was instrumental in bringing Stage the Change to the Northwest. Last year was the first Stage the Change conference outside of New York's storied theater world.

"I talked with some colleagues back in New York City about expanding Stage the Change, so Bend became the first pilot program outside of New York last year," said Maier-Kennelly, sitting in the front row of The Tower Theatre. "Unfortunately, because of COVID/Omicron we weren't able to open registration early, and our turnout was small, but this year we expect it to expand quite a bit." One of the headliners—of guest speakers and workshop teachers—will be Mandy Gonzalez, a Broadway veteran actress and singer, appearing most recently in the original cast of Lin Manuel Miranda's Tony Award-winning "Hamilton" musical. She's also had lead roles in "Wicked" and "In the Heights." "When we asked Mandy to be a part of this, she was very excited, and said 'yes' right away," said Maier-Kennelly. "Mandy has her own social media movement for inclusiveness and positivity, #FearlessSquad. She wants to empower young people to be their best selves."

More than a dozen other workshop presenters will contribute their expertise in the art world and show how their art can influence change. "This is such a unique opportunity solely for high school students, who don't always get to share their art for social justice causes," said Maier-Kennelly. "I think it's critical for these students to see a different future for themselves. Our goal is to use the arts to move ideas and lives and have students see that they do have a voice through their art, and they can make a difference."

Former Bend-LaPine School teacher, and now director of education for the Tower Theatre, Dani Wyeth says this year's Stage the Change theme is "Innovation Meets Adversity," which she feels is especially apropos. "Our students were locked in their bedrooms and were in isolation for a long time. Some have experienced social anxiety and depression," said Wyeth. "At the workshops they can be with other students again, and explore their art where they're not going to be judged, it's a completely safe space, and open to everyone."

Maier-Kennelly and Wyeth believe this spring workshop is art for change—a place where students can dive deeper into social justice causes and explore different perspectives. "Workshop topics range from art and racism to LGBTQ+ and inclusion issues," said Maier-Kennelly. "Art pushes us to open up our eyes, and maybe see something in a new light. We can teach empathy through the arts."

GetInvolved

This year's Pacific Northwest Stage the Change will be held April 21 and 22. Students are encouraged to submit art pieces for the Student Showcase Finale. They must highlight a social justice theme, and should be no longer than five minutes. See TOWERTHEATRE.ORG.

PHOTO FRANK BAYER PHOTOGRAPHY

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HERITAGE

Deschutes River Railroad War

A race for Oregon's natural resources

WRITTEN BY **TOR HANSON**

PHOTO COURTESY DESCHUTES HISTORICAL SOCIETY

The Deschutes River Railroad War in the early 1900s shaped the future of Central Oregon. Without railroad tycoons James J. Hill's and Edward Harriman's animosity towards each other, the area would look different than today. The battle royale played out along the steep river banks of the Deschutes and in the courtrooms of Portland.

On paper, Central Oregon was considered a high desert. However, the landscape held an important commodity—water was a necessity to irrigate the parched land. It also held another important commodity. In 1905, Israel C. Russell with the U.S. Geological Survey issued a report, *Geology and Water Resources of Central Oregon*, extolling the natural resources in the area: "The yellow pine forests [in the] central part of Oregon are not only extensive, but contain magnificent, well-grown trees, which will be of great commercial value when railroads shall have been built."

The possibilities of getting a railroad into Central Oregon seemed bleak in the early 1900s. In his book, *In the Oregon Country*, George Palmer Putnam described the area as a "railless land, the largest territory in the United States without transportation." At the time, Putnam had yet to purchase *The Bend Bulletin* or become Bend's mayor. Nonetheless, he was a booster who believed that the area's farm and timber products were worthless without a way to market. As he put it bluntly, "In Central Oregon the railroad question was one of life and death."

That changed in 1909 when Hill and Harriman decided to build two separate tracks up the Deschutes River.

TWO MEN AND TWO RAILROADS

Although Hill and Harriman interacted professionally during their business dealings, privately, they despised each other. In 1901, Harriman tried to corner the market of Northern Pacific to gain voting power in the company controlled by Hill. The take-over failed and ended in a near stock market crash. "Hill and Harriman were interested in connecting with the Central Pacific route which had reached Klamath Falls by that point," said Paul Claeyssens, owner of Heritage Stewardship Group in Bend. "They wanted to open the markets from the east side of the Cascades to California."

THE FINISH LINE

LEFT A first shipment of lumber in Bend, November 1911.

BOTTOM Reaching Bend, James J. Hill decrees October 5, 1911 "Railroad Day."

PHOTO COURTESY DESCHUTES HISTORICAL SOCIETY

Russell's report about Central Oregon must have whetted Hill's and Harriman's appetites. Whoever won the "war" would see a hefty return on investment. Hill got standing ovations when he visited Portland's Lewis & Clark Exposition in October 1905. He had just announced plans for the construction of the North Bank railroad along the Columbia River. He would finish the line in February 1908 as a stepping-off point towards Central Oregon.

Harriman incorporated the Des Chutes Railroad in 1906 with the expressed purpose of building a line into Central Oregon. Two years later, Harriman was far from ready to start construction. For many Central Oregonians, the issue could be summoned up as; "Harriman promises. Hill builds." Finally, by mid-1909, Hill and Harriman, egged on by each other, started construction.

THE RACE WAS ON

The most efficient way into Oregon's interior went up the Deschutes River from The Dalles, where both Hill and Harriman had existing tracks. Hill's engineer and president of the Oregon Trunk Railway, John F. Stevens contracted the Porter Brothers to build on the west side of the Deschutes River while J.P. O'Brien contracted the Twohy Brothers to lay Harriman's tracks on the east side. Perhaps influenced by Hill and Harriman's feuding, the work conditions almost immediately became hostile. "The blame for the infighting lays mostly with the supervisors who created an atmosphere of conflict," said Leon Speroff, the author of *The Deschutes River Railroad War.*

DELAY TACTICS

The construction camps were small, semi-permanent tent cities along the riverbanks. The work was backbreaking. Evening entertainment, fueled by plenty of moonshine, included taking potshots at the opposing crews or performing brazen raids across the river to steal black powder or simply blow it up to delay construction. Revenge operations saw crews stampeding each other's beef cattle. "There's no evidence that the competition accelerated to the point where they were actually killing each other," said Speroff. "They were just trying to scare people."

One of the more ambitious schemes was an attempt by Steven's crews to block access to the Twohy brothers' water supply. The wagon road went through a nearby 320-acre property. Stevens allegedly bought the property, put up "No Trespassing" signs, and posted armed guards.

In September 1909, when the local sheriff arrived to solve the dispute, fighting broke out between Porter's and Twohy's work crews. During the melee, the sheriff and his deputies were ejected, and their horses were sent running into the high desert. The dispute had to be resolved in court.

REACHING THE END

Throughout the project, Hill and Harriman's representatives fought ongoing battles in Portland's courtrooms. "You get the impression that much of the 'war' played out in the courtrooms. Ultimately, Stevens and his group had better lawyers," said Speroff. After the death of Harriman on September 9, 1909, Hill and Robert Lovett, Harriman's successor, decided to play nice.

The Harris track-laying machine reached Bend on September 30, 1911. The finished line included 151.5 miles of tracks, seven tunnels, and ten steel bridges—including the Crooked River High Bridge and Hill's Columbia River Bridge. In the end, Bend was the real winner of the railroad war. B

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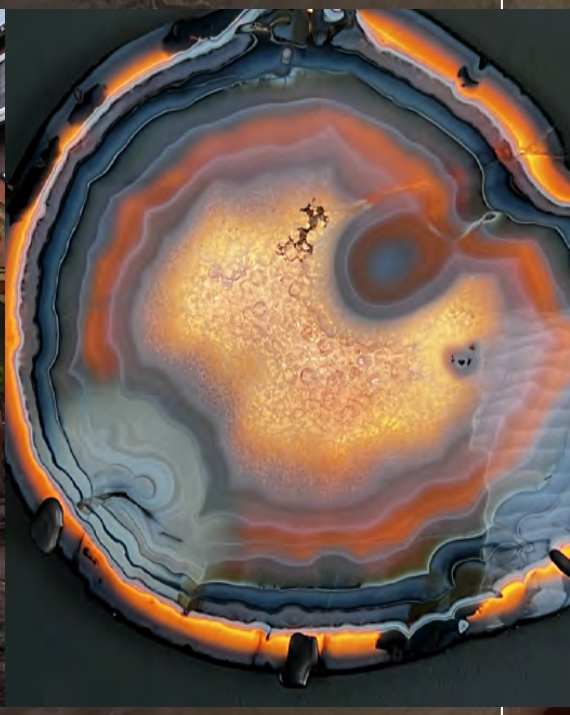

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RACING

The Fast Track

Former Olympic bobsledder finds his place in Bend

WRITTEN BY **TERESA RISTOW**

PHOTO KEVIN PRIETO

When students head to the gym to lift weights at Central Oregon Community College, they may not realize there's a former Olympian in the room, and one with stories to tell. Three days a week, Joe Tyler walks fifteen minutes from his house in northwest Bend up the hill to the Mazama Gym and Fitness Center, where he works as a part-time attendant. At Mazama, he's making sure equipment is used properly and safely, and the fitness center stays tidy. People who meet Tyler, 75, might be surprised to learn of his past as a college football star, national bobsledding champion, Olympic competitor and Jamaican bobsled team coach. Wait—isn't that part of a Disney movie called *Cool Runnings*? Yes, but we'll get to that later.

ROAD TO THE OLYMPICS

Tyler grew up in Chicago, where in high school he was a star football player, earning himself dozens of scholarship offers to further his play in college, which he did at the University of Dayton in Ohio. After college, he joined the U.S. Air Force as a pilot, and decided on a whim to try out for the Air Force's team for bobsledding, a sport he'd barely heard of. As a former top lineman in college, Tyler was a solid choice to become the team's brakeman—a position that uses strength to push the bobsled at the beginning of the race—hopping in last. Tyler headed to Lake Placid, New York, on a special assignment to begin training. In 1975, the team won the national championships and Tyler was hooked. After leaving the military, he continued competing as an athlete on the National Bobsled Team, winning national and North American championship and keeping his eye on the 1980 Winter Games, where he hoped to compete. Six months before opening ceremonies, Tyler earned first place in a bobsled push competition hosted by the United States Bobsled and Skeleton Federation, solidifying his spot in the Olympics.

When Tyler suited up to compete at the Olympics, he did so with years of practice under his belt, including in an all-weather sled on wheels he'd created to practice his role as a brakeman. Tyler also entered the games with firsthand knowledge of how dangerous the sport could be. "A few months before the Olympics, it was decided to rebuild the bobsled track and make it a refrigerated track as opposed to a natural iced track," Tyler said. "The curves on the new track were a little misconfigured, and there were forty-two accidents in a row. I was [in] accidents number twenty-five and thirty-three." In

Joe was the brakeman, paired with driver Brent Rushlaw, to command USA 1 at the 1980 Winter Olympics.

his first accident, Tyler took a chance using an experimental sled, and with his pant leg stuck on a bolt of the sled, was dragged down the course, breaking bones in his hand and foot and suffering a concussion. In the next accident, he broke a rib and damaged his liver. "Three weeks later, the Olympics began," he said. "And we never did get a better sled." In the end, Tyler and his teammates fought and finished the Lake Placid Olympics sixth in the two-man sled and thirteenth in the four-man sled competition.

Like many athletes, Tyler was grateful to have the support of a family at home while pursuing his dream. "The whole time of my bobsled life, I was married and raising three children," said Tyler, who credited his wife for offering him loving support and working hard to make the experience possible.

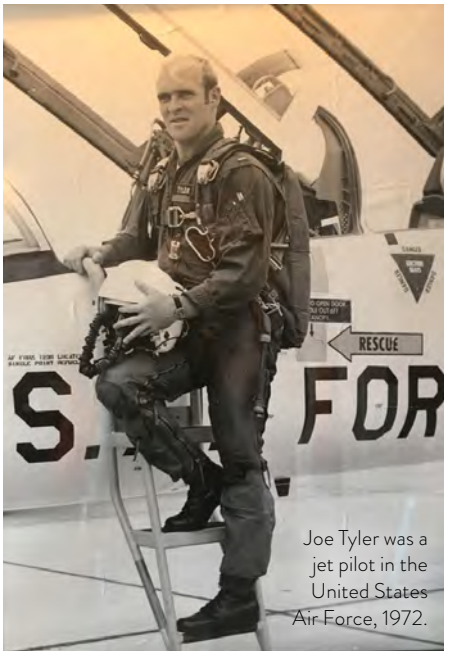
THE REAL COOL RUNNINGS

After the Olympics, Tyler retired from competing and became the U.S. Bobsled and Skeleton Federation's director of human performance, coaching and supporting athletes. In 1987, the Jamaican government reached out to the U.S. for help starting a bobsled team, Tyler was sent down as a resource. He flew into Kingston to help select athletes for the new team, which would go on to inspire the Disney movie *Cool Runnings*. As a developing nation, the country had no equipment or any athletes with bobsled experience. Tyler remembers showing up at a soccer field at 10 one morning expecting to meet with prospective athletes. He was surprised when the first people to show up were men coming in from the jungle with sugarcane and bananas in hand, stopping by to try out for the team before heading into town for bartering. Shortly after, a group from the Jamaican military arrived, and Tyler had a field of athletes to consider. After a series of races and physical contests, two of the civilian men and six from the military made the cut.

While *Cool Runnings* is a dramatization of history, Tyler found the movie captured the novelty of the situation. "I think it had its elements of accuracy," said Tyler, who trained with the newly formed team in Jamaica for a week before heading back to continue his work with the U.S. athletes. While Tyler didn't attend the 1988 Olympics where the Jamaicans debuted, he remembers watching the team train in Europe beforehand, and the "comedy of errors" that ensued during the games, with the team slipping and sliding around the course. While Jamaica ranked dead last at the Olympics that year, their story embodied the Olympic spirit of taking part and struggling. "I thought the movie was excellent," Tyler said. "And I would have loved to see the sequel, because they got so much better over time."

ON COURSE TO BEND

After bobsledding, Tyler went on to pursue other callings in his adult life. He earned a masters in exercise science and biomechanics and went on to teach "Concepts of Wellness and Physical Fitness" for fifteen years as part of a New York community college system, as well as in an inmate education program in prisons. He then spent another fifteen years as a family alcohol and drug abuse counselor at a treatment center. After retiring, Tyler and his wife moved to Bend, where two of their now-adult daughters had settled. While he's kept busy pursuing new hobbies including rockhounding and jewelry making for his business JT Gems, Tyler in 2021 decided to once again make use of his background in physical education and fitness, taking the attendant job at COCC. "It's pretty amazing to have a former Olympic coach and high level athlete, as well as someone with a masters' degree, in the position Joe is in," said Joshua Motenko, assistant director, club and intramural sports at COCC. Tyler said he enjoys being back in the gym and interacting with others who are working towards physical fitness goals, even if some of the students like to test his patience. Motenko said that Tyler is an example of how special Bend is, with so many professional athletes calling the area home. "It's a reminder," Motenko said. "You never know who you might be talking to and what experience they might have."



Joe Tyler was a jet pilot in the United States Air Force, 1972.

FORM AND FUNCTION

The Burn family home met design and construction challenges to create their contemporary home.

ARCHITECTURE

Octothorpe in Three Dimensions

Solving a home-building puzzle from concept through construction

WRITTEN BY **LEE LEWIS HUSK**
PHOTOGRAPHY BY **JEREMY BITTERMANN**

Michael "Mike" and Kathryn "Kat" Burn make it a point to look at things differently. Take their home, for example. It's constructed of prefabricated panels rarely seen in custom-home neighborhoods. Then there's the design—eight rectangular rooms arranged around a central courtyard in the shape of a hashtag, earning it the name "Octothorpe House."

The design came from award-winning Mork-Ulnes Architects of San Francisco and Oslo, Norway, who previously had designed a remodel for the couple's San Francisco home. The Burns felt the Mork-Ulnes team would embrace the challenge of designing an almost entirely wood home in Bend with many sustainability features. They wanted something different from the status quo and had three requests for the architects: it should be made of panels, it should be as small as possible given minimum square-footage requirements in their residential development, and it should have a courtyard as a refuge from Central Oregon's wind.

The couple moved to Central Oregon in 2018 for the lifestyle and for more time in the outdoors with their son Alan, now age 9. Both worked in the Bay Area for many years, Kat in pharmaceutical development, and Mike as the owner of a consulting company focused on innovation systems. Mike grew up in Newcastle, England, and was familiar

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CROSS VENTILATION

Windows to the exterior of the home and interior courtyard bring in light and breezes on warm days.

with panel-built homes. He wanted "a stronger, more robust, high-quality house with better insulation, airtightness and fire resistance," he said. Both Burns felt they had a moral responsibility to build with sustainable materials.

The walls and ceiling are made of cross-laminated timber (CLT) panels manufactured by SmartLam North American of Columbia Falls, Montana—one of a handful of U.S. factories producing them. Some of the CLT was made from salvaged lodgepole "blue pine" lumber killed by mountain beetles.

The product is made by compressing and gluing layers of solid wood in a cross pattern, which endows it with exceptional strength compared to traditional stud-framed walls. It is widely used throughout Europe and is gaining popularity in the United States for mid- and high-rise commercial buildings as well as residential.

Building outside of standard practices had its challenges. For starters, the home is built from the inside out. "You assemble it like a Lego house," said builder Trevor Downing, who found it difficult to find subcontractors willing to learn this new style of construction. He ended up doing much of the work himself, including the siding. "Trevor and his subs had to reinvent the wheel, no small feat," said Casper Mork-Ulnes, founder of Mork-Ulnes Architects.

The interior wall panels arrived from the factory with windows and other holes precut. Four inches thick, the room-size panels are so heavy a crane was needed to lift and place them on the foundation. Once in place, utilities such as electrical were placed on the outside of the panels and pulled through to the interior walls. A sticky, self-adhering spray insulation was added before plywood went on to make the dwelling airtight.

In a nod to the Awbrey Hall fire that burned through Bend's westside in 1990, the homeowners chose a burned cedar wood product called Shou sugi ban for the exterior siding. Originating from Japan, the process of burning and charring the wood makes the product waterproof, and resistant to fire, decay and insects, plus it requires almost no maintenance over the years.

THOUGHTFUL USE OF SPACE

"The greenest part of our home is the part we didn't build," Mike said. The couple met the minimum of 2,800 square feet of living space required by their residential development, even though it was larger than what they wanted for their one-story home. "It was exciting for us to work with American clients who didn't necessarily want a mega-mansion. In Europe we're used to being economical with space," Mork-Ulnes said. "There's not a square inch of wasted space," Kat said. "Everything is useful living space."

The design team paid particular attention to where the house sat on the site. "It was about not filling up the entire lot," she said. "It was about placing it in the right position for views and privacy, making the most of the space."

ACCESS TO SPACE AND NATURE

TOP Charred-wood exterior siding of Shou sugi ban was selected in part for its qualities of resistance to fire, decay and insects.

MIDDLE LEFT All rooms of the house have access to a central courtyard for gathering and easy pass-through to each space.

MIDDLE RIGHT Thick walls and windows dampen sound and the floorplan provides movement between rooms.

BOTTOM Oakland wood artist Yvonne Mouser created a custom table inspired by the Three Sisters peaks.

The hashtag design of rooms around the courtyard includes a large rectangular space consisting of the living and dining rooms, kitchen and a large butler's pantry (also known in Britain as a "dairy room with storage"). Each room flows into the next, negating the need for hallways.

The four bedrooms have ensuite bathrooms, with the primary suite slightly larger than the other rooms. An office for the work-from-home-couple doubles as a guest bedroom with a hidden Murphy bed. Each room has a door to the courtyard and another door leading to a patio or the natural environment. Inhabitants can easily cross between rooms through the center courtyard or via interior spaces. This crisscross pattern of open doors also lends itself to cross ventilation of fresh air on hot days. Large eight-by-eight-foot windows in every room convey light and connect people on the inside with the outside landscape.

Because the walls and roof were prefabricated and panels had to fit perfectly with one another, architectural drawings were extensive and specified every aspect of construction. "They were some of the most detailed plans I've ever seen," Downing said. "There must have been one-hundred pages which laid out everything from strict guidelines for CLT installation to tile design and bathroom fixtures. Having a plan that detailed helped a ton." And because of the extraordinary "tightness" of construction, walls and windows required no trim to cover rough or uneven edges.

MODERN DESIGN MEETS THE HIGH DESERT

The wood panels made of pine, spruce and fir imbue the home with a warm, Scandinavian chalet feel. There's no sheetrock or painted surface anywhere in the house. The high insulation values, thick walls and windows dampen sound and give spaces a quiet coziness. "The acoustics are great," Kat said.

"The beautiful high desert environment and the sculptural design of the house drew us toward [the design aesthetics of] Donald Judd's Chinati Foundation in Marfa, Texas," said Lexie Mork-Ulnes, interior designer. She said the two dominant materials in Octothorpe—the CLT and the concrete floors—inspired a muted color palette for furniture, surfaces and fixtures that would merge with the natural landscape. Furnishings are made of wool, felt and leather.

A unique coffee table in the living room crafted by Oakland wood artist Yvonne Mouser was inspired by the Three Sisters peaks visible from the sofa. She used a chainsaw and blow torch on three Douglas fir blocks to create three peaks that protrude through smoked glass

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to mimic the view.

The public part of the kitchen is sleek and uncluttered with a black paper-stone island. It's the only dark feature in the great room except for a black Danish wood-burning stove in the living room. Cabinets hold a discreet induction stove and dishwasher. The tidy kitchen hides a walkaround pantry where no cook's tool was overlooked. It has a commercial-grade stainless steel sink, two refrigerators and freezers, shelving for appliances and dry goods and extensive counters for food prep and cabinetry for storage.

"God is in the details," said Casper Mork-Ulnes. "The initial concept is as important as the final details and execution. We had to think it through and design every little thing. We picked everything from the toilet paper holder to recessed door handles and light switches."

Dustin Moore of San Francisco-based Strata Landscape Architecture worked with Mork-Ulnes from the beginning to ensure consistency between the house and the landscape. The space immediately surrounding the building is populated with native plants that require little water and hardscapes such as concrete steps leading to a gas fire pit and a covered outdoor dining and barbeque area.

Mike describes himself and Kat as compulsively committed. "If you're going to build something, build something epic," he said. After two years of living in the house, the couple feels they accomplished their goal. "We have this house, and we can walk right into the forest. I have to pinch myself."

Resources

Architect: Casper Mork-Ulnes
Interior designer: Lexie Mork-Ulnes
Builder: Trevor Downing
Landscape: Dustin Moore, Strata Landscape Architecture
Engineering: Eclipse Engineering

COZY AT HOME

LEFT: In lieu of painted walls, natural wood panels of pine, spruce and fire provide a soothing environment in each room.

TOP RIGHT: Viewed from above, the home looks like an octothorpe, otherwise referred to as a hashtag.

BOTTOM RIGHT: The Burn Family: Alan, Michael, Kathryn and their French Brittany Spaniel, Dave.

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TRENDS

Powder Power

Small can be mighty when using smaller rooms as canvases for bold design. The re-emergence of wallpaper in decor means colors, patterns and motifs may all be extensions of a homeowner's aesthetic and personality. Interior designer Traci French said powder and laundry rooms allow clients to experiment without too much of a commitment. "In my mind and practice, 'bold' and 'bathroom' should always go together," she said. Adding fixtures and accessories create balance and utility.

PHOTO RAFAEL SOLDI, DESIGN BY SHED

BUSINESS

Making It

Workspaces for creativity in Bend

WRITTEN BY **TERESA RISTOW** | PHOTOGRAPHY BY **KEVIN PRIETO**

As a budding artist designing clothing and handmade leather goods, Alicia Renner found a sense of community at a shared artist workspace, Poet House, which once existed in downtown Bend. “The energy of being in a space like that is so motivating,” said Renner, who a few years later found the same sense of place at The Workhouse, a collective of artist studios that popped up in the early 2010s in Bend’s Old Ironworks Arts District. There, Renner rented a studio space which included use of The Workhouse's retail area. It allowed her to test out new products and interact with customers to gather feedback on designs for her new business, Howl Goods, said Renner, who continued to live in Bend and operate her small business.

Alicia Renner of Howl Goods

"People are so disconnected from where things come from, so it's nice to be able to make that connection for customers, especially when they're not expecting it," – Alicia Renner

Renner is one of a growing number of creatives who are using collective workspaces for artists, maker spaces and shared workshops as incubators for their businesses, tinkering on new projects, swapping ideas with fellow creators, and in many cases, using the spaces to meet their first customers. In addition to being small business incubators, spaces including The Workhouse and DIYcave in Bend are also businesses themselves, renting studio spaces or offering classes or memberships to operate, while also generating a small income for owners.

BUILDING THE DREAM

For Cari Brown, the idea for The Workhouse came about unconventionally, after the historic building on southeast Scott Street opened up for lease in early 2011. Brown was working next door at a since-closed art shop, and was hopeful the vacant space would attract an artsy neighbor. "The space became available abruptly, and we [with co-owner and husband Christian] really hoped it would be something interesting, and bring more foot traffic to the area," Brown said. "Then we thought, 'Hey, we could do something cool.'"

The first iteration of The Workhouse was sixteen studio spaces for working artists to rent out, with opportunities to mingle with other artists. Before long, the space was reconfigured to have fewer studios, but to include a large communal table to work at or host classes, and space to sell goods created by the resident artists and others in Oregon. Creatives pay a fee for their studio space, and together the rent money covers the cost of operating The Workhouse. On the retail side, artists pay a small commission for work sold at The Workhouse, allowing the Browns and her co-owner and husband, Christian Brown, to earn a small profit. Just as The Workhouse was finding its groove, another creative workspace was being conceived just a mile down the road. The DIYcave is the brainchild of a group of Bendites who came together with the idea of creating the city's first maker space in late 2014. Aaron Leis

OPPOSITE PAGE: Clockwise from top left: Marianne Prodehl of Junk to Jems, Prodehl works on her jewelry line at The Workhouse. Shawna Ziegenbein of Sansarc Culture. A wedding dress designed and created by Ziegenbein.

Eric Padilla making cutting boards from reclaimed-maple cabinet doors at the DIYcave.

Mud Lake Studios has work space for ceramic artists.

and his wife Charah Leis had leased a space on southwest Ninth Street with plans to open a workshop called Maker Station. Through word-of-mouth, they connected with Tim Willis and Dave Danek, who were brewing up a similar business idea, and had another name in mind—DIYcave—and the group joined forces as business partners. The first building of the DIYcave opened to curious passersby later that year, and officially opened to the public in early 2015, with the group slowly adding new buildings and expanding the creative offerings of the space over the next eight years. Today, the DIYcave is operated by Aaron Leis and Willis, and is home to spaces equipped with tools for woodworking, welding, blacksmithing, laser cutting, 3D printing, glass projects, jewelry making and other creative explorations.

On a weeknight this January, the DIYcave campus was abuzz with a couple of female woodworkers operating saws, a family working together on a live-edge table with an epoxy river down the middle, an open session for jewelry makers and a builder working on the finishes for a tiny home, parked outside the woodshop. "It's very inspirational to walk through here," said Leis, who explained the goal of the DIYcave was to create a space that felt accessible and welcoming to anyone, from a college student to a single parent. "We wanted there to be no barrier to entry." Interested do-it-yourselfers can join the DIYcave community by signing up for a class or paying an hourly rate for shop time to work on a project independently. Frequent users pay for memberships and some artists and builders rent out studio spaces, where they can store supplies and projects.

While the DIYcave owners themselves are operating the business, Leis also acknowledges the role the space plays in launching the businesses of others, from a glassworker who rents out studio space to an artist who went from experimenting on the laser cutter one day to launching a company to sell topographic trail maps the next. Leis estimated about seventy percent of DIYcave users are creating items for themselves, while thirty percent are working on projects with monetary motivations.

SPACE FOR ALL

Bend's artistic workspaces are tied together by what they offer the public—a place to connect with other creatives, room to experiment and the opportunity to pursue a new hobby or career. For jewelry artist Marianne Prodehl, joining The Workhouse gave her the opportunity to pursue jewelry-making more seriously and consistently, without the overhead cost of operating her own shop. "From a business aspect, joining The Workhouse made my business grow like crazy," said Prodehl, who staffs The Workhouse retail shop at least twice per month—a requirement for studio members. While her company, Junk to Jems has never been Prodehl's full-time vocation, she said The Workhouse has played an important role in her company's success. "It really helped me develop my following," she said.

For clothing and leather-goods artisan Renner, who operates Howl Goods, the impact collective workspaces had on her professional trajectory can't be understated. After being a studio member at The Workhouse, Renner has gone on to operate her own artist workspace and retail shop next door, called Mud Lake Studios. Here, she runs a shop selling her own products and the goods from dozens of ceramists who rent out artist workspaces and cubbies. Renner said the goal of Mud Lake Studios is to show aspiring artists what's possible if they decide to dive into a creative hobby or business. "We provide all the equipment and tools you need, and you can choose to do what you want with that," Renner said. "Artists can really see what is a viable future business option for them. Or they can experiment—try new designs and see if anyone likes them. Sometimes people are surprised to find out what sells." B

Alicia Renner works on a custom vest at Mud Lake Studios.

DIYcave

Thursdays 10 a.m. to 10 p.m.
Fridays and Saturdays 8 a.m. to 8 p.m.
Sundays 10 a.m. to 4 p.m.

Sign up for classes and learn about membership at DIYCAVE.COM.

The Workhouse

Open 9 a.m. to 5 p.m. daily for retail shopping, with artists sometimes present at their studios.

See THEWORKHOUSEBEND.COM.

Mud Lake Studios

Open 10 a.m. to 5 p.m. daily for retail shopping, with the public invited to walk around the entire space Saturdays.

See MUDLAKESTUDIOS.COM.


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NICHE

Small Scale

From toy blocks to building blocks for a small business

WRITTEN BY **CHERYL PARTON**

Scale has several meanings for Chris Howells, founder of Howells Natural Wood Products in Redmond. As a maker of reclaimed-wood soap dishes, he has not only taken his Etsy shop from humble beginnings to one shipping a quarter million units, but his product is also small. The business lessons are the same at any size: adapt, diversify and offer a product that solves a problem. For Howells, the business came to the rescue on multiple levels.

FAMILY BUSINESS

Until 2008, Howells was part of the robust family-owned custom cabinetry shop started by his father. It hummed along for decades in Portland, and employed forty-three workers. Hit hard by the recession, the company team was reduced to four, then shuttered completely when the patriarch died unexpectedly by suicide. Howells went into the darkest period of his life, he said. "We had an empty 4,000 square foot shop," Howells explained. "I started working there mostly for therapeutic reasons." He picked up scraps of wood to make toy building block sets reminiscent of his childhood that he sold on a simple Etsy site.

STARTING SMALL

Howells found his niche at farmers markets. At one, he set up his toys next to a soapmaker who lamented that she couldn't find an alternative to plastic, mass-produced soap dishes sold on Amazon. What Howells didn't realize, was that the artisan soapmaking industry was massive—small soap dishes could mean big business. Howells found tens of thousands of soapmakers, from hobbyists to those with home-based shops, not to mention larger-scale wellness-branded soap companies that he thought might be interested in more hand-crafted items. At that first farmers market, Howells walked away with both an idea and a first order for fifty wood soap dishes. Today, his Central Oregon company sends out 250,000. "We can confidently say we're the largest producer in the United States," said Howells. "On any given Saturday, at thousands of farmers markets across the country, you'll find soapmakers using our product."

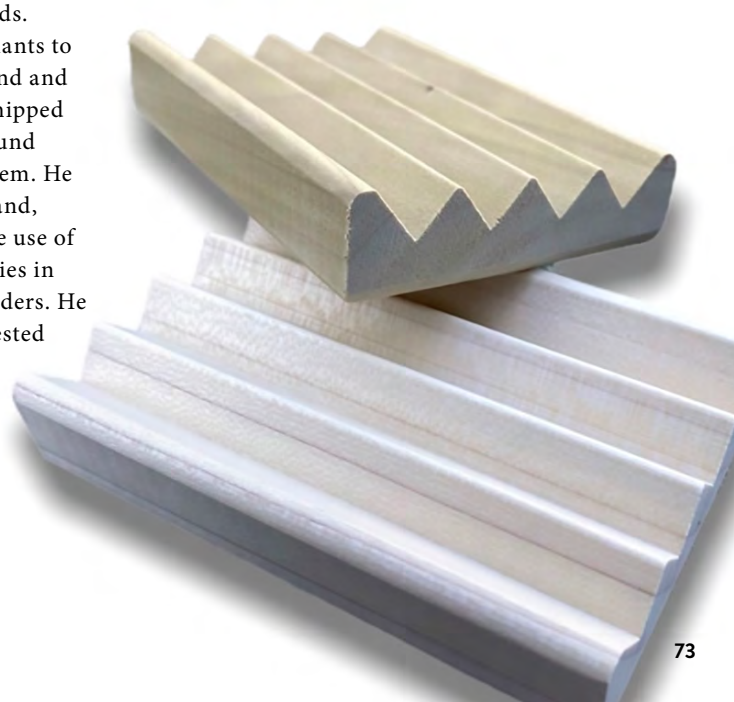
SOLVING PROBLEMS

Howells plan was to design a product using natural materials with a minimal surface area, so buyers of artisan soaps could keep their soap investments from rapidly degrading when sitting in water. Not only did his product solve a problem for buyers and sellers of soap, but it made use of scrap remnants found at Oregon lumber mills. Howells' long-term relationships with the mills from his cabinetry business days shifted from being a customer placing large orders, to one providing a solution for the mills. Howells proposed taking scraps of lumber and turning them into useful goods. Instead of the mills sending remnants to China, where they would be ground and turned into particle board then shipped back to the United States and around the world, Howells repurposed them. He works with lumber mills in Portland, and one in Prineville to also make use of their short counts—small quantities in linear feet left over from larger orders. He primarily uses poplar wood harvested sustainably in the United States. At the Prineville mill, he also uses their equipment and router profiles to help streamline the process versus hand-modeling each item in his wood shop.

NICHE TO NICHE

Etsy provides Howells' storefront and it links to the soapmakers' market from the home-based business he moved to Redmond. The sellers space allows a sliver of artisans to find his niche offering, which is his target audience. "Most of our customers are purchasing 40-100 of these at a time…We put a lot of attention on the small customer that is the core of our business," Howells said. Howells Wood Products uses the Etsy shop as a calling card for larger businesses too, so much so that they don't maintain an active website for orders. The growth in his business allowed him to bring on his brother-in-law Jon Harbaugh to the business in 2020. Harbaugh said people sometimes find it hard to believe that this family business is more than a couple of guys working in a garage. "When people ask what I do, I say, 'I make soap dishes' and they think it's a hobby…yet this spunky little business supports two families."

See ETSY.COM/SHOP/HOWELLSPRODUCTS.



WHAT THE *River Says*

A CONVERSATION BETWEEN
DAVID JAMES DUNCAN & **CHERYL PARTON**

As sure as waters flow, time marches on. In 2023, rivers and years intersect upon the 40th anniversary of the publication of *The River Why*, a novel that has become a dog-eared classic in fly boxes of fishermen and in libraries of those who love language, natural resources and life. The book was one of the *San Francisco Chronicle*'s "20th Century's 100 Best Books of the American West," and led to Duncan's next works—the National Book Award finalist *My Story As Told By Water*, the bestseller and winner of the Pacific Northwest Book Award for nonfiction, *God Laughs & Plays* and *The Brothers K*, subject of the 2023 Deschutes Public Library's "A Novel Idea." His new novel *Sun House* will be published in August. Words between *Bend Magazine*'s editor and David James Duncan had him musing about his work and our larger relationship to rivers and to one another.

PHOTO TOBY NOLAN

> It is unspeakably worth the effort when moments of attention on my part, or anyone's part, unexpectedly explode, as they still sometimes do, into moments of inexplicable joy.

Cheryl Parton: It's been forty years since its publication, and readers carry the image of Gus Orviston eking out those final forty miles to the headwaters of the Tamanawis. Anniversaries, milestones and mileposts equally show us where we are and guide us ahead. What can readers of *The River Why* learn today as much as from the first time they may have read the novel? Why do you believe it has been so timeless?

David James Duncan: Perhaps the timelessness of rivers rubbed off on the novel. I love Oregon rivers deeply, and stirred in my love for several favorite coast streams as I portrayed the Tamanawis. Rivers, more than any other geophysical feature, make Earth as richly habitable as it is, and if there is anything in my novel I hope readers today might hold on to, it's that even rivers that have vanished behind dams don't stay vanished, because no dam is forever. And even rivers that have dried up in the super-drought the West is suffering are the outcome of water's ability to travel from ocean as saltwater into the sky as freshwater, travel inland, and return to Earth's surface as rain and snow, every drop and melted flake of which is seized by gravity the instant it encounters a tilted surface, and away it goes! As rivers go on constantly renewing themselves, you can hear their rapids laughing at people who don't believe in reincarnation! I've seen several streams pronounced dead come back to life. Because gravity sometimes sends water underground it also turns up in surprising places in surprising quantities. Central Oregon dwellers know how wonderful it is when hidden rivers like the Metolius, or Fall River, burst up out of the ground in a gorgeous spring. I also love the way water travels through space and, far more often than we can know, descends to Earth as an inexplicable bit of rain. And I was jazzed by the recent moon mission's discovery of a lake in Clavius Crater! Those participating in Bend's upcoming "A Novel Idea" might remember that a minor league baseball player in my novel, *The Brothers K*, claimed that the moon was once a living planet, and sings, "There's a dead world on the rise," to the tune of Creedence Clearwater Revival's "Bad Moon Rising."

In the end, I'd say a final reason why *The River Why* continues to be read is that, like Norman Maclean, millions of us are "haunted by waters," and never more than now, when water feels so threatened, and so precious.

CP: In a way, it's not only that water feels threatened and precious. It's as though the challenges of the past several years have also threatened humans and their ability to connect to one another. What more did Gus learn, and teach us?

DJD: Another *River Why* theme that slowly slips into a timeless dimension is Gus's trial-and-error obsession with how to get the most profound pleasure out of fishing. This leads him to the ridiculous notion that the number of hours he spends alone, charging around fishing by himself, can be a path to maximum happiness. But solitude and aching loneliness soon reveal that it's the other beings he encounters on rivers, human and non, who gradually bestow both happiness, and an effort we might call the spiritual search. And here my writing found material I care about deeply.

The day after I graduated from high school, my own spiritual searching led me to stay at a high lake in the Cascades for ten days, fasting for seven of them to try to erase all the useless crap I'd been exposed to in high school—and it worked, leading to a rebirth that probably saved my life by revealing my life's work.

Speaking of that work: I've read countless op-eds calling for a massive change of consciousness if humanity is to survive, but no op-eds that depict what this change of consciousness might feel, taste, sound, smell and live like. Gus's spiritual search was my first attempt to address this tragic void. My new novel, *Sun House*, devotes 357,000 words to what changes of consciousness feel, taste, sound, smell and live like as they lead more than a few people to a viable contemplative life. One such greenhorn is a comically over-enthusiastic young man named Grady who becomes smitten by mountains, feels they have profound things to teach him, and speaks of his need to launch a high elevation quest in this whacko phone call to his girlfriend:

"Come to terms with your Mortal Nobodyness, strip yourself down to your Ancient Animal Body and Ancienter Spirit Self, converse ye with the trees, weather, hoot owls, and desolation angels in their language not yours, and even you, Grady, can catch a whiff of the Old Ways and figure out who the Living World's asking you to be."

I consider *Sun House*'s Grady a sort of heir to *The River Why*'s Gus.

CP: Similarly, we are heirs of the Earth. *The River Why* and the awareness it brought to the impact of humans on beloved rivers illustrates the idea of how we can use our unique talents to affect change. For you, has that been through writing?

DJD: You ask if my activism has been through writing. Mostly yes, but I consider it vitally important for us to find ways to interact with rivers and streams, or soil and plants, or moss and sweetgrass like the wonderful Robin Wall-Kimmerer, in a hands-on, physical, loving way, so that intimacy and love inform our activism. It's activism, for instance, that when I went fishing on my home Montana river one day and came upon the strewn garbage and forty-three empty beer bottles of what must have been a hell of a party, I did what I always feel called to do: spend fishing time packing the mess off to my truck to restore my house of worship's beauty.

Another kind of "love and intimacy activism": when West Coast streams drop after the high waters of spring, side channels become disconnected pools doomed to evaporate, leaving large numbers of salmon and steelhead fingerlings doomed. On the streams I have frequented, rather than feel helplessly depressed by this part of the natural cycle, I long ago purchased a long-handled minnow net and eight gallon plastic bucket, began enlisting the help of a local child or two, or child-like adult friends, and sought out these channels. My friends and I then stand at opposite ends of the long but narrow pools, and one team member hazes and herds the fingerlings the length of the pool, where the other teammate waits, net and bucket at the ready. After some scoopin' and whoopin' it's incredibly satisfying to release a gob of marooned fingerlings back into their natal river, knowing a lucky few will return as salmon and steelhead the size of sleek silver dogs whose only leg, their tail, works better in water than any number of legs!

PHOTO TOBY NOLAN

CP: "Love and intimacy activism," and a bit of an adventure! You take readers along on the adventure through *The River Why* and *The Brothers K*, so we highly anticipate the release of *Sun House* this summer. Are there themes you continue? What should we pack in our "reader's fly box?"

DJD: I'm more interested, these days, in the icons on my altar than the contents of my fly boxes. An unusual through-line in my life ever since I was twenty has been friendships with wonderfully wise older women.

Feminine expressions of wisdom abound on my altar, from the first great female author in English history, Julian of Norwich, who wrote, "Just as God is our Father, so is God also our Mother," to Muscogee Nation songbird and former U.S. Poet Laureate Joy Harjo, who wrote, "Remember the earth whose skin you are." These voices escort us away from the toxic masculinity that has spewed its poisons over the Earth, its populace, and our politics. In reaction to that toxicity, one thing I very consciously do in *Sun House* is exclude the internet sub-realities and mind-traps that give voice to poison. I'm incredibly fortunate to be close to many women and some great but unsung men whose lives embody a depth of love and truth you seldom find referenced in mass media. That closeness leads me to believe there is a vital shift going on that grows ever more capable of addressing our biological and spiritual crises with the love and justice they demand. In *Sun House*, I pull out every stop I could get my heart and hands on in support of this shift.

CP: Is there something from your writing and/or life that you hope readers can learn by reading your novels?

DJD: My wise friend Barry Lopez felt that the great questions have no lasting answers, and if we confine ourselves to the limited powers of reason, I agree. But as an unreasoning but water-loving boy I began to find the Unanswerable to be a reminder that I was born lost, but in creeks and rivers began to be found. Watersheds remain a place of pilgrimage, rivers prayer wheels, wild salmon an interior compass, dammed or industrially-wounded rivers blues tunes, diminishing bird species dark prophets, and wild lives as unassuming as weeds blooming in the cracks of city sidewalks a momentary home.

Being alert to what our mother, this Earth, is serving up daily enables me to defy worry (which is just praying for what we don't want) and refuse to be paralyzed by fear. In my fiction, I've tried my best to heed what the Earth and her "skin" are bestowing upon us. And it is unspeakably worth the effort when moments of attention on my part, or anyone's part, unexpectedly explode, as they still sometimes do, into moments of inexplicable joy. B

To read the complete interview, see BENDMAGAZINE.COM/DAVIDJAMESDUNCAN.

FLOWING THROUGH *time*

RIGHT: Jefferson Greene seeks to pass along traditions to future generations.

ANCESTRAL CONNECTIONS TO THE DESCHUTES

WRITTEN BY **WIL PHINNEY**

Jefferson Greene remembers his grandmother, Verbena "Sasawaipum" Greene, telling stories about the first people and the trees, mountains and animals that spoke with the breeze. Most of all he remembers her words about the water and tributaries of the Deschutes River.

PHOTO BY TOBY NOLAN | TOP RIGHT COURTESY OF LARONN KATCHIA AND WAHOO FILMS

His grandmother's is just one voice among the many elders who have lived on the land of the Confederated Tribes of Warm Springs. As both water and Native languages recede under modern pressures, contemporary voices seek to connect newer generations with traditional practices from the past, bring them into the present and carry them into the future. Through the revitalization and reverence of language, craft and tradition, Native people such as Greene and Brigette McConville, a fisherwoman, artist and cultural historian, connect to the river and teach others about its past and the need to protect its future.

ESSENTIAL HISTORY

Much knowledge about the river was passed down through oral history by the generations of elders who have lived on the 1,019-square-mile Warm Springs Reservation. The tribes include a confederacy of three original bands of Wasco, two bands from Warm Springs, and members of the huge Paiute population spread across five states.

The Deschutes River starts from snow-fed headwaters near Little Lava Lake in the Cascade Mountains. It then flows through rugged and arid country, ribboning through deep, rim-rocked canyons along the way that form fertile valleys on its 252-mile northward stretch to the Columbia River. The Warm Springs River is the largest watershed within the reservation and the largest tributary to the Lower Deschutes. The river and creeks that cross the Warm Springs Reservation provide essential habitat for wild populations of spring and fall Chinook, mid-Columbia River summer steelhead, bull trout, redband trout, Pacific lamprey and a variety of non-salmonid species.

Tribal members still fish for salmon with dip nets and collect lamprey at Sherars Falls, which was the site of a crossing point for local tribes as well as a sacred fishing ground. Today, fish are caught from an elaborate

Jefferson Greene seeks to revitalize the Native Ichishkiin language and pass along traditions.

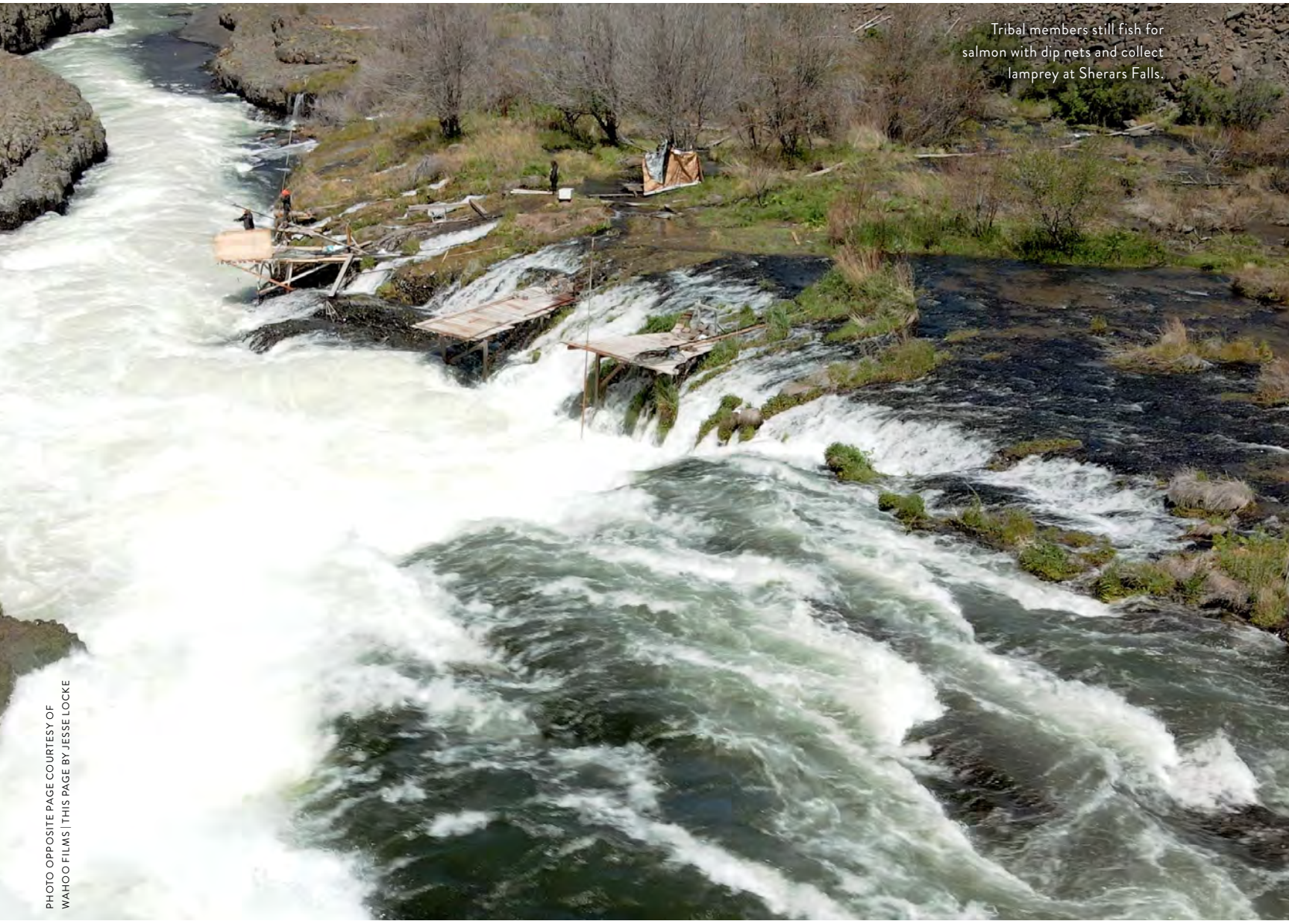
scaffolding and are used for ceremonial purposes and for subsistence distribution to tribal members.

TEACHING TRADITION

It's from the banks of the Deschutes that Jefferson Greene collects tule reeds to create traditional items, including a recently completed 16-foot-long canoe that he paddled on the river with his young son aboard. A member of the Warm Springs Tribe, Greene wants to revitalize and protect the Tribe's cultural and ceremonial practices. He has learned songs, stories, drumming and basketry from elders that he hopes to pass on. As an Ichishkiin language instructor, he seeks to preserve the language, while maintaining ancient traditions by building canoes and sharing river adventures with young people from across the Northwest. Greene has been a main force in revitalizing the canoe tradition at Warm Springs. A long canoe can accommodate as many as thirty people at a time as they traverse lakes, reservoirs and the ocean. He persuaded the Tribal government to purchase an ocean-going canoe so that groups, with an emphasis on teenagers, could participate in the Northwest Tribal Canoe Journeys, a coastal event drawing together tribes from across the region. Greene brought together Native youth from the Warm Springs, Yakama and Umatilla reservations for the experience, reinforcing Indigenous history and encouraging important cultural and traditional values.

Greene, an executive at the Columbia River Institute for Indigenous Development Foundation, is passionate about the value he places on language, culture and water. "Our relationships have been tied through water," he said. "It's important that it run free, for that freedom to flow…and to give life. In ceremonies we start and finish with water."

To help expand the cultural dialogue, Greene was commissioned to create the tule



Tribal members still fish for salmon with dip nets and collect lamprey at Sherars Falls.

PHOTO OPPOSITE PAGE COURTESY OF WAHOO FILMS | THIS PAGE BY JESSE LOCKE

TOP: Brigette McConville is a producer of the upcoming documentary, *A Reflection of Life*, about the importance of water to Indigenous people.

BOTTOM: Beading is a traditional skill passed on from generation to generation.

reed canoe he paddled on the river with his son as part of the current "Creations of Spirit" exhibition at the High Desert Museum, which has the goal of immersing visitors in the Indigenous Plateau worldview.

FISHING THE WATERS

Brigette McConville has spent her life on the river and is an important steward of varying cultural traditions, including fishing and beading arts—two of the historically most-traded items on the Columbia River. As a child, she caught salmon and lamprey, and she has owned and operated Salmon King Fisheries with her husband Sean McConville on the Warm Springs Reservation for more than a decade. The shop processes and provides Columbia River-caught salmon, a primary food source for local tribes for thousands of years. McConville and the Confederated Tribes of Warm Springs define themselves as Salmon People, and her life has been dedicated to the water, and particularly to the fish: she served as the Columbia River Inter-tribal Fish Commissioner on the Fish and Wildlife Committee of the Confederated Tribes of Warm Springs, and as a Warm Springs Tribal Council member. Fishing is an important part of tribal history and McConville's goal is to protect water throughout the Columbia Basin for generations to come. "But it is going to be a tough task," she said. "Mother Nature is very tired and is about ready to give up on human nature."

For McConville, a producer of an upcoming documentary that amplifies Indigenous voices on the subject of water, the idea for the film, *A Reflection of Life* (see the following page), came about during a discussion of its importance and what it means to her. "I have respect for water and cherish it greatly," she said. The intention of the project was to capture elders' and others' traditional and cultural viewpoints on water and its importance to them," she said.

DREAMS OF WATER

Greene explained that in times of water deprivation, he and others "go into the places of dreams." Through their work and their connections to others—as part of tribal traditions or through art in the larger community—Greene and McConville's voices, and others', are amplified. "We dream of these things: What we hear beneath the vibration of our feet, the heartbeat from the earth…and water."

Visit the exhibition "Creations of Spirit" *at the High Desert Museum through October 1. See* HIGHDESERTMUSEUM.ORG.

PHOTO TOP BY JESSE LOCKE | BOTTOM BY KEVIN PRIETO

Socially-Conscious FILMMAKING

Art creates community conversations

WRITTEN BY **PENNY NAKAMURA**

Bend filmmaker Jesse Locke said his new documentary, *A Reflection of Life*, is the best work he has helped produce. While Oscar recognition would be welcome, he hopes it will help people fully realize just how important our water sources are to life. The full-length documentary is part of a series of social justice films made in partnership with World Muse and will premiere in Central Oregon this spring after being in production since summer of 2022.

"Each year we look around and see what the community conversations are; what keeps coming up over and over?" said World Muse Founder and Director, Amanda Stuermer. "There were so many water issues popping up, from the Warm Springs reservation's resort development to the boil water notices, and broader conversations about water throughout the Northwest." *A Reflection of Life* focuses on water issues, specifically in Oregon, and amplifies Indigenous experiences and stories. Voices in the film are from members of Warm Springs, Umatilla, Nez Perce, Klamath, Yakima, Hopi, Standing Rock and Valdez tribes.

The series came about when World Muse and Unlocked Films partnered for the first time in 2019 to create the short youth documentary, *A Reflection of Hope*, about the Generation Z population in Central Oregon, which originally demonstrated how impactful films could be for a larger audience.

Making these social justice films is a passion for Unlocked Films founder, Locke, who said each of the Reflection series films have important issues that may make some people uncomfortable, but he says that's okay because that's how we start a conversation. "We are all in this together, and the more you know about other cultures and other people, the less frightened you become," said Locke. "At the end of the day, we are all humans trying to provide for the people we love."

In 2020, the next film in the series, *A Reflection of Change*, was produced during the height of the COVID pandemic. "We took a deep look into the BIPOC community and researched their traumas, especially with the pandemic and lockdown," said Stuermer. Next, they produced *A Reflection of Self* in 2021 about the LGBTQIA+ community. It was with *A Reflection of Self* that MUSE fully realized the impact of films going out to a broader global audience, as this film won a best documentary award at an international film festival in Barcelona, Spain.

"Our films live beyond the event; our films can travel to different schools and communities," said Stuermer, who estimates World Muse has impacted thousands of people since its founding in 2009, and its beginnings as a catalyst for change and empowerment for women and girls.

"With the pandemic we found it was a turning point; people's attention spans changed, and through film we had more access to provide more information to more people. Films allow us to create empathy as we look at various issues, it's a different experience, films land in a different way," Stuermer said.

While Locke said he has loved every film in the Reflection series, he said *A Reflection of Life* moved him to tears while he edited down about sixty hours of raw footage to an hour and a half. He believes it's the best work to date. Native elders gave the crew unprecedented access so now through the film, their voices talking about land and water may be shared with a broader audience.

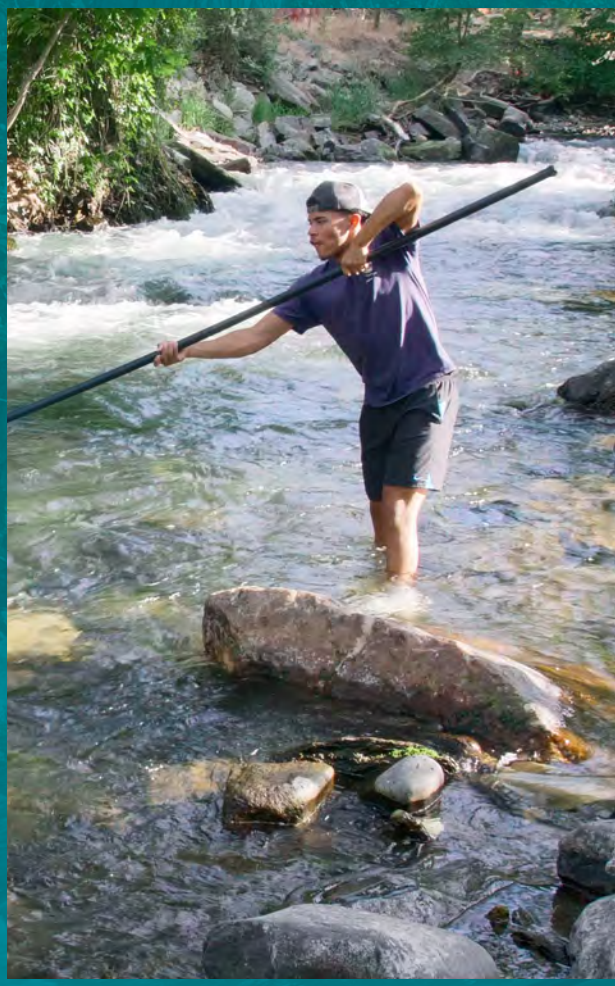


PHOTO BY JESSE LOCKE

WORLD PREMIERE

A Reflection of Life debuts April 20 at the Tower Theatre and at the Madras Performing Arts Center. The film will also be available virtually that night. The Conversation Series with various Native American producers will be held the following day on April 21 at The High Desert Music Hall in Redmond. See THEWORLDMUSE.ORG.

THE Rush OF WHITEWATER

RIDE THE WILD WATERS OF THE DESCHUTES

WRITTEN BY **ANNIE FAST**

A short walk from the forested parking lot to the put-in above Benham Falls on the upper Deschutes River. The kayakers, including Axel Hovorka, Orion Junkins, Ciaran Brown and Noah Metzler, hoist their kayaks on their shoulders, paddles in hand and walk cautiously along the icy path. They're geared up in helmets, dry suits and minimalist PFDs that allow for the full range of motion required to paddle. They check their throw bags—a small bag filled with a nylon cord to be tossed to a boater in case of emergency—and clip on their whistles. The whistles are to be used to communicate on the river where the thundering sound of rushing water makes verbal communication impossible. The mission is serious, but the atmosphere among this group is anything but—the vibe is downright giddy. There's a levity you might not expect when undertaking a serious section of Class V rapids, but this crew is confident, experienced and it's clear that this sport is a lifestyle—one focused on fun and community.

PHOTO AUSTIN WHITE

Experts only at Koosah Falls.

A waterfall drop on the White River.

AS THEY MAKE THEIR WAY TOWARDS THE PUT-IN...

...the boaters peer down over the cliffside at the quarter of a mile stretch of rapids looking for hazards such as fallen trees and share bits of beta as they go. They've all paddled this stretch innumerable times, but the river changes with the season as the amount of water flowing through it fluctuates. The flow of the Deschutes River isn't a natural release tied to snowmelt and rainfall, instead it's a manufactured season at the directive of Wickiup Reservoir. This time of year, the river is flowing at just under 500 CFS (cubic feet per second). The flows in this upper section of rapids, which also includes Dillon Falls and Lava Island Falls below, begin to increase as the dam opens in mid-April for irrigation. The flows ramp up gradually through the spring, peaking in the summer when they're the rowdiest and most consequential, before settling back down in the fall and winter. The flow can range from 500 to 1,500 CFS, a metric that's tracked and shared on websites bookmarked and monitored by these boaters, not just for the Deschutes, but for all of Oregon's rivers and creeks.

The kayak season is year-round here in Oregon. There are innumerable whitewater rivers within striking distance of Bend including the spring-fed Metolius River in Camp Sherman, the McKenzie, North Santiam and the Umpqua over the pass. Then there's the Columbia River Gorge near Hood River, which has been referred to as the "Hollywood of whitewater boating," thanks to the bounty of rapids, boulders and yes, massive waterfall drops most prolific on the Little White Salmon and numerous other creeks and offshoots draining into the Columbia River.

While this group of boaters is casual about running these rapids, this expert section of the Deschutes is definitely not where you want to get acquainted with the basics of whitewater kayaking. Running big water has a steep learning curve, boaters need to master the roll—a key move that allows a flipped boater to upright

PHOTO THIS PAGE TYLER REOMER, OPPOSITE PAGE REGINA NICOLARDI

The world of kayaking consists of access for multiple levels of expertise.

their boat with a hip jerk and a firm paddle stroke. This move is first achieved in calm water and then relearned in the rapids. A failure to upright the boat usually leads to a dangerous wet exit—basically the equivalent of a yard sale in skiing, except in kayaking the rushing water adds an element of swimming through an avalanche, and you must rely on your fellow boaters to retrieve your equipment downstream. A high-level of fitness is also needed to paddle hard to avoid being dragged back into a churning hole or up against a ledge. Finally, and an almost intimate understanding of river hydraulics gained through years of experience is crucial.

The experienced crew arrive at the put-in, a calm and unexpectedly quiet pool. They tuck into their boats, feet firmly pressed against the pegs for stability, with spray skirts sealing them into their creek boats. These boats, built specifically for navigating whitewater, are longer and more voluminous than the squat playboats you might see at the Whitewater Park in downtown Bend. Creek boats are built to be responsive, allowing the paddler to precisely navigate through the whitewater and stay on their line.

A few strong paddle strokes and a gentle hip tilt brings the boaters out of the eddy and into the main current of the river and they're off. The first boater takes a line river right paddling into the green tongue and easily flowing through the upper section of the falls, he pulls over into a calm eddy, sounding his whistle to signal that it's a go. The next boater

WORLD-CLASS RAPIDS

Beyond the Deschutes River, Oregon is home many popular whitewater destinations, including the Rogue River, one of the original Wild & Scenic Rivers designated in 1968. It flows 215 miles from Crater Lake to the Pacific Ocean at Gold Beach.

TOP Eli Zatz navigates churning water.

BOTTOM Alex Hovorka is prepared to take laps on the river.

finds a similar line, but he keeps his speed up as he passes by, dropping into a churning constriction and navigating expertly to exit into another quiet pool. Another sharp whistle blow signals for the rest of the crew to join him. The river below from here gets even more consequential, taking a sharp left turn narrowing between a ledge and an exposed boulder. This is clearly the crux of Benham Falls, the water is crashing into the exposed wall, churning over unseen rocks and boiling up from below. The boaters take turns positioning their boats through a rapid succession of paddle strokes, each finding their own paths through this section showcasing a thrilling display of the creativity inherent in the sport.

They regroup in a pool below the rapids and decide to lap it again, and then again. Each lap reveals new routes: Hovorka boofs off a boulder, up-top landing in the aerated water below, Ciaran flips over in the crux and then expertly uprights. They all play on a standing wave in the river, casually surfing back and forth. Back at the cars they strip off the layers of gear and talk about future plans—there's a waterfall that Hovorka is eyeing on the Umpqua, a possible weekend pilgrimage to White Salmon—the options are endless for these Central Oregon paddlers.

PHOTOS ORION JUNKINS

GETTING STARTED

TUMALO CREEK

Tumalo Creek offers a two-and-a-half-day Full Immersion Whitewater Kayaking Weekend. The course begins Friday evening on the shop's back lawn and along a flatwater stretch of the Deschutes River, where you'll learn essential safety techniques and boat fitting. The course then heads to Deschutes' milder rapids and ends running a stretch of the McKenzie or other nearby Class II-III river. Participants can then layer on skills through the shop's weekly Whitewater Skill Builder workshops throughout the summer. See TUMALOCREEK.COM.

FIND A CREW

OSU PADDLE CLUB

Whitewater kayaking is not a solo endeavor—you'll need a crew. Central Oregon boaters can connect at the Whitewater Park, in the popular 3,000-member strong Bend Whitewater Facebook group, or through the OSU Paddle Club. See OSUCASCADES.EDU.

SAFETY FIRST

Our story features professional whitewater kayakers who carry years of experience, knowledge and skill with them every time they hop into roiling waters. Enjoy a rush from these words and photos, but for your own whitewater adventures, remember to respect the river and be prepared with education and safety gear!

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Fishing for a FEAST

Culinary and adventure experiences from The Royal Coachmen

WRITTEN BY **CHLOE GREEN**

It's a peaceful evening at Suttle Lake Lodge with its breathtaking natural views and rustic atmosphere. The lake is glassy, the surrounding forest is vibrant and the aroma of delicious food drifts down to the boathouse. The Royal Coachmen, a pop-up culinary and fly-fishing experience was setting up for an evening of community, nature and nourishment.

PHOTYO BY KEVIN PRIETO

Eric Bartle, of The Wilderness Hunters

Grilled salmon, with candied jalapeño and caper relish, served with homemade salt and vinegar chips.

Founded in 2022 by Doug Adams and James Park, The Royal Coachmen is a dining series that celebrates good food, community and nature by bringing premier culinary artistry to the banks of beautiful streams, rivers and lakes. Park said, "At its essence, The Royal Coachmen is about bringing people together—chefs, brewers, guides, local fishing experts, winemakers and guests, and creating a one-of-a-kind experience." There is no better duo to lead these evenings than Adams and Park.

Adams, a renowned Portland-based chef with decades of experience in the restaurant industry, is the brain behind The Royal Coachman's mouthwatering menus. His resume includes stints at some of Portland's most loved eateries, Pok Pok, Ox, and Paley's Place, to name a few. Many may also recognize him from his 2015 appearance as a Bravo network's "Top Chef" finalist. In 2016 he opened his first restaurant, Bullard, which specialized in Tex-Mex-inspired cuisine. His Texan roots shine through in many of his culinary works, with his beloved fried chicken earning

BOTTOM PHOTO AND BOTH OPPOSITE PAGE BY KEVIN PRIETO

him a nomination for a 2016 James Beard Award Rising Star. He has achieved many of the goals most chefs set out to accomplish, but along the way, he found that balance can be hard to obtain. He says that his years spent in high-profile, fast-paced kitchens were some of the best of his life but that it also meant he was working fifteen-hour days six to seven days a week. The Royal Coachmen was a chance to slow down and reconnect with his love for the outdoors.

Park, an expert fly fisherman and owner of the Red Truck Fly Fishing Company in Sacramento, was a crucial inspiration for Adams to spend more time in nature. The pair first crossed paths several years ago at a street fair in Portland. They connected instantly over a love of fishing, and Park promised to take an overworked Adams, who hadn't been able to get out on the water in years, on a fishing trip. From there, the friendship only grew, and soon the idea of combining their two great passions came to fruition.

It was early 2022 when the pair first discussed The Royal Coachmen, and within just a few months, they had hosted events in Seattle and Portland. Adams prepares the food while Park gives fly-fishing demos, offering insight into casting technique and tying skills. Each dinner has its unique and memorable flair. "We've served sandwiches in fly shop parking lots, we've done seven-course dinners on a dock right on the water and popped up at some of Portland's best restaurants," Adams said. Their only rule is that the food must be meaningful and delicious.

They achieve this through the food's expert preparation and deep connection with Oregon's landscape. Guests will enjoy wines and produce sourced from the Willamette Valley and seafood fresh from the Oregon Coast. Adams said, "When I cook and enjoy these things, it brings me a deep sense of connection to where I live and the people that bring it to life."

OPPOSITE PAGE BOTTOM: Chef Doug Adams grilled meat on the shore of Suttle Lake.

TOP: Peter Cho dishes up the Bay Shrimp Cocktail appetizer.

BELOW: Attendees learn to fish with James Park at The Royal Coachmen events.

The Royal Coachmen at Suttle Lake: James Park, Doug Adams, Peter Cho and Eric Bartle.

In preparing the Suttle Lake Lodge pop-up menu, Adams sourced inspiration from childhood memories of stopping at roadside steakhouses with his dad post-fishing. He brought along guest chef Peter Cho, owner of the award-winning Han Oak restaurant, and together they delivered a delicious Old West Steakhouse meal.

The evening began with refreshing and light starters. The Bay Shrimp Cocktail, complete with freshly made cocktail sauce, iceberg lettuce, and lemon, was served alongside a flavorful and bright Heirloom Tomato and Blue Cheese salad dressed in a zesty lemon herb vinaigrette. The creamy, pungent blue cheese paired with the sweetness of the heirloom tomatoes made for a balanced and delicious flavor profile, topped with summer beans, basil and hazelnuts for a little crunchy texture.

A diverse relish tray provided various fermented vegetables, and an array of tastes from plum vinegar pickles to smoked Jimmy Nardello peppers, and sweet baby corn to daikon kimchi, a traditional Korean condiment made from fermented radish. No relish tray is complete without the sauces, and Adams didn't disappoint. There was a sweet, spicy, candied jalapeño caper relish and a thick and delicious horsey cream sauce. Warm dinner rolls provided a soft buttery vehicle for all.

The chefs prepared most main courses with the signature Royal Coachman style of open-flame cooking. The smoked prime rib acted as the hearty anchor of the meal, which paired well with the rich and slightly tangy creamed braising greens. Finally, the charred scallion mashed potatoes were soft and buttery while maintaining great flavor.

For dessert was Adam's take on a sweet and refreshing strawberry shortcake. The tart balsamic strawberries, velvety EVOO whip cream, and flavorful basil made for a mouthwatering end to the evening.

For a taste of The Royal Coachmen, you're in luck, as the duo plans to continue hosting beautiful dinners in memorable places with a clear mission: "Connection is what we are after." Adams said. "That's the heart of Royal Coachmen. Connecting people to people, people to nature, connecting me with fish."

Learn more and reserve your seat at THEROYALCOACHMEN.COM.

PHOTO TOP BY LATHEN GORBETT | BOTTOM BY KEVIN PRIETO

RESTAURANT

Lady Bird Cultural Society

A flamboyant setting to delight the palate

WRITTEN BY **DONNA BRITT**
PHOTOGRAPHY BY **TAMBI LANE**

Tangy and sweet Limoncello Profiteroles complete a meal.

"A space unlike anything else in town." That's how Executive Chef and Proprietor John Gurnee described Lady Bird Cultural Society, the new restaurant founded and created by Gurnee and his wife and business partner Amanda. John has an extensive, impressive culinary background including a stint as chef de cuisine at the acclaimed Wayfare Tavern in San Francisco. He moved to Central Oregon in 2014 and was executive chef at Drake for more than eight years and led the opening at Washington Dining & Cocktails in NorthWest Crossing. Lady Bird is the couple's first venture together.

"Going back since we first met, over twenty years ago, we've been dreaming up restaurant concepts, and they've all had a bird theme or name. I grew up an avid bird hunter. I refer to my lovely ladies, my wife and two daughters, as my flock," explained Chef Gurnee. "Part of what sucked me into the restaurant business in the first place was the familial aspect and now Lady Bird is something that can grow a new work family and add to our flock."

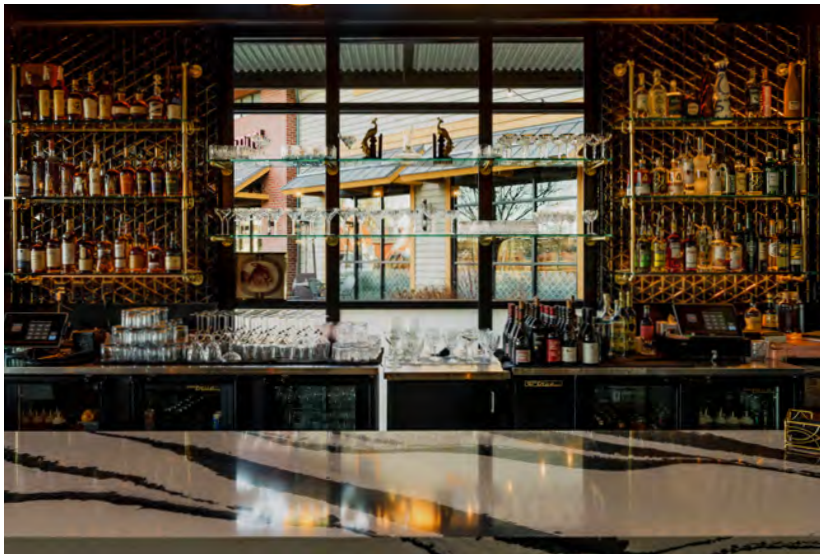
Recently opened in The Old Mill District in Bend, the Gurnee's Lady Bird is beautiful and extraordinary, simultaneously elegant and flamboyant—think 1920s vintage art and throwback pieces with modern twists. Imagine black and white tile with splashes of hot pink as well as a private VIP dining room wallpapered with dancing cranes. Feel the welcoming ambience aglow in golden light cast from chandeliers as you walk through the doors. Hear music of a bygone era. Then get ready to eat and drink.

Perhaps you'll want to first get comfy in the posh lounge and enjoy a prohibition-era style cocktail or a distinctive wine. There are classic martinis and negronis, house-made cocktails and non-alcoholic beverages that are all very ingredient driven. "We built a bar that I would be proud to work at myself," Gurnee said. This entire venture is like a Broadway show he explained, "I feel a bit like an entertainer. We've designed the set,

Small plates include a Tuna Crudo over an herbacious chimmichurri sauce.


Let the
Good Times Flow
Old Mill
DISTRICT

Amanda and Chef John Gurnee, founders of Lady Bird Cultural Society.



created the score, set the scene and built the cast of characters to execute our vision." Gurnee likes to see people have a good time but his favorite part is challenging himself to create new things, prepare food he hasn't prepared before and see guests delight in that food.

Here's how Chef Gurnee described the menu at Lady Bird: "Simple, approachable dishes that let the ingredients shine." He recalled the first time he walked into the building down in The Old Mill, "There was the wood-fired oven. It took me back to working with a wood-fired grill and oven years ago. I've always wanted to get back to a place where I was cooking with live fire." He's cooking a myriad of things in that oven now, "kissed by the flames to impart the flavors." Wood-fired oysters, wood oven-roasted mussels and artisan pizzas are examples.

Seasonal and local ingredients abound in house-made pastas such as Rigatoni à la Vodka and Duck Egg Mafaldine with mushrooms and mascarpone. The visually impressive Balsamic Beef Short Rib over soft polenta is sure to become a favorite. Other standouts include house-aged meats and game, caviar and classic French-based desserts. The Limoncello Profiteroles featuring choux au craquelin, limoncello curd and white chocolate anglaise, pair perfectly with after dinner drinks and coffees.

Music is another reason the Gurnee's are excited about Lady Bird's location. They're both avid music fans, and they're excited to be able to open their doors in the summertime and hear the sounds emanating from the nearby venue.

Amanda smiled as she described her husband as someone who "puts his heart and soul into whatever he does." Twenty years in the making, Lady Bird is a place the Gurnees have built, and it's something special: a place with beautiful food and a magical ambience located on the river where the birds abound and the music dances across the water. B

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MIXOLOGY

Cocktail Camp

Canteen offers nostalgic ambiance

WRITTEN BY ISAAC D. PETERSON

Even though it's only a mile or so from downtown, Canteen at the Campfire Hotel feels like a secluded alpine cabin at the top of a mountain. Proprietors Doug and Phoebe Pedersen are known for their unique Northwest-style approach to bar aesthetics which they perfected in their other establishment, Dogwood Cocktail Cabin. Canteen and Dogwood share a general manager: Bootsie Boddington, who serves funkadelic mixology that leads to arcane discussions about smashing orange peels to perfectly express the flavor and concocting new kinds of bitters.

Every drink is pared down to its essence in order to showcase a single hand-crafted ingredient, such as beet-infused vodka or lavender gin. The new flavors are so carefully considered that they seem elemental, as though the drink had always been served that way.

Canteen is precisely what it seems to be: a summer camp-style cabin for adults. Guests can even check out ukuleles and bongos for camp sing-a-longs around the fire. For the Pedersens, the lodge aesthetic is much more than just a style. Phoebe's curated design overflows with warmth and nostalgia. Most of the decor was found in Doug's father's storage unit. Perhaps a certain style of pocket knife will evoke a memory or a 50-year-old edition of the *Boy Scouts Manual*. The bar is decorated with leather canteens made until 1978. The decor tells the story of a childhood well spent exploring the forests of the Pacific Northwest.

Even the time-honored standard of an Old Fashioned was adapted to the Pedersens' lodge-like aesthetic. Phoebe's homemade chicory bitters give this cocktail the taste of woodsmoke. Balanced against the bright citrus tones of an orange peel and garnished with a brandy-soaked cherry, it is the Pacific Northwest re-definition of a classic. B

See CANTEENBEND.COM

PHOTO KEVIN PRIETO

BOOTSIE'S HOMEMADE OLD FASHIONED

- 1 large orange peel
- 3 dashes of Angostura bitters
- 1/4 ounces raw sugar simple syrup
- 2.5 ounces of a bourbon or rye of your choice
- 1 Bada Bing cherry soaked in brandy

DIRECTIONS

1. Press orange peel gently with the back of a spoon to express citrus oil.
2. Mix ingredients, then personalize it by adding your choice of bitters.
3. Serve over a large cube of ice, and top with a the boozy Bada Bing cherry.

ROBERT MOORE "Benson Pond" 30 x 40 Oil

ROD FREDERICK
"The One In The Room"
24 x 18 Oil

JM BRODRICK
"Seven Shades Of Gray
24 x 36 Acrylic"

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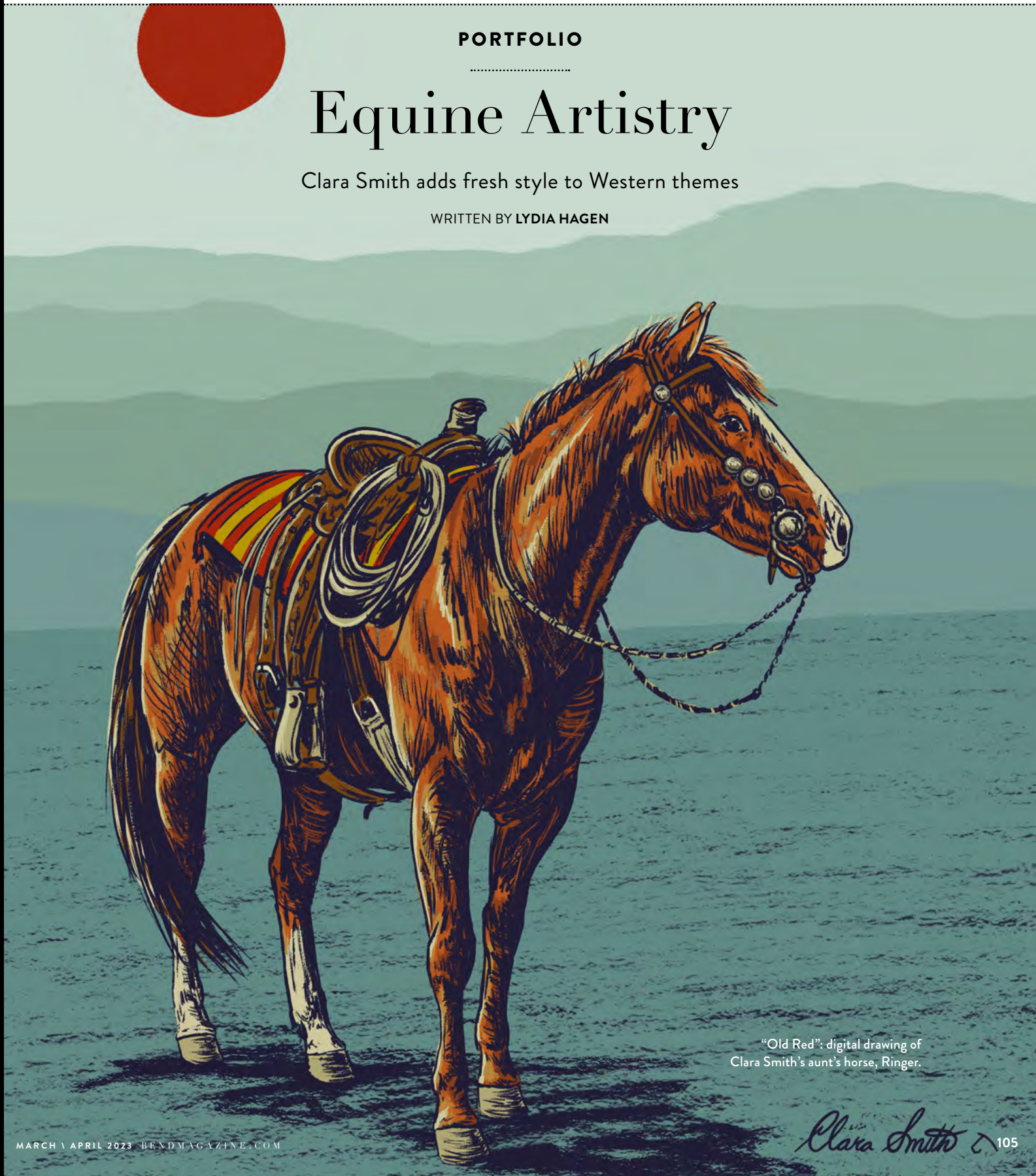
PORTFOLIO

Equine Artistry

Clara Smith adds fresh style to Western themes

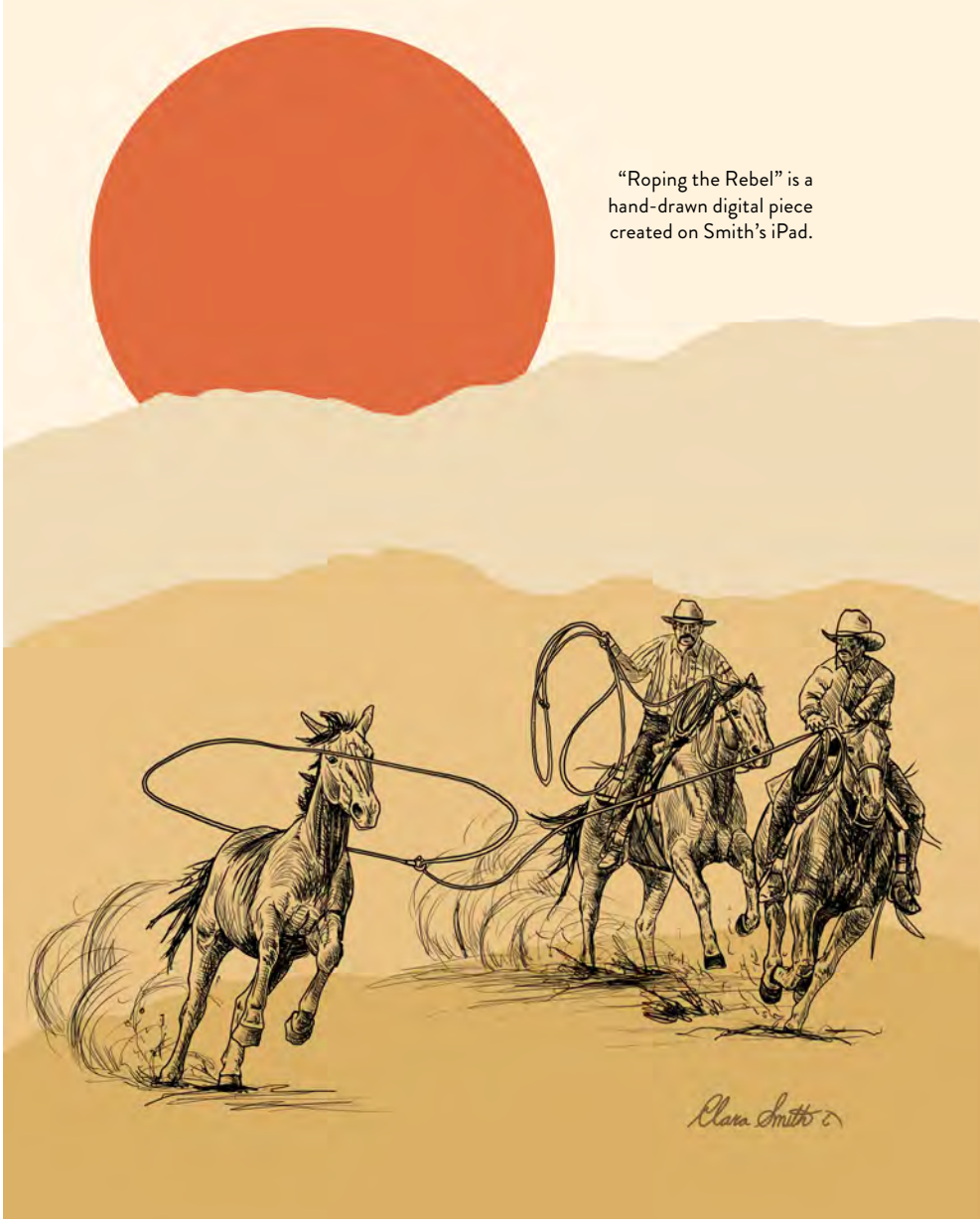
WRITTEN BY **LYDIA HAGEN**



"Old Red": digital drawing of Clara Smith's aunt's horse, Ringer.

ARTIST

Clara Smith and her horse, Teddi.



"Roping the Rebel" is a hand-drawn digital piece created on Smith's iPad.

Clara Smith is an artist of many talents, including: graphic design, drawing, painting and digital art. Though, the variety of mediums do not take away from Smith's intention to portray the western and cowboy lifestyle in a new way.

EQUINE INFLUENCE

Raised in Portland, Smith visited Bend during summers growing up and observed the artistic endeavors of her late aunt, Western artist Joelle Smith. Young Clara learned the anatomy of horses while sitting with her aunt in the art studio after returning from a ride. The studio where Joelle Smith worked had large windows purposefully overlooking the pasture outside. "The love for the horses came first," Smith said. "And the art kind of stemmed from there."

In high school, Smith used that knowledge and was encouraged to pursue art by a teacher. "I always drew as a kid, and I was the kid that doodled on her homework all the time," she said. Her decision to pursue the craft led to her first sale: a print of an original scratchboard piece of her horse.

Today, Smith works out of Joelle Smith's former studio which Clara Smith said has pretty much remained the same way it was when it was used by her aunt. "There's a lot of her presence in it, which is comforting and inspiring," she said. Beyond the large windows are her three horses, Teddi, Kedda and Carradine— her favorite subjects.

ACCURACY ACROSS ALL MEDIUMS

Accuracy is a priority to Smith when it comes to depicting the cowboy lifestyle across all mediums of her work including drawing, painting and digital art. Because of this, much of her art illustrates people Smith knows and who currently live the Western lifestyle. "The point is to portray a moment in time," she said. When it comes to authenticity in her art, Smith also noted the importance of getting the gear and clothing correct.

Smith's range of creativity is highlighted in her portfolio, revealing a mix of the modern and traditional with realistic depictions of the Western style. She started with a love for classic fine art painting and drawing, then shifted gears slightly after studying graphic design at Oregon State University, where she began leaning into modern artistic ideas. She then progressed to marrying fine art and graphic styles, which became popular. "It's like bringing new light to an old idea," she said. "Classic, fine Western art isn't for everybody. Doing the graphics kind of reawakened [the] vintage style—Old West style."

She said when she was younger, she had a hard time parting with art pieces because she spent so much time devoted to them. Though that feeling has shifted as she's advanced in her field, one piece she will never let go of is that original scratchboard of her horse that jump started her career.

See CLARASMITHART.COM.

PHOTO TOP LEFT MELISSA ATILLO

TATTOOS

The Ink of Bend

Personal imprints of art and history

WRITTEN BY **NOAH NELSON**
PHOTOGRAPHY BY **ELY ROBERTS**

Whether it's on the trail, at a summertime concert or even a board meeting, chances are you or someone next to you has a story to tell and it's imprinted in their skin. A 2019 Statista study of Americans found sixty-six percent either had a tattoo or were considering getting one. Especially among young adults, tattoos have graduated from the periphery of society and entered the mainstream mind as a popular art form.

Some tattoos reflect shared experiences such as religion, community and heritage, while other tattoos—paw prints of furry friends, peaks of summited mountains or particularly sentimental song verses—connect people to deeply personal experiences. Other times, they exist simply to provide an aesthetic. Regardless, every tattoo connects an individual to a long, diverse history full of art and personal expression.

AMERICAN TRADITIONAL

Many modern American tattoo styles can be traced back to an early 20th-century tattooing style called American Traditional which is characterized by bold outlines and a limited color palette. Working in Bend for seven years, Deke Harms is a tattoo artist specializing in American Traditional work, currently out of Farewell Bend Tattoo. Inspired by his mother who was an artist, Harms grew up as a painter who eventually explored tattooing to monetize his art. "I gravitated towards Traditional work because it rolled back the clock for me, and felt very nostalgic," Harms said.

Harms was influenced by artists such as Ben Corday, an early 20th-century American Traditional tattooer who is considered one of the first to produce flash sheets—pre-drawn designs laid across paper to help customers visualize their new tattoo. Corday's art style, subtly based on Japanese traditional tattooing, features Western iconography such as American flags, eagles, snakes and cowboys. The American Traditional form was further popularized by artists such as Norman Keith Collins, better known as Sailor Jerry, who tattooed sailors and other service members as they passed through Pacific Island port towns. "While the attitude and practices have changed, the art style itself really hasn't for over 100 years," Harms said.

NEO-TRADITIONAL

Bend tattoo artist Keisha Ozias has spent the past nine years tattooing at one of Bend's most popular tattoo shops, Monolith Tattoo. Inspired by fine art, Renaissance paintings and Art Nouveau, Ozias is a Neo-traditional tattoo artist. According to Ozias, "Neo-traditional keeps those old roots while pushing a more modern influence that is very accepting of change."

While American Traditional was often spread by the use of pre-drawn designs, most modern tattoos are fully customized and drawn-out for each client. "I'd say anywhere from seventy-to-eighty percent of the tattoos we do at the shop are custom," said Kailah Bartolome, owner of Black Opal Tattoo. Having owned her shop for five years and tattooed for nine, Bartolome's goal is to create a safe and positive environment for every customer and tattooer.

For Bartolome, her business is all about accommodation. While she has her own favorite styles, she tattoos in nearly any style that a client desires. "It makes sense to be flexible, not only for the customer, but also from a business standpoint," she said. "Trends come and go, so it helps to be able to work in a variety of styles."

TRENDS IN BEND

According to Bartolome, Harms and Ozias, popular styles in Bend include nature scenes with a black and gray color palette, and iconography such as the peaks of the Three Sisters, local wildflowers, ponderosa pines, juniper berries, elk and fish. With wait times from weeks to months, Bend artists are in demand. The popularity of tattoos speaks to Central Oregon's free and adventurous spirit. Wearing a tattoo ties individuals to the areas mountains, forests, rivers and experiences. As the artform continues to grow in mainstream acceptance, those who wear tattoos leave their own stamp on history.

OPPOSITE PAGE: clockwise from top, Deke Harms of Farewell Tattoo; Kailah Bartolome puts thermal transfer paper through a stencil machine. The design can then be transferred to the skin temporarily so tattoo placement may be discussed with the client; As a first step, Kailah sketches out custom art and works with a client to finalize their unique design.

THIS PAGE TOP: The completed mermaid tattoo.

THIS PAGE BOTTOM: Kailah Bartolome, owner of Black Opal Tattoo.

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■ ***fine art***

Art Inspired by the Environment Shows at Mockingbird Gallery

Mockingbird Gallery downtown hosts the exhibition "Inspired," April 7-30 to showcase art from Jack Braman, Dan Chen and Barbara Jaenicke. Drawing on themes from the natural environment, the art ranges from idyllic painted landscapes of Central Oregon and the Pacific Northwest, to sculptures of animals, insects and reptiles. Jack Braman finds inspiration for his oil and acrylic paintings from waterways near his Washington home and across the Northwest, while oil and pastel artist, Barbara Jaenicke, moved to Bend to paint the snow-covered mountainous landscape of Central Oregon. Eugene-based artist Dan Chen carefully crafts sculptures of surrounding nature and wildlife.
See MOCKINGBIRD-GALLERY.COM.

Crowning Achievement by Dan Chen

■ ***funding***

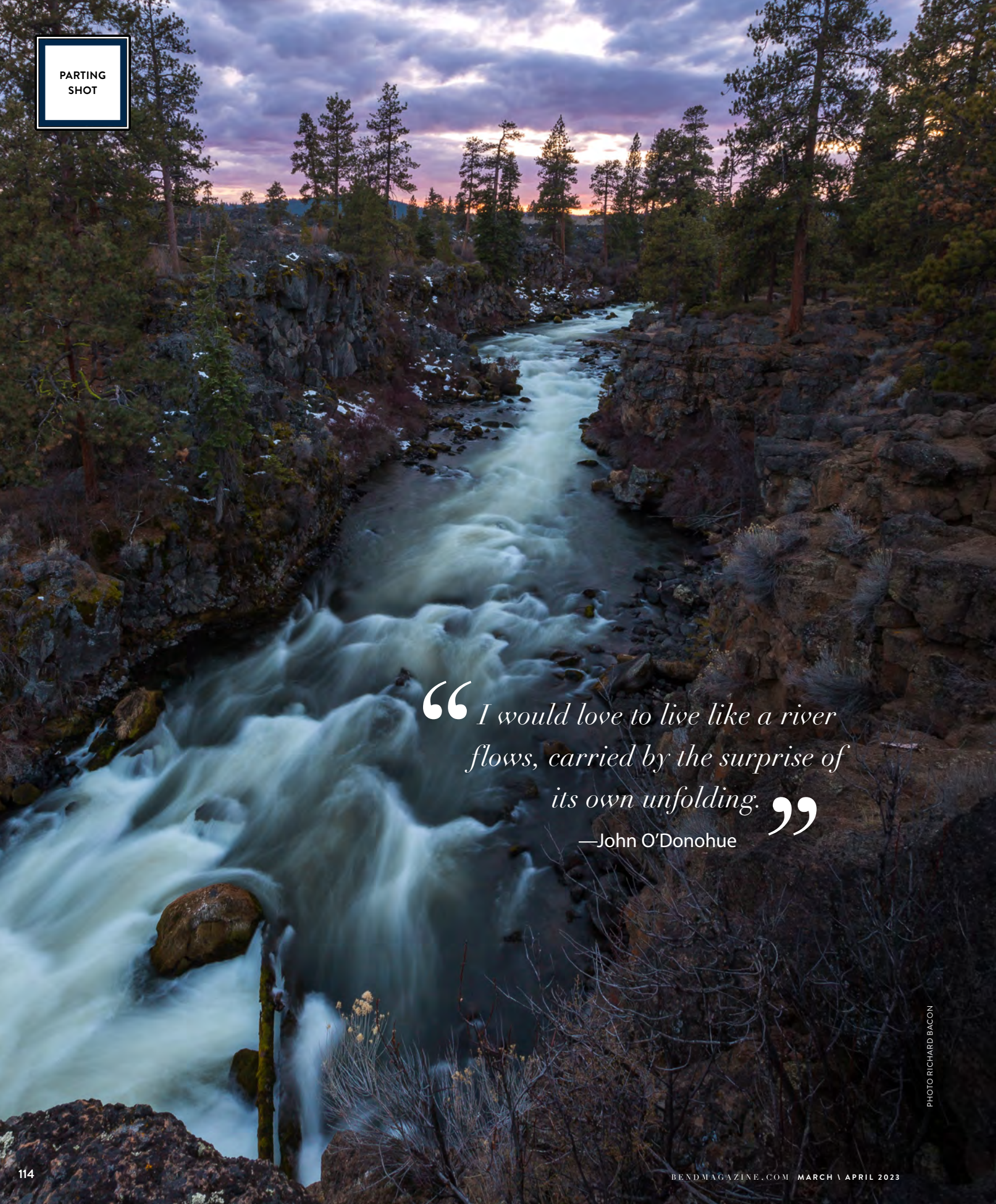
Oregon Arts & Culture Caucus

Oregon's first Arts and Culture Caucus took place in February as a resource for state lawmakers to understand issues affecting arts and culture organizations within Oregon and determine priorities for funding. The Caucus worked closely with stakeholders including the Oregon Arts Commission, the Oregon Cultural Trust and the Cultural Advocacy Coalition of Oregon, to present the latest research and to understand the ways legislation would best support arts and culture, and maintain sustainable and robust funding for the sector.

■ ***narrative***

Waterston Desert Writing Prize

Since 2014, the Waterston Desert Writing Prize has supported writers whose work aligns with the high desert ecosystem and social narrative surrounding the terrain. It offers a $3,000 cash award, a summer residency at PLAYA at Summer Lake, and a featured reading and reception at the High Desert Museum this fall. Named after poet and author Ellen Waterston who has drawn inspiration from the desert for the past forty years, the prize is open to non-fiction writers who offer a unique perspective and connection to the arid climate, and gives special consideration to those who intend to publish manuscripts related to the topic. The submission deadline for the prize is May 1. See HIGHDESERTMUSEUM.ORG.



"I would love to live like a river flows, carried by the surprise of its own unfolding."

—John O'Donohue

PHOTO RICHARD BACON

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