

## *Gathering Our Voice*

Interview with Ruth Allan  
Interviewed by Chris Rader  
September 29, 2009  
Transcribed by AmeriCorps volunteer Amanda Gott

CHRIS: Okay and today is, let's see, September 29th 2009. I'm Chris Rader, interviewing Ruth Allen, here at Ruth's home and we're going to be talking about the Loop Trail and the history of beautifying the community alongside the Columbia River that used to have, used to not be so beautiful, right Ruth?

RUTH: Right.

[Both laugh]

CHRIS: Well thanks so much for talking to me today and I'm going to just start out with asking you a little bit of background information about you. Where were you born, and when were you born?

RUTH: I was born Mukilteo 1931

CHRIS: What day of...

R: 23rd of August - er, October, I'm sorry.

C: Oh, okay, alright. And what is your ethnic heritage - on your mother's side, your father's side?

R: Mixed, mixed. There's Native American on my father's side but it goes back and, uh, English, um, English from the British Isles but some French but it goes way back.

C: Yeah. Okay and how long have you lived in North Central Washington?

R: I've lived here since 1953.

C: Wow

R: So, still a newcomer by local standards.

[both laugh]

C: But that's, jeez, that's more than 50 years, that's 54 years. Great. And so, are you the first generation of your family to be here, or had your mother...

R: Yes

C: ...and dad moved here?

R: No, I was the first generation, yeah.

C: Okay. Tell us how you got here.

R: We were, of course lived in Everett, or near Everett

C: We being your family, or...?

R: My family, yeah. And in 1951 I was married in my - to a Douglas Allan, and we - he was drafted in the Korean War and we were sent to, or he was sent to El Paso, Texas. And so I went down and we were there for a year and then he was reassigned to... Let's see, it was Kentucky for a month, and then on to Washington DC for a year. And when we finished there, we drove across the United States and took a detour down through Texas and New Mexico, Arizona, California, and up, and with two children with bottles and diapers.

[both laugh]

C: Oh boy!

R: And wound up - and we decided to go to Wenatchee. He was a glazer so he was always outside under the eaves. In Everett, that's not fun. And he also had a mentor that had invested in the Wenatchee Paint & Glass, and so he came to work for him as soon as he was out of the service.

C: Alright, so that was '53.

R: Mhm. Yeah.

C: Okay, good. So you and your husband and two kids

R: Yeah

C: And then you had some more kids

R: And we had three more here

C: Terrific

R: Yeah

C: Okay, great. Thank you, I'm gonna stop this now.

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C: Well Ruth, you mentioned coming here in 1953 with your husband because he could get a job as a glazer, a glass installer. What do you remember most vividly about coming to this place?

R: Well actually I had an uncle that lived here. And he was Ray Bishop, he was art teacher at the high school for a while, and his wife taught grade school. So I had been in the area before and had - I spend one summer with them and packed cherries. Experienced dust storms.

C: Oh boy

R: Yeah, back then. When we first came, being here the most notable thing was the dry hills. But the mountains were at our backs, so it made it a lot more pleasant. [both laugh] I was used to having a landscape around my shoulders.

C: Yeah

R: So, it took me awhile to get to love the hills, the bare hills, but - and they do change during the season.

C: Okay, great. And how have you made a living in this region over the years

R: Making art, teaching art, working with different entities such as the Rocky Reach Dam, with the museum up there, and just wherever - I think if I had've known what a hand to mouth existence would have been, I probably would have gone down and signed up at the local department store and become a clerk [both laugh] or the grocery store, cause it has been up and down a lot.

C: Hmm. The selling of the art or the getting the teaching jobs

R: Yeah, the selling of the art, well the teaching job required an MFA so it was going away to complete my - I had my AA but complete my BA and then go again for a graduate degree.

C: Mhm

R: And then I qualified at the college to teach and was teaching quite a few different things as needed. And at that time, before I came there were three full time art teachers, and now we all - we don't have any. No full time.

C: Oh really!

R: The replacement for Scott Baily is on sabbatical finally, and he was supposed to last year but it was switched. And the man who is replacing him is only 3/4 time. So we really don't have a full time but he is doing a really good job.

C: Oh good. Okay, what are you most proud of in terms of your personal family or community achievements in this place?

R: [laughs] Proud of... I think having a family, the children that have managed to wind up being contributors to the community and being neat people and all of them good friends.

C: Terrific.

R: That's really, really important to me.

C: Yeah. What about in terms of non-family, but working, yourself, within the community?

R: Being able to connect with people, and help people make some really wonderful projects, help them go, and being there for them. Doing a lot of - just the grunt work that always has to be done, and I don't consider myself a leader. I was always helping that was my role. But sometimes it meant that I had to take it and run with it.

C: Uh huh.

[both laugh]

R: Once in a while. But doing the Rocky Reach project, I was the coordinator for the project and responsible for it.

C: The Museum.

R: Yeah, three years. It was a three year project. And also working out at the college, as an art instructor, to help students and other community people that attended to be validated in their art and encourage them to develop it and enjoy it, [cause enjoy was there] it's just telling them they could, giving them permission.

C: Neat

R: Yeah

C: Yeah that's neat. Alright, great. And now I'd like to go into the river, the Columbia River, and the story of the Loop Trail.

R: Okay

C: So, how did you first get involved in the loop trail project, what was it that made you get involved?

R: Well, it wasn't the loop trail, it was what came before.

C: Yeah, okay.

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R: So I didn't really contribute much. When someone would "say can you do this," I would, but I don't consider myself a real contributor to that - other than, there is a place to put a loop trail.

C: Okay. Let's talk about the riverfront.

R: Okay. In 1964, or '66... yeah '64 - Allied Arts Council started with the backing of people like Sam Body and Joan VanDivort. A lot of community leaders were participating at that time. Some of them helpful, some not so helpful. Nancy Dorsey was another one that was there from the beginning, and Barbara Jones at that time was also really instrumental. She didn't participate as much, but she was a visionary and an artist. But by '67, Joanie was really concerned about the riverfront because we had - the city had managed to get urban arterial funds to create the Russell Ferry Street, so it was an arterial. And at that time there were federal funds for urban arterial renewal and urban - let's see... urban arterial funds so that they could consolidate streets and make traffic in the cities more convenient

C: Mhm.

R: - and efficient. So after the Russell Ferry, they were very excited to do another project and that would be to run a highway, a truck bypass, all along the Wenatchee riverfront.

C: Wenatchee. The Columbia River on the Wenatchee side.

R: Yeah, yeah. On the Wenatchee side. Because they wanted to get the trucks off the Wenatchee Avenue, which was a good thing but at the same time Allied Arts - Joanie sorta went ballistic. [both laugh] And so she appointed me as riverfront chairman and I got people in all different areas of Wenatchee: lawyers, doctors, recreation people, Kirby Billingsley was really behind this a lot, he was always encouraging, and -

C: Behind the idea of not having the arterial

R: Right

C: Yeah

R: And of course Joan's dream was always to have a steamboat on the river - that could enrich the lives here in a number of dimensions. She was - she would attend quite often, but between the two of us we kept it going for quite a few years. And we met every week, if you can imagine that.

C: Oh boy.

R: And you can see the typing on this, it was an old upright

C: Yeah

BOTH: Old cranker

C: Yeah.

R: Yes. And so after each meeting I'd type up the minutes, and then I'd call everybody for the next week so that we kept the - tried to keep the energy vital. And in 1970, we created a thing called the Columbia River Environmental Study Team. So first of all, yes we did stop the urban arterial funds from sealing off the riverfront in Wenatchee. And the fellow who was the public works director at that time was Chet Murray, and he was behind the urban arterial request and so we went to him and when we came out with the riverfront idea, he got behind it, which -

C: What do you mean "the riverfront idea." What was your idea? What did you propose to him?

R: Okay, what we were doing was we got - it was changed, the riverfront committee, in '73 changed to CREST, which was Columbia River Environmental Study Team. And its objective was to create a plan from dam to dam, both sides of the river. And this was done, not by us guys, it was done by city planners who donated their time to do this, and they did a splendid, splendid plan, both sides of the river.

C: That's great.

R: And one of the guys was Sam Morris, and there was another one that devoted just as much time, and I don't remember his name. It would be in all those newspaper articles.

C: Mhm

R: Before that we had also done some lobbying with our congressmen and other political people. I think Dan Evans was on that trip too, if not his assistant was.

C: So this photograph is of a trip with some legislators along the river to see the current -

R: No, we went in the river with boats

C: Yeah, that's what I mean

R: And went around and looked at these different spots on the river that were still good, and those that - well, the estuary was one of the main places we went, that's where this photograph was taken, of the Wenatchee River. So, with encouragement and the interest of the professional planners as well as professionals in the city, the CREST organization - and Michael Horan was the chairman of that to begin with and I think we might have had another, but I don't remember. So that was a really vital organization that actively created an alternative to truck bypasses

C: Fantastic

R: Yeah

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C: Yeah

R: And like I say, Chet Murray was, oh he was eager for it so it was -

C: Originally, he was behind the idea for getting a truck bypass along the river.

R: Right. Oh, yeah.

C: Well, tell us what the river looked like. What was the condition of the river in the early 70's?

R: Well the estuary was quite untouched, it was quite nice. But the front of the river had been a dump and - you know, it was the city dump forever. And so there were these pipes coming out with flame coming out of them because of the decomposing garbage. [laughs]

C: Really!

R: Yes! And it still builds - you know, anytime you're building on garbage, it has methane gas that develops and has to be exhausted. So that was - wow, that came to be and then three years - no, '73 it was changed, CREST was [phone ringing]

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R: Okay, so in 1973 after creating this wonderful plan and presenting it to the city, the CREST organization changed to community development commission, with official backing and support of the city. But early on, stewards of the river was the phrase that described the efforts of the Columbia River Environmental Study Team, and newspaper articles showed that - along with a picture of Joan VanDivort and Michael Horan - for the Wenatchee World.

C: Fantastic

R: So at this point, I went off to undergraduate school, and so I wasn't in the mix, but I do know that several plans were funded, plannings for... Yeah, they had grants to do more studies, always studies, so there were several studies done for hundreds of thousands of dollars, where ours was donated.

C: And who was behind the studies?

R: The city, and

BOTH: They were obtaining grants

C: To see what to do with the riverfront

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R: And then the PUD got involved and I don't know, because in - I was trying to remember when they redid and relicensed, and build the second powerhouse at rock island. I think it was in the 70's, mid 70's

C: Is that when Exhibit R came about?

R: Well, Exhibit R was way back in '61

C: Oh it was

R: Or '59. That's why the museum was created in Rocky Reach, was Exhibit R

C: Oh, okay

R: It was mitigation for recreation that had been destroyed by the backwaters. Course it created more, but still that was one of the requirements.

R: So the PUD became involved and they did lots of studies. And finally actually did, on the Wenatchee side, the work on the riverfront to clean it up and create - at that time I think they had a trail at that time too, or did that come later? I don't remember. I really haven't been working with the riverfront actively since about the mid 70's.

C: But boy, what valuable information. You know, a lot of us don't know this, don't know the early steps that were taken and how the interest - so you did tell me - well I'm skipping ahead, I think I'll come back to that. Let me ask you, what resources did you bring to the project; you said you weren't a leader but you got things done.

R: Yeah, just persistence and enthusiasm and the ability to connect with people on their level and so I could bring them in. I think that always helped. I was - my father was a carpenter, very plainspoken people and working people, and not - you know there seems to be an attitude by working people that, you know, they don't belong in other areas where they don't talk the same. And I could talk to them and make them comfortable and they would be able to contribute.

C: That's fantastic

R: As well as, you know, some of the other people

C: Yeah

R: And as an artist I felt, I discovered that I was able to do things and approach people without the stigma of being just a housewife. And being treated with respect, so that what I said mattered, even if it wasn't right on, at least I was listened to. So it was a real, it was just a real treat to be able to flourish in that atmosphere

C: That's great

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R: Cause I've never had money.

C: Yeah

R: It's just been - I was willing to do the grunt work, or what needed to be done and like I said, persistence, enthusiasm and just enjoying working with the people.

C: Fantastic. Did your role change over time? Maybe as you got more confident, or?

R: Well, as chairman of the riverfront committee I had to take care of that, but it was always a consensus thing, it was never from the top down. Even when we were doing Rocky Reach Museum, it was a consensus group that did it, there were three of us. A designer, a photographer - the designer, photographer and I, and I did all the administrative as well as some of the artwork and purchasing a lot of stuff. So I work by consensus, I'm not interested in telling people what to do and I think bringing out ideas from people works so much better.

C: Nice, I like that style myself. Great. Well, during these years from the mid 60's with the Allied Arts and up until the early or mid-70's working about the river and keeping the highway out and finding or coming up with a plan to really celebrate the river, what kept you going?

R: Oh. I think just the devotion to environmental responsibility. I've always - when I was little, my father was a logger. When you needed money he'd go and do logging, when the carpentry wasn't paying, and he always used to take us out in the woods, or we'd go, we'd always go for drives, or we'd go overnight up to Whitehorse Mountain or into the Cascades. And just awe of nature, it's always been with us, the whole family. And he used to say, he'd find a huge, what he called a virgin timber, now they call it old growth. So virgin timber to him was sacred, even though in his youth, he and his brothers had cut a mighty swath up by Sedro Wooley. [both laugh] So he would say, "Now these will never be cut, this is virgin timber. These will be a treasure forever, for the people." And he had that concept, so it was passed on to us children.

C: Yeah, great. Well, we talked about - a little bit about what the river was like when you first got involved with it

R: Mhm

C: When you first kind of became aware, you'd been living here for a while but when you first heard about the highway and so forth talking about, a little bit about cooperating. Cooperation here, first of all, how did people use the river when you first came to the area?

R: I don't think they used it. I don't think they used it, they were afraid of it. There were a few hardy souls that would, you know, kayak, or - but that was really a phenomenon, to see anyone on the river. Although, when my kids were little, this would've probably been 1968, my son and his buddies wanted to go to Wenatchee, and that was before you could use the pedestrian bridge.

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C: And you were in East Wenatchee?

R: We were in East Wenatchee, yeah. We lived up on 23rd street and then we moved down to where the park is, down along the river, there were two acres that we had an orchard along the river. So the kids decided they needed to go into Wenatchee so they swam the river. [laughs]

C: [gasp] Did you know they were gonna do this?

R: Of course not! [both laugh] And when they climbed out of the river, they said this guy ran up to them and said, "OH! Oh, are you drowning? Are you drowning?!" They thought it was a hoot, but they were so winded they couldn't even laugh. [both laugh] And I hoped they didn't do that after that, but who knows?

C: So they were some of the few that used the river, that swam in the river.

R: Yeah, well we used to go down to the foot of 15th street - no, 19th street, where Porter's Pond was. We always went swimming in Porter's Pond, it was great. Or Three Lakes. But Porter's Pond was our place, and a lot of other families went there, because it had this big protective arm of sand that surrounded it so there wasn't the river, it just kept it clean with river until late summer. So Porter's Pond was well used.

C: Were there - so as you now, going forward to things that you've told me already about CREST and about the study team - oh, go ahead.

R: There was one other thing. Largent.

C: Chuck Largent?

R: Yeah. I think when he first started with the city, he was really excited about doing a boat launching ramp on the Columbia River. And so it was right by Pybus, you know, the Pybus Steel Company, which was something else, and now nobody. And so he started taking city equipment and just doing it, and it got stopped pretty fast. But about that time - no, it was after that - with Allied Arts, talking to the city commissioners and the county commissioners about the river, I did a series of water color paintings of what the river could be, and showed it to them using a slide projector. And they thought it was crazy.

C: Really?

R: One of the ideas was a pedestrian overpass over the tracks, another one was a boat launching ramp with recreational areas. Of course, the idea was from Chuck. But of course, it didn't go anywhere. [laughs]

C: At the time -

R: At the time.

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C: And then later on, now we have the Orondo boat ramp.

R: Yeah, yeah. And it was at Orondo, that's where it started.

C: Interesting, yeah. And that was in the 60's?

R: Yeah, I still have a newspaper article that has a picture of one of the paintings on it.

C: Oh, nice

R: Yeah.

C: Well, I don't know if... Here's a question here. Were there particular places or events that brought people together around the river? Were there any special groups associated with the river before CREST that you know of?

R: Not that I know of, no. There were some people - some people had canoes in the - Richard Congdon had a place on the river that's now the Row & Paddle Club area, and there was a barn. The barn is still there I believe, and it still has boats and for private use. So a bunch of guys went together and fixed it up and had a little place where they could launch their canoes and kayaks or whatever. So that group, and I think Doctor Scull was probably part of that, so Richard could probably tell you about that

C: Yeah, we'll be hearing from him. But I think Elliot did mention that, and I think Larry Tobiska might have been involved with that too, kayaking - getting a kayaking group but anyway.

R: Yeah.

C: Well, tell me what it was like working on the CREST trail, and you've kind of already said this but maybe -

R: For the CREST organization, not trail.

C: I'm sorry, for the CREST organization, yeah, and the riverfront committee. The cooperation, or working with others, what worked well?

R: I think the different things that different people brought, the different skills that they brought to the group as well as, every once in a while we'd have a big event. Like the Dimensions for Greater Wenatchee, and then there was Dimensions Two, that was another one. KPQ really got behind that one, with Jim Wallace Jr. And after that, I think there was another one, but I think I was away at graduate school when that happened.

C: And the Dimensions things were what?

R: They were conferences, and they brought in speakers, national speakers, or state speakers, or regional, who were involved with improving the community, or working with the riverfront, whichever. So there were some big conferences that were held cooperatively.

C: Neat, yeah, great. Okay, talking a little bit about stewardship, how would you define good stewardship?

R: I would say preserving what's there and not developing. I don't like development but it's happening and it was a natural, so - but I think the more unstructured the better. In fact, I really like the east side, having lived above it for a number of years; I really like the concept of keeping it, just natural. Or, as natural as it is now, instead of developing it.

C: Well, how does the work that you did as preliminary and laying the groundwork and making it possible to have a ten mile trail around the river, the Loop Trail now on both sides, how does that Loop Trail contribute to good stewardship of the environment, economy, and community?

R: Boy, that's quite a question.

C: [laughs]

R: I would say to the economy, when people come from out of town they are amazed we have that and are delighted to be able to use it. It also sets a format that we accept and a resource that is available at all times. It also, I think with that format, we make assumptions that we're not going to degrade the river. It presents it in a form that is important to maintain and enjoy. It brings people to the river so they can see it and join that concept of maintaining, and improving possibly, but very judiciously. I was watching that video of the National Parks, and the quotes from the Mirror, and from Teddy Roosevelt, with his saying that this is grand, man cannot put anything here that would improve it, so don't! [both laugh]

C: I loved that, I've heard that too.

R: Yeah

C: That was great.

R: That wasn't exactly what he said, he said it much better.

C: He said man can't approve upon this, so don't try. Something like that, I'm forgetting it too. Well how did, you talked a little bit about your dad. How did you learn about stewardship? You know your earliest memories.

R: Well, we had a subsistence farm, so - it was the Depression, so we were very aware of what worked and what didn't work. You didn't do something that would harm your crops or destroy

something that was living. And so we learned, basically, to treasure what was there and enjoy the outdoors.

C: And how has your notion of stewardship changed over time, if it has?

R: Well, at first it was just this wonderful feeling that this is incredible and it is a universal concept, but I found it wasn't. So I had to then do a lot of work to try to uphold what I was taught or what I understood stewardship to be.

C: In the face of people who didn't necessarily appreciate it.

R: Yeah, right. And it was usually economic pressures that would cause the threat. Or, I called it a threat. They didn't think it was a threat.

C: And now I'm going to - thank you, these are good answers. Again we're going to talk about moving forward from your experience with CREST and so on. What do you most appreciate about the Loop Trail in terms of what images, feelings, come to mind when you think about the Loop Trail?

R: Well, one of the things is Joan Vandivort with their annual crew down along all of the trails pulling weeds. So we'd go down on Make a Difference Day, and a few other days, and pull out the knapweed. But at the same time, it was a beautiful setting and she arranged for a whole - the whole trail, lots of crews. And she would cook a dinner for everyone that was served afterwards which was phenomenal, amazing.

C: She's a great cook.

R: Yeah, so she - you know just being by the river's always just really inspiring.

C: Neat. Yeah, we are so lucky to have that trail.

R: Oh, yes.

C: How does the Loop Trail help you feel connected to this place and community?

R: I think it's a real identifying and grounding thing to walk the river, or to ride a bicycle or whatever. And I, the recent comments about horses, there is that horse trail, and I think horses should not be on blacktop, it's not foot-safe for a horse.

C: But it's a grounding thing.

R: It's definitely connecting.

C: Okay, great. Well this is neat Ruth. And I'm going to ask just a few more questions about your connections to the larger region of North Central Washington or in the greater Wenatchee area.

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Is there any - you've told us how you make a living, is there anything about this region that has helped you to make your living here?

R: I think knowing people, and having people call when they want something, has helped. At the same time, it is disconnected from the Puget Sound area where the market is, but I go back and forth a lot and I've never felt that I was discriminated against because I was over here. And I belong to several organizations that are region wide, and active, so I have quite a widespread group of acquaintances and friends that are active in putting on shows and supporting arts and art education. So I think it gives me a really good centering base, and then I can go out and do these other things with other groups. And I also have over the years, traveled a lot with my art to arts fairs, like San Francisco, Santa Barbara.

C: Traveled to China.

R: Yeah, got to go to China, and then teaching pottery on cruise ships in the Caribbean. But yeah, the craft fairs I would go even to El Paso and over to - that's probably about the furthest I went in my little pickup truck with my pots in the back [both laugh] and ready to set up shop.

C: Neat.

R: And it was my closest thing to a vacation that I'd have. And meet the neat artists that are in all those places, which was really great. And I still have friends from those.

C: Great, that is neat. Have aspects of this greater Wenatchee community and the local economy, have they contributed to your personal and professional achievements?

R: Oh definitely. I don't think in any other community would they let someone like me participate to the extent that I've been able to. And family and the kids, always proud of what I was doing. Sometimes it would be inconvenient but, [both laugh] yeah, I couldn't have done it without that support.

C: So, how would you characterize the community, so friendliness, supportiveness, caring?

R: Yeah, I think friendliness. Yeah, friendliness, and supportive, very supportive. And it's a matter of connecting, a lot of connecting, so that when we'd have a project going, someone would know someone who could and then they would know a couple more, so a small community like this makes it happen a lot. I know Seattle has lots of little locus's, energy sources in spots, but it wasn't that way when I was a kid, it wasn't. Maybe I was unaware, there were some communities, but they were a little hesitant and they didn't feel they had any power, but people have discovered the power that they have to contribute and to make things happen. Just do it. And usually, it takes quite a wide background of understanding of the community, understanding of the morales, understanding of where people are coming from and intriguing them to go somewhere else.

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C: And in what ways do you feel you, and your family and your work here, have contributed to our community's life and the spirit of this place?

R: It'd be nice to think that we made a difference. And my husband used to be very active in the sportsman's organization as well as the Trout Unlimited, so he connected with those he was an avid fisherman and hunter. He was always writing letters to the editors or letters to the congressmen about different wildlife concerns and would go up in the hills and plant bitterbrush after - and he'd take the kids with him sometimes to help plant bitterbrush - the deer need that where there'd been fire. He was basically an activist too, he lives in Everett now.

C: Well, in your artwork, in teaching art, can you refer to that a little better?

R: Well, it's rather fascinating; I started teaching actually in the late 60's, the evening community classes. So I was just the evening community class in pottery and I did that for quite a few years, and then went back to school and when I came back, I could with my BA, then I was - no, at that time I still was teaching the community classes, not the regular credit classes. And so there're people that I touched at that time or touched me that even yet I run into. I was over at Everett Community College a year ago, or two years ago, and went into the pottery, they have a new grand art building, and was talking to the guy that was loading the kilns, and he looked like he was about fifty or forty five or fifty. He had a grown family and he said who teaches at Wenatchee? And it was when I was back again, I taught there full time - well not full time, but did the pottery as the instructor and managed the studio for - from 1979 through 1998 and then didn't for seven years and then now I'm back, been back for three years going on four. And he said well who teaches at Wenatchee Community College, and I said Ruth Allan, that's me. And he says - and he had been one of my early students in the community classes. So you never know, and I often hear someone saying that their grandchild is going to my class [both laugh] so it is absolutely marvelous. So people remember, but trying to release the artist in people, and I think that's the greatest gift, just the greatest gift.

C: I really like that. And now thinking about the future, what do you see in this region and in Chelan County, this Greater Wenatchee Area, that gives you hope that we are moving toward a thriving future? What's inspiring younger generations?

R: Well for one thing, we are going to have a new art building at the college. And Westside will then be the property of the school district so Westside High will have a decent place to be. I think that's really critical for the next step for Wenatchee. And I think we are constantly re-educating or re-learning that environmentally sustaining and building up, or improving, are to our benefit. It's not against industry or anything like that. It can be done with both, we just have to do it, and it is, we're finding more and more, economically better.

C: And you feel that the younger generation is getting that message?

R: I think so. I think they are.

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C: I do too. Great. Well, Ruth, this is wonderful. Is there anything else you want to share today that - I'm finished with the questions, I just love hearing all this.

R: Well, not that I can think of. Yes, you have good questions.

C: Okay, well thank you so much for sharing.

R: Thank you for letting me.

C: Yeah. And we're going to give you a copy of this CD.

R: Oh good!

C: For your kids, for your posterity.

R: Okay.

41:40