

Transcript of Johnpaul Jones Internet Talk Show

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Linda Smeins: Welcome to Western Washington University's Internet Talk Show. Today we are going to speak with Johnpaul Jones, who is here to tell us a little bit about his work. And he is most known for the museum in Washington, DC, the National Museum of the American Indian. But I'm sure today we will hear about more of his projects as well.

Today we are going to ask questions that students has posed, but while we are talking you can send in your own questions and they will be given to me and then I will ask your questions as well. So, I'm going to begin by asking some general questions, address the questions to Mr. Jones, and we'll learn more about his work.

So, my first question is: Would you tell us a little bit about your background? What brought you to architecture and landscape architecture? What is it that brought you to that field?

Johnpaul Jones: It was really simple. I was pretty dyslexic as a young man, so I had a hard time with reading and spelling, and I was very good at drawing. So, in junior high and high school that kind of led me into drawing classes and that sort of led me into architectural drawing classes. And that keyed an interest in me in architecture because there was an architectural drawing class in high school. And then I worked for an architect as an office boy and did whatever they told me to do. I ran around, did things.

One day they asked me to take a big drawing that was about three feet by two feet and they said, "Well just print half of this; we only want half of it printed." So I took the original drawing back into the print machine and I cut the original drawing in half and I printed it. And I took it back to the lead architect and he looked at it and said, "Well, I didn't want the original drawing cut in half." And he said, "Can you draw?" And I said, "Yeah," and so he set me down at a table and I redrew the entire sheet and I found I really liked that kind of thing that was a little more technical than just kind of the art, and yet it had art involved with it. And that led to other things and then eventually to University of Oregon to go to architectural school and then on to Seattle to become a practicing architect in Seattle.

Now how did landscape get involved in all of this? Well, when I was in school you were required to take a year of landscape architecture as part of your architecture course and you had to take a year of city planning and a year of interior design. So, you got a real diverse background. Nowadays most schools are pretty specific. They focus on one thing. So, when I had a natural inclination that I really appreciated land and the

environment around—I thought that was very important in whatever I do. I joined, when I started a professional practice, I joined two people that are landscape architects in Seattle as well as architects. We formed the firm of Jones & Jones and went on from there.

Smeins: And why is architecture important? Why is it important for students to know about architecture?

Jones: Well, you spend 90% of your life indoors and you get affected by that. You get affected by the light that you're in. You get affected by the sound of a space. What they nowadays call off gassing of materials that are used. It can inspire you. It can, with what we call captured views, have you look out everyday at a beautiful setting. It can do a lot of different things. That's exciting and at the same time it affects your health and life. So, architecture is important—always has been.

Smeins: I agree. I agree. So, what projects have you found to be the most satisfying? Because we know about the Museum of the American Indian, but there are other projects that we may not know about.

Jones: Well, tonight I'll tell you something about the National Museum of the American Indian that you probably don't know about. So, I would encourage everybody to come, including students, because they'll learn something that deals with four worlds that Indian people have a strong connection to and how that influences the design.

But I think what's been exciting for me in the way of architecture is that not to be just labeled as an architect that does buildings but get involved in a lot of creative processes. That's everything from zoological design, and they said, 'Well, what do architects have to do with that?' Well, captive animals have to be—they have a house to live in. They have a place they live in in the evening. So give them good air, good light, acoustical control, a comfortable place to live because they're representatives of the animal world and they're—we've got them captive in zoos and it'd be nice to give them someplace there that would be very pleasant. Plus, create an outdoor place for them that represents their homeland. So, working in zoos is really a wonderful thing to do. Our firm changed the outlook of how zoos were done back in the 70s and now all zoos around the world are changing to try to be more representation of the habitats where the animals come from. So, we all can learn more.

So, being involved in that entire process is a wonderful thing to do as a designer. Being involved in buildings is a great thing. I particularly like the part where you deal with a culture. You bring a culture of the people you're working for into the building design and almost what I call the 'come and stand inside our ways and beliefs' rather than something that's not part of our ways and beliefs. So, architecture and architectural design has a lot to say and so does landscape architecture and I like all of those and urban and city planning. All that is fun to be involved with. And an architect really gets to do a lot of that kind of thing. So, it may affect us both inside buildings and how our communities function and all that, so it's a very important profession.

Smeins: You've given the perfect lead in to a question from a student.

Jones: Student questions?

Smeins: Yes, there were many, many questions that came in.

Jones: Uh-oh.

Smeins: So this question is about the National Museum of the American Indian. And it says the student asked: how did you approach representing such a diverse population in one building.

Jones: Well, it's a secret. That's a major secret. And there's a story that goes along that. The Smithsonian held a number of meetings around the country before they actually hired an architect and I got to go to one of them. And they rep—the people that came to the meetings were representative from the Indian communities and regions. And the one here in the Northwest there was a lady that was an Inuit—she was an Eskimo lady—came down to represent her community. And she expressed a lot of things about what they would like to see in this building and the programs that they do and all that. And she said one thing that has stuck with me that affects that question you're asking. She said—she pointed her finger at me and she said, "I want to see and our people want to see some of us in that building." And that scared me really good because there's, you know, somewhere three to five hundred Indian groups across North America. They're all very diverse and so how do you represent all of that.

Basically, it was collective effort of a number of Indian individuals that formulated the design for this project and helped represent this diversity of Indian people. But my grandmother and my mother gave me something from my Choctaw heritage that really applied to this issue and it was with a guinea with four worlds that we live in and one of them is the natural world: trees, the sun movement. We all relate to that, all try to relate to that. There's a lot of other islands in the natural world.

There's also the animal world. We all relate to animals. They affect us in various ways from beauty to messages that they give us and all of that sort of thing. So the animal world is very important.

And also there's a spiritual world. That doesn't mean church. That means that things are alive around you. You need to kind of look at them and listen to them and that sort of thing.

And the last one is the human world. And basically that deals with a transfer of knowledge. How do you do that? Do you do that in a classroom or do you do that informally? Do you whatever?

So, dealing with those four worlds helped make a connection to the diversity of Indian people across North America. And I think now, after a year that the project has been open and functioning, that those leading four worlds have helped connect to that diversity of Indian people and to the diversity of non Indian people that come there. So, it's a unique way of approaching design.

Smeins: Your notation of non-Indian people leads to the next question: How does this building represent or symbolize Native Americans and Native American culture to non-native visitors? And the student here was making a distinction between the two words symbolize and represent.

Jones: I think it centers around kind of the "title" that we were given. All architects that go to do a design for a building are usually given a program. And the program tells you, "Oh, we want this many rooms. We want this many bathrooms. We want this many offices. We want this many exhibit spaces and galleries." And the Smithsonian gave us the program and it was about that thick written material. It was a very complex thing; it told you everything. But the title, the title—which I think maybe helps answer this question; the title was *The Way of the People*. That was the title of it.

Now, it could have said, "Here's the program for the Smithsonian's National Museum of the American Indian." But it didn't, it said *The Way of the People Program*, ok? Now, what that kind of symbolized is that came from a whole bunch of other Indian people putting the program together had said that there's a lot that we can share back and forth from our cultures that it might be good to know about, that the non-Indian world might want to know about a little bit more. And that those might help us solve some of our problems facing us as a human civilization. That might be in environment; that might be in solving problems between diverse people; it might be in how we raise and educate our kids.

So, the whole point of the museum is around the way of the people. So, that if you go there, you can learn a little bit more about how Indian people and their diversity have been trying to solve problems for centuries and how they're trying to do it now. So there's a lot that can be shared with that. Now the building is trying to do that—and the site is trying to do that too—to kinda help in the kind of understanding how practical some of these things are.

Smeins: We're going to shift directions a bit. A question just came in and it says this is a question from a Lisa Camola, and she says, 'What have been some stumbling blocks in your career?'

Jones: Well, there hasn't been too many. I've always tried to be very positive when diverse problems, difficult problems are presented both in—you know, I grew up in a very poor community that didn't, I didn't understand how to dress, how to present myself. I had to learn all of that sort of thing, all the way from simple things all the way to kind of complex things, in a community of architects where there's very few diverse individuals in both men and women in the architectural community. It's changing now

but those were little stumbling blocks as you move along in your career development. Trying to kind of, like, find a job not having the kind of support over a long period of time of family and friends that could encourage you in architecture. If you come from basically a poor, Indian background you had some things in you that could help in solving problems but you didn't have the support to kind of, like, get started.

So there's lots of little things as you go along, but I'd say the most positive thing is to deal with them and move on; keep going because it's the long term that counts. Long term of, you know, your community. The long term of how you help people. The long term of how you relate to other people when you do projects, how they relate. How do you solve health problems with architecture? How do you solve beauty? And all that. So be positive.

Smeins: Thank you. Another question authored by a student is, 'What types of structures or landscapes did you take inspiration from when you designed the National Museum?'

Jones: I'll say a little bit more about that tonight at the lecture, but it's all over North America, and what's all over North America? Well, it's the magnificent architectural heritage of the American Indian people of North America. It's unbelievable. And I didn't know anything about 'em till I got out of college actually, they didn't talk about it in college. But it's the inspiration of seeing those structures and realizing that they come from a very rich cultural heritage.

All across North America is pretty inspiring. And especially here in the Northwest where cedar was a major influence over the magnificent houses that were built—you know, long houses, smoke houses, big houses—they were all called various things. And in the Southwest, magnificent architecture there that's just now being uncovered and excavated. And I think a lot of people don't know about Cahokia. Cahokia is part of a large cultural heritage that goes all the way up into New York and starts down in the Louisiana, Mississippi area. And right outside of St. Louis is this magnificent place called Cahokia that they used to think were, in the farm, were just hills in the farming country side. And they ended up that it's now a national monument and they're trying to restore it. It was these wonderful temples and communities—the "Mound Culture" they're called.

So there's a rich heritage in this country that's wonderfully inspiring for, I think, for architectural work for Indian communities and that's where I want to kind of participate more and more in that. I'm getting the opportunities now to do that, so.

Smeins: Another question that is related to that is, one student asked, how you chose the materials, the exterior materials.

Jones: Well, in Washington DC you don't have much choice. You're told. *Laughter* You're told you're going to use stone, okay, on the outside because it's all the buildings on what they call the mall in Washington DC are stone buildings. To sort of find those materials there's various groups that you have to get approval from on what you're doing

on the wall in Washington DC. They're sort of the guardians for the mall for everyone in the United States. They're looking at you try to work with a stone that fits in with the rest of the other buildings on the mall even though the design can be a little different.

They first told us to use the stone that is on the east wing of the Fine Arts Museum which is across on the north side of the mall from us. But there wasn't enough of that stone remaining in the quarries to do the size of building we were doing. So, we then took the opportunity to say, "Can we find something a little warmer that has more warmth to it than cold museum type?" Because most Indian people don't like museums. They want living places because most of the time you go to a museum and you just see objects and you don't realize that real people made those and real peoples' ways and beliefs are installed in those objects and so they—one of the things they said to us—they want the building to be warmer. They want it to be warm and welcoming so we had the opportunity to find a stone in this country because it's a government building in the US and they want you to use materials from the US. So we found it in South Minnesota and it's called the Kasota stone. And it's basically a kind of a sandstone type material but it's very warm, it has a kind of a yellowy look to it and if you go to the building you'll see that.

So that was one of the things. And then the other one was to try to get materials from around North America that Indian people used in their lives. So we used cedar from the Northwest. We used alder from the Northwest. We used maple from the East Coast. We used shells from the East Coast. We used copper because copper was an object that was used in a lot of things. So, there were a lot of materials that were basically coming out of daily use by Indian people across North America.

Smeins: You see me looking up.

Jones: Another question?

Smeins: Bob smith sent in two questions. The first is: What elements did you want to add to the Native American Museum but could not?

Jones: *Laughter*

Smeins: And he adds: Were there financial limitations?

Jones: Oh there were definitely financial limitations. That's, I mean, you can't get away from that. That's just part of life. You've got financial limitations. Originally the budget was set like almost 30 years ago—well, not that far—maybe 20 years ago. And, you know, over time things cost most so the budget had to be increased as we got closer to kind of the building part. A lot of it, 50% came from the American people, through taxing, cause that's what Smithsonian gets their money from—taxing. And 50% of the money came from citizens of the United States, both Indian and non-Indian. And of that 50%, 50% of that came from Indian people to finance the building of this project. So it was a wonderful thing.

And what was the other question now that dealt with...

Smeins: Were there some... what elements did you want to add that you could not?

Jones: Oh, yeah. We got just about everything we wanted, which was terrific. And you don't normally get that but we would have probably liked to have more sustainable items. Now, why not you say. At this time—and you have to remember this thing was being formulated somewhere around ten years ago—the Smithsonian was not into sustainability. They were very suspicious that it was going to cost them a lot of money and on and on. So, not a lot of sustainable things were built into this project but we built some into it. So, I would say it would have been nice to have more because Indian culture comes from a sustainable type of, you know, life and building.

One other thing was we probably could have saved seven million dollars on one item and it was a design item that I wanted to install. There's a group, they're called the Fine Arts Commission, and they had our earlier design that they liked very much. There was a large cantilever at the entrance and I tried to support that with a large, outdoor, stone column next to the building and they would not let us do that. I think I would have liked to have done that, but we could also save seven million dollars and I think it's one of those design things that you think about as a designer, but you couldn't do.

And I think there's probably other but I just can't think of what they are. But most of them got satisfied. I'll tell a little bit more about that tonight, too, about the café versus cafeteria, Indian food versus non-Indian food. So I'll tell you a little bit about that.

Smeins: Okay. So, a very interesting question came in and that had to do with—as I mentioned when we were speaking before, that questions have come from students from many disciplines on campus and so their questions come from their perspectives or their studies. And one student looked at the museum and she said, “There is something whenever I look at it, it reminds me of bones.” And she said that, “It reminds me not in a negative way, but it reminds me of the past, it reminds me of mourning but celebration at the same time.” And she said, “Would you ask Johnpaul Jones what he thinks about that interpretation?”

Jones: Well, Washington DC was not probably the first choice for Indian people to put this museum there because Washington DC has been a very difficult place from Indian people over many, many years, you know, like a hundred years. There's kind of a sad feeling and at the same time of having it there, there's a celebration of it. We also had to create a place in the museum—and we ended up choosing that outdoor area—where people could come to basically honor their ancestors that maybe were killed in battles or died in Indian schools and so forth. So there's places in this project where we had to create a place where the kind of honoring of those ancestors could take place.

But what I like to say is that the building has to hang on something. It has to hang on some kind of ideas and has to hang on some sort of ways and beliefs. So I would say the bones of the building make up those ways and beliefs. So when somebody walks through

it that might understand some of those ways and beliefs, there might be memories come up that come from our ancestors or from their own direct experience that might be a positive and might be a negative thing. But that's what the building is all about; it allows everybody to come with some emotions and experience it and then go through the site and the building and the exhibits and maybe come out with an opportunity to share with somebody there, to maybe share with your kids, to share with somebody you don't even know, help answer a question about something. So the structure of that place—the bones of it—are hung on ways and beliefs. So, hope that helped.

Smeins: I think the student will be very pleased with the response. A question that is slightly related to one before, the question is, “What opposition, if any, did you come across in your design?”

Jones: Well, first of all I like to say it's not my design. Now I had a lot to do with it, but there were two Indian men and two Indian women who were our design team. There was myself, and Douglas Cardinal who is a Canadian Indian architect. The two women were Ramona Sakiestewa who is a Hopi weaver—very famous artist that was part of our core design team. And then there was a lady that's not even in the design or art fields, her name was Donna House. She's a Navajo botanist and she was part of the core design team. It was the collective intellect of those four people that helped create this kind of structure, site, and all that. It was kind of a joint effort of all of us kind of to pull it together. It wasn't just like one person that did it all.

What was the other part to that question?

Smeins: It was just what opposition if any...

Jones: Oh, what opposition. Well, opposition in the Indian community, like I told you. Like, let's have it in Santa Fe where it's strong. Let's have it in Seattle where it's another big, strong Indian community. Let's have it somewhere else rather than Washington. So there was, in the Indian community through some of the public meetings we had with Indian communities around country, there was a lot of concern to why don't you make sure you talk about all the murders, you know, the bad things that happened to Indian people across North America. So there was opposition within the Indian community. And I think most of that got satisfied as we moved along.

In terms of the actual design, some of the comments that came to us from some of the controlling groups as well were very suspect of Indians here in our 'front yard.' What they meant was the nation's capital having Indians in such an honored place was kind of something to be careful about. And there were some phrases and things said that kind said well we're going to keep an eye on you because this is our front yard. And so, there were sort of some oppositions that came along that line and they came through agencies that you had to get approvals from and it was difficult sometimes to kind of span that and get to understand what we were doing. And so there was that kind of opposition. It was real. It was there and we just took it as a challenge and in the long run it all worked out

for them and for us. They were very happy with what was turned out and it was a very positive experience for everybody.

Smeins: Okay, there's another question that—before we go on to one that is more of a philosophical question—and that is the structural challenges because there were several students who were fascinated with the cantilevers. And so what were the structural challenges?

Jones: Well they began almost on day one because some elders that came to some of our advisory meetings that we had in the early time came with a ___ to the site. And, you know, these were elderly men and women and they wandered around looking at the site after we had spent a couple of days talking about what should be there. And they pretty much all gathered around a place in the center of the site and they dug down to the dirt there and they buried something and I so I walked up and I said, “What’s happening here?” And they looked at me and they said, “This is the center of the site. You need to respect it. This is where the heart is and in your design you need to respect that.” Well, we sort of looked and said ‘ok, where is this place?’ and we looked and saw where trees were and buildings and kind of said ok now we know where they marked where they were seeing the center of. When we went back to our studios and started working on computers and with all the geometry and everything, we were trying to say ‘ok what does geometry tell us about where the center of the site is?’ And when we went through all the geometry of setbacks, alignments from other buildings and everything, it went right over the same spot that these elders—these Indian elders—had just walked up and said ‘this is the center of the site’.

Now, that geometry was translated into the design of the building. So if you go into the building and you go into the Potomac space, which is the big gathering space, and you’ll see right in the very center of that it’s still marked—that’s the heart of the whole project. Well, it is the heart because that’s where the singing and the dancing and everything takes place. It’s a wonderful acoustical, visual place.

The other thing was do you make this building hard edged—modern? Or do you give it a strong organic feel? And so we decided that it would speak more to everybody if we did a more organic form—which means try and find a straight line in this building. There is a place where there’s some straight lines, but I challenge everybody to find it. I know where they are but I challenge everybody to find it. There’s no sharp angles. It’s basically very soft, female shape to the whole building and when you do that you deal with circles, radiuses and diameters, and you deal with different sized circles coming together. And when you try to do a geometry through that for your structural system, it makes it very difficult because you’re not on a grid like most buildings are laid out—like the building we’re in now—are laid out in a structural grid.

And so what we did was try to kind of do a hybrid of some structural grid as well as we did what they call transfer beams and everything so that the circle qualities of the inner spaces could be expressed. Now, that’s one thing when you go to lay it out and all the engineers had to kind of work with that and the contractor had to work with that. So we

found that there were some other common radiuses and common curves that would allow the contractor to kind of build one form and he can use it in a number of places throughout the building.

So there was a lot of those kinds of things, but there was one problem that was very difficult in terms of the geometry and the technical part of it. How do you—when you have a big circle say of 80 feet in diameter or a radius of 40 feet and over here you have another radius coming together and they meet in various places, and this one is maybe a smaller or larger radius and they come together—how do you make those things work in terms of the floor pattern if you're using stone floors? And we were kind of trying to figure out how to solve that and it was solved very easily. On my desk I have a thing called a braided sweet grass and it's used in ceremonies for blessing and that sort of things and it's braided just like a woman or a man can braid their hair. And I stared at that for a while and I said, 'there's the answer'. So we all, the team, got together and I said, I laid out this braided sweet grass and I said, 'when those circles come together let's braid them in a pattern like this that goes around'. Now maybe that's hard to understand right now but if you go there and walk around you'll see how braiding happens when you use a round form and square pieces of tile or stone so, it's pretty magnificent.

And then another issue was, I'll talk about it some time tonight, is that how do you create all those curves with straight pieces of stone. And it's very easy to do and I'll talk about it tonight.

Smeins: well, you are helping us understand how very complex this project was from concept to completion. Another question that came in has to do with the relationship between exterior and interior—the exterior from the mall, then the exterior of the building and then your experience within the building. And I know you have addressed some of that, but could you elaborate on what you and those with whom you worked wanted to achieve in that relationship between exterior and interior?

Jones: Well, most Indian communities still have structures that represent and come from their cultural heritage. Here in the North West there are still wonderful longhouses that are built and this time of year is the longhouse season. And what does that mean? That means there's a lot of things going on in long houses throughout the Puget Sound area. And very important things from naming to weddings to lots of other stuff and it's not open to the public unless you're invited. Those structures are still around. I think to kind of answer that question is to say there's a lot to draw upon still out there that we can kind of use in formulating design and we just have to kind of look at it and—so give me that question again, I kind of lost myself.

Smeins: It had to do with the relationship between the exterior and the interior. What kind of experience did you want to have?

Jones: That was really important and what I was getting at to say is that most of these ancient structures don't have a real open connection to the outside. They're mostly inner focusing. The light's different, the smell's different, the sound's different than the

outside. So how do you do a building like this that still has some strong connections to the outside. We did it in a lot of really simple ways. At the entrance, the program said, you need a lobby and the lobby has to be this big, and I said, 'Stop right there. It's not a lobby, it's a welcoming place okay. It's where we welcome people from the outside to the inside.' And how do we do that? And if you go there you will see how it was done architectural and interpretively and some other things. It's wonderful, a lot of things done right at the entry there, at the welcoming place.

The other one is how do you bring the outside in to the interior when you're doing a museum and they don't want trees and plants inside the building because it brings insects in and that might bother the collections. So they're very concerned about that but you can bring light in from the outside. You can bring various kind of light in and we did that with a rainbow. How'd you do that with a rainbow? It's not raining, you don't have clouds. Well, we did it with prisms and we hired an artist that is very good at this mathematically and we built models and whole bunch of other things. And on the south wall lined up with the south axis, the cardinal direction, there's a window up high and in that window are prisms. And what do those prisms do? Well, at the solstices—the two solstices and the two equinoxes—the prism comes alive and aligns these rainbows either on the floor or on the walls in this place. And it brings the outside and the kind of important seasonal things into the inside, but the most important thing about it was that most Indian people consider rainbows a blessing and if you walk through the rainbow it's a wonderful blessing. But it's hard to walk through a rainbow out in the wild and so what we did was at certain times of the year the rainbow prism lights come down and they're in the kind of the floor of the Potomac and as you walk through we're hoping that you're going to be blessed by you know Indian spirits and what the rainbow represents.

So there were a lot of ways of bringing the outside world into the inside of the building without saying well let's just make big windows that look out, even though we had some, we have them there. The other one was trying not to block the cardinal directions—up and down, and east, west, north, south—with the forms of the building. And so if you go there you'll see that those lines go right through and out to the outside. And people say well why is that important. Well, often times when Indian events happen you have somebody do a blessing—usually it's an elder and they do a blessing. The last place I was at it was an Indian tourism meeting in Denver. We were in a hotel and there were no windows, it was a big room. And the elder got up to do his blessing and he went around like this and he turned around and he turned around and he was going around and we said what are you... and he said, "Well, where's east? I don't know where east is in this place." So he had no way to see that. That's where he started his blessing, facing the east. So it's very important to have those things built in that come from the outside world and into the building and it went beyond that actually, and I'll talk about that tonight.

Smeins: We have time for one more question. And that is with regard to the longhouse that you design for the University of Oregon campus and the student was interested in—the question is: what is the significance or importance of having a longhouse on a university campus?

Jones: I think all universities need to have a home base for their Indian communities and I'll talk a little bit about that tonight, why that's important. It's not easy for Indian kids to come to four year universities. There's limited support for a lot of different ways and I'll talk some about that tonight. So it's important. At Oregon it was important because the President of the university initiated a group of—and I'm on this committee to help what they call the Indian Initiative at the University. And they're trying to—they've set up scholarships, they've tried to expand their departments to have more Indian programs in them such as anthropology, language, art and all of that. And they have a one week sort of festival where they bring in magnificent Indian artists and poets and that sort of thing and it's a wonderful sharing of the cultures. So the name of the longhouse is The Many Nations Longhouse—a very small building, it's only 3,000 square feet. But up to that point Indian students were gathering in a little tiny Quonset hut type building that was basically falling down around them.

And why were they gathering? Well, they got together to share food, to help coach each other, to dance and sing, to do things that helped them keep their connection going to their homelands and to kind of counsel each other to make it through a college where they are only less than 1% of, you know, the student body.

When I was at Oregon in '67 there was nobody there. There was no Indian organization but shortly after that one started up and so it's important to have a place like this for Indian kids to kind of help them maintain and stay in school. The Northwest is a wonderful place because University of British Columbia has done it, Portland State has done one, Oregon State is doing one, Oregon's done one, Washington State's getting ready to do one, I think University of Washington is trying to formulate something for that. So there's—it's happening here in the Northwest and it's kind of spreading out now into New Mexico and other places that the kind of Universities are kind of realizing that it's a worthwhile thing to do.

So that little building at Oregon represents, you know, something bigger than just the size that it is. It's a place to really help Indian kids get through and get a really good education when they finish up.

Smeins: Thank you very much. Unfortunately we have no more time.

Jones: That's ok, that's good.

Smeins: But it's been an honor, it's been a true honor to have this conversation and I hope that you will feel welcome on our campus all day and we will look forward to hearing more from you tonight because there are still more questions here and hopefully you'll answer all of them for us this evening.

Jones: I'll be glad to do that.

Smeins: Thank you very much.