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Art...

Submitted by pagani on Sat, 05/26/2007 - 4:04pm.

Can you put a Campbell's Soup can by Warhol on a billboard and say it's art? What about if you have a graphic representation of a product with an artist's signature in the corner?

[reply](#) | [quote](#)

Of course you "can."

Submitted by Anonymous Source (not verified) on Sun, 05/27/2007 - 1:38pm.

Of course you "can." But if your question is whether the city can differentiate between art and commercial signs based on the content of the work (can of soup, graphic representation of a product, etc.) the answer is no, which is the whole point of the ruling--and I thought that was pretty clear in my blog post, but maybe I'm wrong. The city can, though, make those distinctions based on other factors.

So, could a wall mural conceivably contain a product or logo and still be considered a mural rather than a billboard? Yes. People I've talked to at city hall aren't thrilled about that possibility, but that may be an unavoidable byproduct of allowing wall art.

If you're asking a larger question about what society considers legitimate "art," that's a completely different topic--one that is covered in numerous city college classes, if you're interested.

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If ever you say the word "mural" to Commissioner Randy Leonard, he'll most likely respond with "**Mirador.**"

Back in the summer of 2003, during his first term in office and as the commissioner in charge of the Bureau of Development Services, he heard about the problems the SE "community store" was having with its mural. Because of the city's **strict anti-billboard code**, the Mirador was told that its outside mural was against the law. Leonard attempted to keep enforcement off of the store while he negotiated a compromise on the sign law that would allow for murals like Mirador's.

But that attempt ran counter to then-Mayor Vera Katz's hard-line opposition to billboards—she despised them so much that she was willing to **sacrifice the city's murals** in order to ban them. A 1999 court ruling held that it was unconstitutional for the city to differentiate between murals and commercial billboards, so the city was forced to regulate murals through the commercial sign code.

For the Mirador and other similar buildings, that meant they had to cover their mural with **plywood** in order to stay within the law. For muralists, it meant they had few legal canvasses.

The late '90s challenge was largely the doing of media giant **Clear Channel**, which owns most of the billboard spaces around town, who sued because they felt muralists were being illegally "preferred" over billboards. After the 1999 ruling, the city still limited billboards, but allowed some murals through a public arts project. Clear Channel sued again in 2004.

On May 8, Multnomah Circuit Court Judge Michael Marcus ruled that Clear Channel wasn't entitled to any compensation, and at the urging of city attorneys, he clarified that Portland could, in fact, differentiate between murals and billboards, as long as it wasn't based on the *content* of the signs.

"[N]othing that I am aware of prevents the City from 'preferring' art over commercial speech," Marcus wrote, "any more than it may choose to prefer other forms of commerce to 'adult' book stores, quiet forms of recreation to automobile races, backpacking to ATVs, public transportation to individual automobiles, [or] vibrant commercial occupancies to abandoned buildings."

In other words, **IN YOUR FACE, CLEAR CHANNEL!**

Download Marcus' complete ruling here, if you dare. (pdf)

Food Fight G
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★

Citizen Cope
MAY 29
WONDER BALLROOM

★

The Cliks
JUNE 1 • DANTES

★

Hot Chip
JUNE 11
WONDER BALLROOM

★

Architecture in Helsinki
JUNE 15
WONDER BALLROOM

★

Feist
JUNE 25
CRYSTAL BALLROOM

★

As Tall As Lions
JUNE 26 • DANTES

★

Les Claypool
JULY 2 • ROSELAND

★

The Polyphonic Spree
JULY 14
ALADDIN THEATER

Still, though, the language is somewhat vague—because he’s a judge, and not a city attorney, Marcus couldn’t explicitly say what steps the city should take in order to draft a constitutionally sound code that treats billboards and murals differently. So officials in city hall are working with mural advocates to write a new policy. They’ve met once, and there could be a draft policy produced within months.

“I’ll support whatever we can do to remove the plywood from the mural at Mirador,” Leonard says.

PERMALINK



COMMENTS



goldendelicious

I like to walk in the sun, across the bridges, listening to music. Usually



Oregon Media Insiders

Murals 1, Clear Channel 0

Submitted by LynnS on Fri, 05/25/2007 - 8:19pm.

It looks like the plywood may be coming down from the Mirador mural at last, as Judge Michael Marcus rules against Clear Channel in its suit against Portland's anti-billboard ordinance:

Multnomah Circuit Court Judge Michael Marcus ruled that Clear Channel wasn't entitled to any compensation, and at the urging of city attorneys, he clarified that Portland could, in fact, differentiate between murals and billboards, as long as it wasn't based on the content of the signs.

"[N]othing that I am aware of prevents the City from 'preferring' art over commercial speech," Marcus wrote, "any more than it may choose to prefer other forms of commerce to 'adult' book stores, quiet forms of recreation to automobile races, backpacking to ATVs, public transportation to individual automobiles, [or] vibrant commercial occupancies to abandoned buildings."

In other words, IN YOUR FACE, CLEAR CHANNEL!

Indeed. Love the comparison of billboards to sex shops. The city policy still needs to be rewritten, so for now the plywood remains.

Average (1 votes): Please login or register to vote.

LynnS's blog | quote

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OMI All Over the Plac

test, they heard sirens outside. "Looking out the window, we saw cop cars pulling up," Bivins says. "I thought, 'I hope that

office, they put the sirens back on, and then they put the sirens back on," Kohl says. A series of bells alerted teachers and students to stay in their classrooms.

something that occurred over the summer," Shelby says, adding that he understands why "it does seem a little unfair." ■

The Sign of Signs to Come

NEWS

Court Ruling May Set Murals Free by Scott Moore

IN AN UNEXPECTED victory for local artists, a circuit court judge ruled on May 8 that Portland could conceivably produce more wall murals—without having to allow for more commercial billboards.

For years, Portland muralists have been held hostage by the city's strict commercial sign code, which was designed to limit the number of billboards inside city limits. When the courts ruled in 1999 that the city couldn't constitutionally make a distinction between mural art and commercial signs, then-Mayor Vera Katz led the city council on a hard-line charge against billboards—the nearly complete disappearance of mural art was merely collateral damage.

But last week, Multnomah County Circuit Court Judge Michael Marcus made a ruling in a longstanding case between the city and billboard titan Clear Chan-

nel, clarifying a previous ruling. The city is potentially capable, Marcus ruled, of having different laws for murals and commercial signs, but only if the laws don't discriminate based on content.

So, for instance, city council could allow more freedoms for murals, and fewer for billboards, if the law was based on things like mediums, or business models, or even height off the ground.

In a ruling that was a pleasant surprise to mural supporters, Judge Marcus declared that "nothing that I am aware of prevents the city from 'preferring' art over commercial speech." Marcus even denied Clear Channel's \$1 million demand from the city.

"We've been hoping to get this kind of language for six or seven years," says Joe Cotter, who intervened in the case on

behalf of muralists. "This will give us and the city an opportunity to come up with some kind of ordinance that allows us to have more murals."

Already, representatives from the offices of Commissioners Sam Adams and Randy Leonard, the mayor's office, the Planning Bureau, the Bureau of Development Services, and the city attorney's office have met to talk about drafting a new pro-mural ordinance.

Four years ago, Leonard attempted to strike a compromise—a "stipulated agreement"—in the law that would have allowed for more murals, but still kept them under the commercial sign code. He was blocked in no uncertain terms by Mayor Katz. Ironically, had Leonard prevailed, the legal case wouldn't have advanced, and muralists wouldn't have gotten last week's sweeping ruling.

"For us, having this language is a thousand times better than a stipulated agreement," Cotter says.

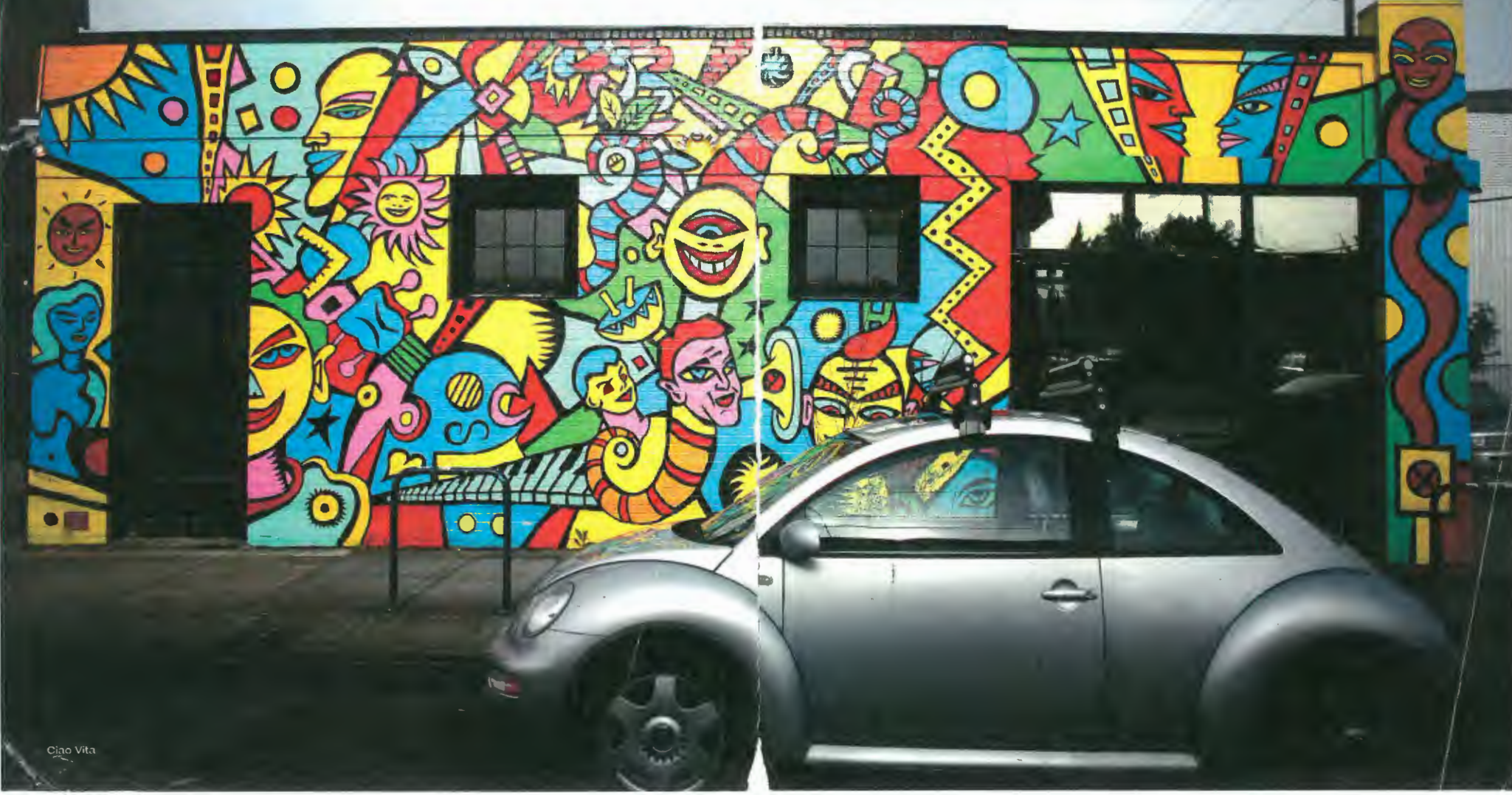
A new mural ordinance could come forward within the next few months. ■

NE Alberta Street

A fusion of creativity and community

By Jeremy Lloyd | photos by Matthew D'Annunzio

I'm not afraid to admit it. I've been a Westside snob. I was much more likely to spend my P-town leisure time at a posh Pearl District restaurant or a hip downtown hangout than to venture over to the other side of the river. But when I was recently introduced to the stretch of NE Alberta Street known as the "Alberta Arts District," all that changed. Things are different on Alberta, with a distinct sense of local pride emanating from business owners in the revitalized neighborhood—many of whom man their small shops themselves—and a refreshing lack of pretension from seemingly everyone you meet. ▶



Ciao Vita

NE Neighborhood News

Women of Honor honored

A year ago, Kathe Swaback created a sensation at the Grace Academy with the history-based art projects her middle-school students produced. She unveiled a similar project at Alberta Art Hop. In Project Look Up, eight young teens produced six-foot portraits of ten women of color dubbed Women of Honor. The eight were artists Thelma Johnson, Lillian Pitt and Adriene Cruz, political leaders Margaret Carter and the late Gladys McCoy, Author Maya Angelou, journalistic pioneer Beatrice Morrow Cannady, and Alberta

Street developer Roslyn Hill. Swaback and fellow artist Antoinette Myers added portraits of Senator Avel Gordly, artist damali ayo, journalists Kathryn Hall Bogle and Renee Mitchell, educator Dr. Ethel Simon McWilliams, and civil rights pioneer Willie Mae Hart.



Art Up's Kathe Swaback (left) with state senator Avel Gordly, one of the subjects of Art Up's Women of Honor project. - Photo by Lee Perlman



PRESS RELEASE

WHAT: Artists of McMenamins: Olivia Behm, Kolieha Bush, Joe Cotter, Lyle Hehn, Jenny Joyce, Myrna Yoder

WHEN: June 1 – July 28, 2007

HOURS: Wednesday – Saturday 12 – 5 PM

Opening reception for the artists: First Friday, June 1, 6 – 9 PM

WHERE: Guestroom Gallery

4114 N. Vancouver Ave. Portland, OR 97217

PHONE: 503.284.8378

EMAIL CONTACT: shawn@guestroomgallery.com

EXHIBITION NOTES: Guestroom Gallery is pleased to present the art of six McMenamins' artists. This is the first exhibition of their own studio work presented together as a group, and some of the artwork looks very unlike what they paint for McMenamins. The show will include paintings, woodblock prints, bronze and ceramic sculptures, and the work is as diverse as the artists themselves. For these individuals employed as artists, they still go home to their own studios to create, and these are their musings.



“Barcelona Dream”

Olivia Behm (work pictured left) worked as a jewelry designer throughout Oregon and California from 1990–2003. Working with McMenamins has enabled her to focus on painting. Finding her inspiration in Miro and Picasso, her works are whimsical and abstract, and her palette is full of striking colors.

Kolieha Bush (pictured right) works in bronze, and with her partner Joe Cotter created the life sized cast sculpture of Jerry Garcia, sited at Edgefield in Troutdale. Her female forms are graceful and realistic, inspired by the likes of Renoir, and the great masters of the figure.



“Pregnant Woman”

Joe Cotter is a muralist taking part in the public arts movement in Portland, by being an active member of Portland Mural Defense. He is also a member of both Artback and the Spiral Gallery, two artist co-operatives in Estacada. You can see his work on a local collaborative public mural for the Musicians’ Union, with Isaka Shamshud-Din and Baba Wague Diakite, on NE 20th between Burnside and Sandy.

Lyle Hehn finds his inspiration in comic books and rock and roll. His background includes graphic design, editorial and technical illustration, computer graphics and animation. His large paintings are precise, playful, and active as if they are going to jump right off of the panel.

Jenny Joyce paints with a narrative that is most like what you'd see at McMenamins. Her paintings give us anecdotes, like a street corner in Portland, or a friend's dream involving Sasquatch. She has a knack for perspective and is a natural storyteller. She is also a member of Artback, and has work in both the Spiral Gallery and the Rental Sales Gallery at the Portland Art Museum.

Myrna Yoder (right) has her MFA in printmaking, and most of her early professional artistic expression involved large black and white woodcuts. Since working with the McMenamins, painting has become a bigger part of her artistic expression. Her focus is on people, and her paintings combine a haunting realism with a playful aesthetic. She has taken part in the Sitka Art Invitational since 1995, and has exhibited her work nationally.



“The Lemon Lady”

About McMenamins: Inspired by the remarkable history of the buildings themselves, Mike and Brian McMenammin have infused the region with remarkable icons of art and architecture. The McMenammin brothers have combined their love of beer, art and architecture by creating brewpubs, theatre pubs, and hotel establishments throughout Oregon and Washington. These are the artists who have painted the walls, ceilings, doorways and more at historic places such as the Crystal Ballroom, Edgefield, and the Kennedy School. Visit www.mcmenamins.com for more information.



Lyle Hehn, "Trepanery," acrylic on panel, 2006

Artists not under the influence



Olivia Behm, "Barcelona Dream," acrylic on canvasboard, 2006

under the influence



Olivia Behm, "Barcelona Dream," acrylic on canvasboard, 2006

In a new show, six McMenamins painters and sculptors exhibit their personal work

By **JOHN FOYSTON**
THE OREGONIAN

McMenamins artists make history live again through representational, whimsical paintings that are part of a narrative. But a first-ever group exhibition of their personal work suggests that when they're off the clock, they range further afield.

"I just started painting," said Lyle Hehn, whose first McMenamins commission nearly two decades ago was to paint a big hand on the Fulton Pub's brewery door to deflect patrons out to the beer garden.

"I figured I wasn't working for Mike (McMenamin), so I was going to have some fun. I cut the plywood, got my brushes and paints, turned on some electronic music and started painting. I didn't draw first. I didn't plan, I just painted."

He made several big red-framed panels: abstract, graffiti-like designs swirling with energy and vibrant colors — incomprehensible, alluring billboards from some sparkly future. He had fun right down to the names, which he made up by tacking suffixes to existing words: "Trepanery" (having something to do with the ancient practice of

boring holes into the skull), "Bitumenery" and "Fantoccinery," from the Italian word for mechanical puppets.

The six artists in the show are Myrna Yoder, Hehn and Jenny Joyce, all salaried by McMenamins, and Olivia Behm, Kolieha Bush and Joe Cotter, who contract on individual pieces. They work in various media: Behm is showing colorful, abstract paintings that recall Miró and Picasso; Bush sculpted bronze nudes and painted a couple of wonderfully fluid and expressive paintings of musicians and intertwined lovers. Her partner, muralist

Please see **McMENAMINS**, Page C7

Artists of McMenamins

What: A first-ever group show

When: June 1 to July 28

Where: Guestroom Gallery, 4114 N. Vancouver Ave.

Contact: 503-284-8378, guestroomgallery.com

Hours: Noon-5 p.m. Wednesdays through Saturdays

Artists reception: 6-9 p.m. today at the gallery. Live music, snacks and a chance to meet the artists.

Personal Tech | Electronic overload

Watts up? Don't blow a circuit, dude

By **STEVE WOODWARD**



Why do people hate America?

We grew up on the same soot-stained street, walked together to school every day for 14 years, both fled the same coal-town fate . . . then didn't see each other for 40 years.



JONATHAN NICHOLAS

whole range of substantive issues, the whole business of the ways American policies impact lives around the world."

It's only now, she says, "faced with the debacle in Iraq," that America finally seems

Janice Erickson; son, Bill Barrier; seven grandchildren; and 13 great-grandchildren.

Remembrances to P.E.O. Scholarship Fund.

Hazel Ione Soderberg

A Mass of Christian burial will be at 1 p.m. Friday, June 1, 2007, in the Cathedral of the Immaculate Conception (St. Mary's Cathedral) for Hazel Ione Soderberg, who died May 27 at age 90.

Hazel Ione Brown was born Oct. 16, 1916, in Dillon, Mont., and raised in Forest Grove. She lived in Alaska for 33 years before moving to Portland in 1992. She was a member of the church. In 1936, she married Patrick.

Survivors include her husband; sons, Patrick and Virgil; daughters, Christie Soderberg and Patricia Petersen; brother, Virgil Brown; six grandchildren; 13 great-grandchildren; and three great-great-grandchildren.

Arrangements by Riverview Abbey.

Elena Velez

A Mass will be at 11:30 a.m. Saturday, June 2, 2007, in St. Clare Catholic Church in Portland for Elena Velez, who died May 18 at age 94.

Elena Placeres was born Feb. 8, 1913, in Puebla, Puebla, Mexico. She was a teacher in Puebla before immigrating in 1964 to Portland, where she was a seamstress for Lipman Wolfe & Co. for 18 years. In 1937, she married Luis E.; he died in 1964.

Survivors include her sister, Lucina Placeres; and a niece and nephews.

Remembrances to her church. Arrangements by River View Cemetery.

Clara 'Carla' Vincent

A funeral will be at 1 p.m. Saturday, June 2, 2007, in the Willamette Ward Chapel of the Church of Jesus Christ of Latter-day Saints in West Linn for Clara "Carla" Vincent, who died May 29 of cancer at age 95.

Clara Woodhouse was born June 3, 1911, in Beaver, Utah. She graduated from Brigham Young University and moved in 1939 to Portland. A piano teacher for 63 years, she taught in a studio in the Fine Arts Building in downtown Portland as well as in her home. She had her own radio show in the 1930s. In 1941, she married John "Jack" Wahli; he died in 1948. She married Fred W. Vincent in 1949; he died in 1967.

Survivors include a niece, Jerri Harvey; and other nieces and nephews.

Arrangements by Young's.

Dwight E. West

A funeral will be at 11 a.m. Saturday, June 2, 2007, in Macy & Son Funeral Directors for Dwight E. West, who died May 27 at age 71.

Mr. West was born July 10, 1935, in Hopkins, Mo., and moved to McMinnville as a child. He gradu-

McMenamins:
The artists aren't well known, but all have studios

Continued from Page C1

Cotter, made paintings of his own, returning to oil paints instead of the durable, fast-drying acrylics used for the McMenamins pieces. He also made the show's one ceramic piece, an abstract wall hanging.

The artists appear to revel in the freedom of not having to be part of a singular narrative. Yoder contributed a woodcut nude, a series of four wooden panels and three portraits of old women. "It's nice to be free of the overarching need to tell a story," she said. Talking about one of the portraits, she said, "That's from an image I found in a newspaper or a magazine. I look for images that draw me in. These paintings tell stories, but they don't necessarily tell just one story."

Jenny Joyce's precise, illustrative paintings include landscapes, dreamscapes and the image on the show's postcard: "The King of the Corner," of a crow perched on wire over a street corner in Joyce's Northeast Portland neighborhood. She was also the original point person for the show.

"Marilyn Murdoch (who owns Guestroom Gallery) got in touch with Mike McMenamin about the possibility of doing this show," she said, "and Mike called me and said it might be something we wanted to pursue. I think there's a lot of recognition of the art of McMenamins, and we're kind of like the house band in that we're not super well known in the art world, but we all have our own studios and do our own work — and have a day job in the art field."

"I was sitting in a McMenamins looking at all the art," said Murdoch, who also owns Murdoch Collections and Katayama Framing, "and I wondered to myself, 'Do these artists always do this, even on their own time?' I figured probably not. Then I wondered if they had the time to do their own work, and if they did, whether they'd want to show it."

Yes to all of the above, although the show took nearly a year and a half to nail down.



Myrna Yoder, "The Patriot," acrylic on wood, 1994.

"I've come to really respect Mike McMenamin's taste in art. It's very eclectic, but when he says he wants a certain thing, I've come to see that he's usually right."

Jenny Joyce,
painter

And just to remind people of the McMenamins connection, each artist is painting several pipe elbows with the fanciful faces and scenes that can be found throughout McMenamins' 50-plus properties.

"I've come to really respect Mike McMenamin's taste in

art," Joyce said. "It's very eclectic, but when he says he wants a certain thing, I've come to see that he's usually right. I thought it was a goofy idea when he wanted us to paint the pipes, but Lyle started doing it and I thought, 'I can do this.' And people love it — it's not Art with a capital A, but it draws people in and that's what art is supposed to do."

The artists on their own will draw people in, too, Murdoch said. "This show turned out to be exactly what I hoped," she said. "Each artist clearly has an individual style and none are way out in the avant-garde — they're clearly thinking about their audience."

John Foyston: 503-221-8368;
johnfoyston@news.oregonian.com;
<http://blog.oregonlive.com/thebeerherel>

TRIBTOWN

The Portland neighborhood beat

NORTHEAST

Paddlers head out

The 13th annual Columbia Slough Regatta — what organizers call the “largest one-day paddle in Oregon” — will take place Sunday in the slough in Northeast Portland.

Every year, more than 500 people in more than 200 canoes and kayaks participate in the regatta, which raises money for the Columbia Slough Watershed Council.

Participants are asked for a \$7 donation.

The slough’s calm waters provide “a great opportunity for people who are maybe boating for the first time, or new to boating,” said Katie Meckes, outreach director for the watershed council.

“And there’s a great variety of wildlife that’s commonly seen in the area” — including bald eagles, great blue heron and river otters, she said.

The event this year will run from 9 a.m. to 1 p.m., and will include music and other events based on land near the slough.

The event’s launch location is

at the Multnomah County Drainage District office, 1880 N.E. Elrod Drive. More information is at www.columbia-slough.org.

SOUTHWEST

Groups host parties

Two events are scheduled by Southwest community organizations on Sunday.

The first is the annual customer appreciation pancake breakfast hosted by the Hillsdale Business and Professional Association.

It will be held from 8:30 a.m. to noon in the parking lot of Casa Colima Mexican restaurant and Key Bank, 6319 S.W. Capitol Highway. Breakfast will be \$5 for adults and \$3 for children.

The Hillsdale Alliance also will hold its third book sale at the former Estby gas station just south of the breakfast from 10 a.m. to 3 p.m.

The other event is a picnic sponsored by the Maplewood Neighborhood Association from 1 p.m. to 5 p.m. at Maplewood Elementary School, 7452 S.W. 52nd Ave.

In addition to ice cream and

lemonade, the event will feature a raffle, water games and music by the Usual Suspects.

SOUTHEAST

Street fair expands

A burst of new housing, restaurants and retail stores will be celebrated this Saturday at the Division/Clinton Street Fair & Parade. The area is growing so fast, in fact, that the boundaries of the event have expanded.

In the past, the fair was held on the two Southeast Portland streets between 12th and 41st avenues.

This year, for the first time, activities are scheduled up to 60th Avenue. The event kicks off with a parade at 11 a.m.

“There is so much happening in this part of town, it’s hard to keep track of it all,” said Jean Baker, who runs an Internet design business out of her area home.

“We have just had an explosion of really good restaurants. The only problem is, you have to fight for seats because half the other people in town are coming over to eat our food.”

NORTHWEST

Bridge needs repairs

Residents of Willamette Heights are going to have to steel themselves for traffic problems in the future when construction begins on the Thurman Street Bridge.

The Oregon Transportation Investment Act, a state funding mechanism for bridge repair, recently promised the city \$3 million for reconstruction of the bridge, which is the primary route into Willamette Heights and could be closed to traffic for six to nine months starting in late 2008 or early 2009.

The bridge has long needed major repair, according to David O’Longaigh, supervising engineer for bridges and structures for the Portland Office of Transportation.

O’Longaigh said that the bridge is 102 years old and has a wood deck beneath asphalt. The state money will be used to put in a new steel deck that will eliminate the wood deck altogether.

An alternative route into Northwest Willamette Heights utilizing Vaughn and Wilson

streets will provide the only automobile access during construction.

NORTH

Road soiree set

The public is invited to a Share the Road celebration to mark the completion of the first phase of the Vancouver-Williams Transportation Safety Project from 5:30 p.m. to 7 p.m. Wednesday at Dawson Park, North Williams Avenue and Stanton Street.

The event, sponsored by the Portland Office of Transportation and the Portland Development Commission, also ties in with the summer parks concert series: Liv Warfield performs at 6:30 p.m.

The project is intended to improve safety for all users of the major North Portland transportation corridor.

The first phase included the striping of 10 new crosswalks, bike lane restriping and realigning, and the extension of a crosswalk at North Vancouver Avenue and Cook Street.

The event will feature free ice cream for the first 200 attendees and a \$5 bike helmet booth with

free fitting service, courtesy of Legacy Emanuel’s Trauma Nurses Talk Tough bike helmet program.

EAST

Mascot inspires mural

The Parkrose High School community will celebrate its new mural Saturday. The 1,600 square-foot mural, called “Horses Through History and World Cultures,” was composed by veteran artist Larry Kangas with the assistance of the students of Parkrose.

The horse theme, explore with equines portrayed in white, orange and turquoise acrylic paint, stemmed from the Parkrose mascot, the bronco.

And the notion of tracking horses through history and different civilizations made sense because the school “is one of the most diverse culturally,” Kangas said. “What about (depicting) horses from different cultures?”

The celebration will run from noon to 2 p.m. at the high school, 12003 N.E. Shaver St.

— Tribune staff

CROSSROADS

The lowdown on events happening in Portland

SATURDAY

■ **Portland streetcar workshop**, discussion on future of streetcars in Portland, hosted by Commissioner Sam Adams, 9 a.m. to noon, Portland State University, Smith Center Ballroom, 1825 S.W. Broadway. To register, call 503-242-0084, or e-mail streetcar@portlandtransport.com.

■ **Parkrose High School mural dedication party**, noon to 2 p.m., Parkrose High School Community Center, 12003 N.E. Shaver St. Call 503-408-2645.

TUESDAY

■ **Public meeting and community discussion**, hosted by Portland Water Bureau, covering several proposals related to a veterans' memorial at Reservoir 6 at Mount Tabor Park, 4:30 p.m. to 6 p.m., Mount Tabor Presbyterian Church, cafeteria, 5411 S.E. Belmont St. Visit www.portlandonline.com/water/index.cfm?c=44447, or call 503-823-7510.

THURSDAY

■ **Eliminating Racism: Tools for Cultural Awareness and Personal Action**, workshop hosted by YWCA Clark County, 8:30 a.m. to 12:30 p.m., YWCA Clark County Community Room, 3609 Main St., Vancouver, Wash., \$30. To register, call 1-360-906-9103.

■ **River District Community Garden celebration**, 6 p.m. to 9 p.m., project of Zimmerman Community Center, 816 N.W. Hoyt St. Call 503-221-4012.

UPCOMING

■ **2007 PDX Gear Swap**, bring old or unused outdoor gear or clothing to sell or trade to other outdoor enthusiasts, 11 a.m. to 4 p.m. Aug. 4, Portland Rock Gym, 21 N.E. 12th Ave. Call 503-232-8310, or visit www.portlandrockgym.com.

■ **Portland Macintosh User Group swap meet**, noon to 3 p.m. Aug. 4, Multnomah Arts Center, 7688 S.W. Capitol Highway. Visit www.pinug.org.

■ **Sock It to Homelessness**, a

Event, 5 p.m. to 7 p.m. Aug. 7, bring a pair of white athletic socks to benefit local nonprofits that work with the homeless, Southwest 10th Avenue between

Jefferson and Main streets. Visit www.dnaportland.org.

■ **National Night Out Against Crime**, hosted by Argay Neighborhood Association, 6 p.m. to 8:30 p.m. Aug. 7, Argay Park, Northeast 141 Avenue and Beech Street. Call 503-256-5579.

Events are free unless noted. See Page A2 to notify the Tribune about events.



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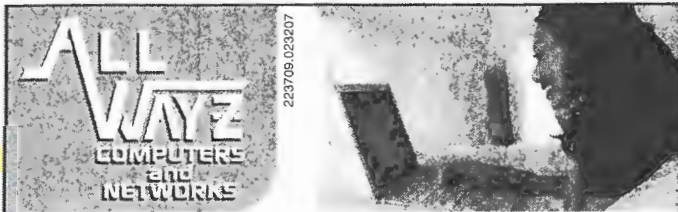
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Artist says free speech; critics say insult

Public funds | Conservative commentators denounce Peter Nichols' anti-war print at PDX

By GRANT BUTLER
THE OREGONIAN

When artist Peter Nichols created his woodblock print "In God We Trust" two years ago, he was fed up with the war in Iraq and wanted to use his art to make a statement.

"(The painting) is against what I think the war is about," he said. "It's about us taking over another country's resources."

Then, in May, Nichols' print was put on display at Portland International Airport, the first place many visitors to the city see. And now he's surprised to find himself in the cross hairs of conservative political commentators, who have described "In God We Trust" as anti-Christian and anti-American.

Lars Larson, a radio talk show host on KXII-AM, took up the cause. David Reinhard, a columnist and associate editor for The Oregonian, added his voice last Sunday.

Nichols' woodblock print, part of an airport display of 90 works by college and university students and instructors, stands out for its bold colors and non-toe-stuck political imagery: a skull and crossbones fashioned out of an American flag and machine guns, with an oil-barrel eye, an oil-well nose, and the blue field of stars replaced by dollar signs.

But the dispute is more about patriotism, free speech and taxpayers' money than art criticism.

"I thought it was an insult to many, many things about America that I really love — our freedom of religion, my Christian religion, the



Many visitors to Portland International Airport pass Peter Nichols' print, "In God We Trust," (top row, far right) without a glance. But conservative critics have attacked it as un-American.

TORSTEN KJELLSTRAND/THE OREGONIAN

art in Oregon schools

United States military, what the military does overseas," Larson said. "We're the liberators of hundreds of millions of people around this planet, and yet this piece of artwork suggests we take bombs and bullets and go somewhere only to obtain oil."

Others argue that a little discomfort is the price you pay for a free society.

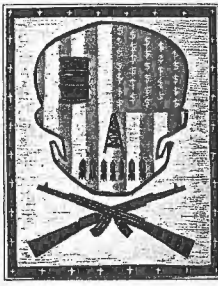
"The criticisms of artwork like this get the First Amendment exactly backwards, because they're thinking about protecting the hearer or the seer rather than the speaker," said John Frohnmayer, the Oregonian who was head of the National Endowment for the Arts from

1989 to 1997, during some of its most contentious years.

Nichols' piece is part of the airport's "Where We Live" art program, produced in collaboration with the Oregon Arts Education Association and the publicly funded Regional Arts and Culture Council. The current exhibit continues through October.

Nichols' intent with "In God We Trust," he said, was to put a political spin on the Jolly Roger emblem of a pirate flag. "Trying to take over somebody's resources is like pirating." The Jolly Roger is surrounded by a border of

Please see ART, Page D9



TORSTEN KJELLSTRAND/THE OREGONIAN

Conservative critics say Peter Nichols' "In God We Trust," is anti-American and anti-Christian.

Although the display is managed by the arts council, Johnson said the Port had the ultimate authority over whether a piece could be shown, "but we're not taking a position on this piece, and we don't intend to break up this collection."

At the airport Thursday, Nichols' artwork was hardly noticed. As travelers hustled toward departure gates along the lightly trafficked A Concourse, few took the time to give any of the art a passing glance.

Ray Dehner, in town from Albuquerque, N.M., to visit family, said he thought the piece reflected the political landscape.

"Things are out of joint at this time," he said. "We need to get back to our basic principles and put peace as our number one priority. This is a work that stimulates the mind and may stimulate some people to action."

Joan Miller of Vancouver, who was waiting for a flight to Phoenix to visit her grandson, said she thought Nichols' piece was complicated.

"It's not something I would buy for my home, and I may not agree with it, but he has a right to express what he's feeling," she said. "It's an angry young person telling where he sees our world, and there's some truth to it. What are we fighting for? Oil."

Miller says she hopes Nichols follows up on his work with a different sort of action: "It's nice, but I hope he votes."

Grant Butler: 503-221-8566;
gbutler@news.oregonian.com

Art: Port has final say on what art is displayed

Continued from Page D1

crosses, which Nichols, an exhibitions preparer at the Oregon College of Art & Craft, said represent the loss of life from the war.

"It's not anti-Christian in any way," he said. "It's my perspective as an American, and I thought this country was about freedom of speech."

Nichols has every right to make a political statement, Larson said, but it's the wrong message for a public place that's supported by taxpayers.

The talk show host is worried about the message "In God We Trust" gives visitors to Portland about who we are — "It's a pretty ugly picture" — and the message it sends to soldiers who may be headed off for duty or just returning home: "What does it really say? It says, 'I am an American, but I hate America.'"

Frohnmayer counters that works such as Nichols' are anything but anti-American: "If we can't ask why we're fighting that war over there, then we're in a dictatorship, not a democracy."

Frohnmayer, who says he's likely to enter the Oregon Senate

race next year as an independent, said art that stirs up controversy is doing its job.

"It's helping us work through difficult issues, and certainly the Iraq war is the most difficult issue we're facing as a society. It's an essential part in furthering the debate. If the criticism of this artwork is that it's political, then the people who are criticizing it don't know much about art, because art is inherently political."

Steve Johnson, manager of media relations for the airport, said the Port of Portland had received numerous comments about Nichols' artwork. Most e-mails have been critical, he said. And while some comments have come from airport users, most are from people who have seen an image of the work on the Internet.

Editorial: A way forward for veterans D4 | Obituaries D8 | Classified D9

The Oregonian

FRIDAY, JULY 27, 2007

METRO

NEWS FROM THE PORTLAND AREA AND THE NORTHWEST

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Courtesy of LARRY KANGAS

Volunteer Mark Meltzer helps install panels of a 1,600-square-foot mural this week at Parkrose High School. The huge artwork, created by muralist Larry Kangas, honors the school's bronco mascot by tracing the role horses have played through world history. Kangas says the mural is also designed to represent the nearly 40 cultural backgrounds that make up Parkrose High's student body.

Diversity at play in mural

Larry Kangas' work honors Parkrose High's mascot and its multifaceted students

By **DARREN FREEMAN**
SPECIAL TO THE OREGONIAN

The walls outside Parkrose High School are starting to take on the character of the classrooms inside the school, where the bronco is the mascot and where nearly half of the students speak a language other than English at home.

A 1,600-square-foot mural being installed this week will trace the role horses have played through world history.

Muralist Larry Kangas said the mural was designed to celebrate the school mascot and to represent the nearly 40 cultural backgrounds that make up Parkrose High's student body.

"We tried to find imagery that will satisfy people from all the different cultures at the school so that everybody could have a piece of this," Kangas said.

The mural is the first that the city has paid for in the outer east, and it will be one of the biggest in the area.

The images of horses and hu-

mans range from the first known cave drawing of a horse, to a samurai on horseback, to an Egyptian chariot to more modern images of a wagon train and a rodeo scene.

Kangas said he hopes to install more than 170 feet of the eight-foot-tall mural by Saturday. When finished, the mural will run about 200 feet and will cover three wall faces.

"I think it is a pretty ambitious project," said Peggy Kendellen, public art manager with the Regional Arts & Culture Council, which helped fund the project.

The only murals in the area that approach the size of the Parkrose project are at the Tri-Met Barbur Boulevard Transit Center and the Community Cycling Center on Northeast Alberta Street, Kendellen said.

The Regional Arts & Culture Council, which budgets \$40,000 a year to spend on murals, approved \$15,000 in matching funds for the Parkrose mural. The school gathered donations

Mural dedication

When: 2 p.m. Saturday
The public is welcomed to a
Where: Parkrose High School, 12003 N.E. Shaver St.

because Kangas is using a method that is new to the area, though it has been used on murals in Los Angeles, Philadelphia and Chicago, said Joanne Oleksiak, director of the high school's community outreach and volunteer program.

Kangas is painting onto a nonwoven fabric, which is sealed and made rigid with a gel coating. The panels, each four by eight feet, are installed almost like wallpaper. Most murals are painted directly onto a wall.

Meanwhile, students have been able to watch Kangas work in the school's studio.

"Kids in the studio doing their own artwork have been inspired by what has been going on," Oleksiak said.

Students and volunteers have helped prepare and move the canvases, though only a few students have been able to help paint small spots in the mural.

"I paint very rapidly, and there is a lot of wall to cover," Kangas said.

of material and time to help meet the project's \$30,000 cost.

The project is part of an uptick in public mural painting in the area, following a plan the city adopted in 2004 to classify and regulate murals as public art.

New public murals were halted by a 1999 court ruling that said the city could not approve noncommercial murals while restricting commercial advertisements. The city, in a plan led by then-Mayor Vera Katz, then declared that murals were public art and could be approved independently from commercial signs that are regulated by city land-use rules.

Aside from the Parkrose mural's size, the project is unique



Courtesy of LARRY KANGAS

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welcome@parkroseumc.org.

THE ARTS

Enjoy comedy with dessert

The Players at Resurrection Lutheran Church present "Over the Checkerboard," a two-act comedy by Fred Carmichael. Performances will be at 7:30 p.m. on Friday, July 6 and Saturday, July 7 and at 3:30 p.m. on Sunday, July 8.

Tickets are 7 dollars, \$5 for children. To reserve seating, call 503-256-0978 or 503-252-8393. Desserts will be available from the youth group that is raising funds for a mission trip to Mexico.

Resurrection Lutheran Church is located at 1700 N.E. 132nd Ave.

Summer arts activities at Parkrose

The **Community Connections Program** at Parkrose High School will continue through the end of July with exciting neighborhood events. Look for upcoming details about the new mural planned for the outside wall of the performing arts center. Muralist Larry Kangas, a well-known Pacific Northwest artist with a 30-year career painting murals — he's done over 1,000 — has begun work on a mural for the high school with the working title "Horses Through History and the World's Cultures."

Community Connections, in collaboration with the Portland Parks & Recreation SUN Community School, plans mural-related events for youth throughout July. A mural dedication party is set for Saturday, July 28.

To learn more, contact Community Connections Program Developer Joanne Oleksiak at 503-408-2645 or joanne_oleksiak@parkrose.k12.or.us.

Enjoy live music at Powell Butte

The photographs were displayed at the ... Neighborhood Office during the month of June have now moved to the Argay branch of U.S. Bank at 4100 N.E. 122nd Ave., for the month of July.

For information about after-school photography workshops in the fall, contact Trevor Todd, site manager at Parkrose SUN Community School, ttodd@ci.portland.or.us.

EVENTS

Garden tours with a special focus

Tours of **Leach Botanical Garden**, 6700 N.E. 122nd Ave., are offered every Saturday at 10 a.m. from February through November. On the Saturday of each month, Garden Steward Scott Fairchild will lead a special gardener's tour. Volunteers lead the remaining weekly tours. In February, learn about special habitats, including rock garden, troughs and demonstration beds. In August, the focus will be ferns, and in September you will learn about early Northwest explorers like Lewis and Clark and David Douglas.

Admission is free, but donations are requested. Group tours are available by appointment.

For more information contact Nancy Williams at 503-823-1671.

Planetarium takes a look at black holes

Learn how astronomers detect massive stars that capture light and distort the fabric of space in **Black Holes and Beyond**, the July presentation at the **Mt. Hood Community College Planetarium Sky Theater**. Black holes have long fascinated physicists who have recently discovered that massive objects dwell in the hearts of all galaxies, including our own.

Planetarium Director Doug McCarty will show visitors how to locate planets Venus and Mars.

NEWS

Got a good tip? Call (503) 445-1542, or email newshound@wweek.com.

CANNED HEAT

Randy Leonard's anti-graffiti plan might play on TV, but it's unlikely to deter taggers.

BY COREY PEIN cpain@wweek.com

The mortgage broker's smile beams streetward from her photo on a bus-stop bench along East Burnside Street. Across the bridge of her nose, someone has scrawled the words "money cunt."

Banksy it ain't. If we are to believe what the local television news says, Portland is the new Rome, beset by vandals.

There has been "a staggering rise" in illicit graffiti. KATU claimed last week. KGW, meanwhile, found a spree of "swear words, racist words, even Marxism" in North Portland. (Not Marxism!) And the desecration of a downtown fountain was reported by *The Oregonian*, complete with a quote from city Commissioner Randy Leonard, who is preparing to save the day with an anti-tagging ordinance.

Leonard wants to make people show ID when they buy spray paint. Businesses would have to keep records for several months of who bought the paint, as well as the paint's color, for the benefit of police investigating graffiti. Retailers who fail to comply could face big fines, perhaps as high as \$20,000.

Is it this "hip-hop" music? Mercury pollution? Or possibly the breakdown of society?

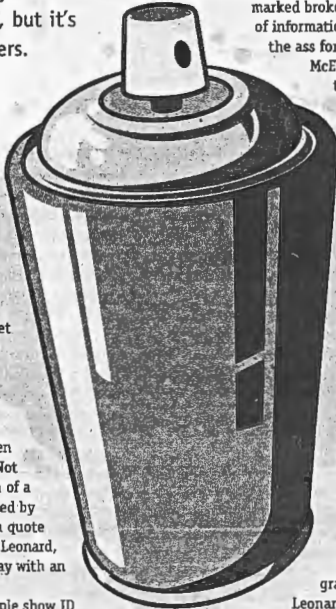
The commissioner says he intends his ordinance to target larger chain retailers such as Home Depot and Wal-Mart, who he says have ignored the city's existing anti-graffiti program, which is voluntary. Among other things, the voluntary program urges "responsible retailers" to stop selling large cans of spray paint to kids.

The ordinance, which Leonard will bring to the City Council within the next couple of weeks, does not include age restrictions. This makes sense, because officials believe the city's most prolific taggers—25 to 30 in number—are older than 18.

Aaron Johnson, Leonard's policy adviser to the Office of Public Safety, says the proposed ordinance would leave the size of any fines up to the city's code hearings officer, who would be responsible for enforcement. "A mom-and-pop shop, he wouldn't be hit as hard as Home Depot," Johnson says.

The chief problem with Leonard's approach, say Portlanders plugged into the graffiti culture, is that it won't work.

"It's not going to hurt our sales," says Cody McElroy, who works at the Office, a skate shop that sells markers



and paint, located across from the unfortunately marked broker's bus bench. "Taking down lots of information, that's just more of a pain in the ass for me."

McElroy says he refuses to sell to teenagers who openly brag about their vandalism. And when the shop gets tagged, he helps clean up. Graffiti, in his view, is part of life. "Kids are always going to do stupid shit," McElroy says.

Peter Nathaniel, who runs a "graffiti rehabilitation" clinic through his North Portland art shop, Hart Mind Soul, thinks Leonard's plan won't faze vandals. "Most of those kids are stealing paint," he says. Though Nathaniel prefers to steer vandals toward legal forms of art as part of his "rehab" clinic, he says better enforcement of existing vandalism laws would make a bigger difference than ID checks.

Marcia Dennis, Portland's graffiti-abatement coordinator, says Leonard's plan is worth a try. However, she did volunteer that it was his idea.

"Between Jan. 1 and July 26 of 2006, Dennis' office counted 1,708 reports of graffiti. In the same period this year, she got 2,621 reports. Of course, there are two possible explanations for the 53 percent jump.

"I'm willing to say it's a combination of better reporting and more graffiti," Dennis says. "I really don't have a way of determining which is which."

Though she concedes that reporting has improved, Dennis, who has been involved with anti-graffiti efforts since the early 1990s, says vandalism has indeed increased.

If that's true, then what's the reason? A surplus of paint? Of street urchins? Is it this "hip-hop" music? Mercury pollution? Or possibly the breakdown of society?

Dennis has a cooler head than that. "I think it's partially a resource issue at the Police Bureau and perhaps at the district attorney's office," she says. Police average about 10 graffiti arrests a month, she says, but prosecuting them is another thing.

"We know they post on their websites, 'Well, I got arrested, but I got home in time to have dinner,' or, 'I went back and finished my tag,'" Dennis says.

And about the tags—Portland's graffiti problem is not just quantity, it's quality.

In online forums, "graff" aficionados complain of the amateurish, pedestrian style of Portland tags. Special disdain is reserved for the scribbles of LMV X3, a Latino gang (or collection of wannabe kids, depending).

"I don't see the same kind of creativity where there's more of an aggressive graffiti culture—like, say, Chicago," says Nathaniel. "I see a lot of scribbles, as opposed to full-on artwork."

McElroy doesn't appreciate such fine distinctions. "It all looks like garbage to me," he says.

Willamette Week August 1, 2007

North/Northeast



SOURCE

PortlandTribune

August 3, 2007

Neighborhood life in N. & N.E. Portland



Aaron Smith concentrates while adding to the mural. A group of young adults came up with the concept for the painting.

Mural breaks down walls

A Portland officer gets an artist and youths together to paint a MAX barrier where street people hang out



Photos by FAITH CATHCART/THE OREGONIAN

Portland artist William Park adds details to the mural. Park took the teens' ideas and concepts and came up with a masterplan for the mural.

By TOM HALLMAN JR. | THE OREGONIAN

Street kids call it "The Wall," which makes it sound impressive. But it's only a concrete structure, not too tall, that separates part of the sidewalk from the light-rail tracks in downtown Portland. At best, it's an afterthought, kind of like the kids who drift there before moving on to wherever they go.

No one was surprised when the wall attracted trouble. Nothing major, mainly graffiti, garbage, people sacked out at night and needles lying on the pavement.

But it got the attention of Betty Woodward. She's a 56-year-old police officer out of the Central Precinct, an 18-year veteran who patrols the district.

She knew cleaning up the wall — a block north of the Multnomah County Library's backside where the MAX circles back into

downtown — would be difficult. She made calls, but no one could tell her whether TriMet or the city was responsible for maintaining the area.

Woodward could wait it out and hope that people got tired of complaining about the wall. Or she could make frequent sweeps, getting in people's faces, telling them to move along and writing citations that she knew would end up in the trash.

Please see **MURAL**, Page A8

rived at the studio with Josh Laurie, educational coordinator with the social service agency New Avenues for Youth. The teens wandered around the studio, shyly looking at brushes, afraid to touch anything. Some of the ones who were in early planning meetings had moved on. Others said they had things to do, but would be there when it came time to paint. Word was getting out about the mural on the street, and new kids were interested in being a part of the project.

"Most kids don't get off the street," Laurie said as he studied the small-scale model. "In the 10 years I've been doing this, I've had 16 kids die on me — overdose, murder, sickness. It's an untracked population. I see some of these kids for a while and then never again. Some of these kids have only a nickname. I know nothing about them or where they came from. If they'd rather be on the street, I can only imagine what their home life was like."

Every street kid who works on the mural will sign the finished piece. In their world, where nothing is permanent, the mural will show they once passed this way.

The teens completed the grids, and Park told them to start freehand drawing, copying from his small-scale model.

"I can't draw," a girl complained. The boy next to her, Marshall, 18, told her to give it a try.

"I've been on the street for about a year," Marshall said. "I came here with my dad, and we were in a shelter. Then he went to drug treatment, and I've been on my own."

Laurie stepped to the front of the room. "Listen," he said, "it's a lot of work. I'm not going to lie. We want a commitment. Be honest. Can you commit to this?"

The kids nodded.

"It's not about drawing," Park said. "Get that thought out of

your head. There's no right or wrong way. We can make adjustments and corrections. No matter what you do, we can always fix it."

A few weeks ago, they began painting, planning to get the mural completed this week. Nicholas Mouser, a 20-year-old who drifted into Portland from Arizona in May sat on the sidewalk, a brush in hand and dabbed purple paint onto the tile.

He stood up, took a couple of steps back to survey his work.

"This is all kind of nice," he said. "I'll always know that I had a part in helping with this."

Woodward got out of her patrol car, waved to Park and stood on the edges of "The Wall."

"Maybe it's pie in the sky," she said. "But maybe this can translate into something ongoing. I've learned that some of these kids are pretty good artists. I've been looking to see if there are some places where their work could be displayed."

She glanced to her left. Marshall handed her a brush. And for a moment, the veteran officer turned shy. She backed away. Marshall motioned to "The Wall."

"Put something on," he said.

She took the brush and eased herself onto one knee, the bulletproof vest under her uniform making it hard to keep her balance. She concentrated, painting the face of someone on the mural, a kid on the outer edge of the fire.

Marshall surveyed her work, smiled. Then he knelt next to her. The street kid and the cop, creating something together.

Tom Hallman Jr.: 503 221-8824;
tomhallman@news.oregonian.com



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- ▶ Gutierrez new Midland Regional Library Director
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Horses through history: The path to Parkrose

**HEATHER HILL
THE MID-COUNTY MEMO**

About 30,000 years ago, Paleolithic humans adorned the cave walls of Lascaux, France, with depictions of animals, mainly horses. The new mural at Parkrose High School, Horses Through History & World Cultures, reproduces this and other artworks featuring the school's mascot, the bronco, and continuing the tradition in a more modern, but no less communal, effort to unite those within its walls with the world outside.

In contrast to the cave dwellers who painted with pulverized stone on stone, muralist Larry Kangas employed a technique only a few decades old for the PHS exterior wall painting. Kangas started with strips of Pellon, a nonwoven synthetic textile that resists warping, which he lacquered with thin layers of gel to achieve a plastic texture before applying exterior-rated acrylic paint and finalizing with a UV coating to prevent the fading effects of light. Kangas then affixed the Pellon strips to the cornice with the help of a rental scissor lift, more gel and a squeegee.

Generally history, geography, literature and art occupy separate classrooms, but the mural unites these disciplines. The frieze covers three panels with a gradual progression that reveals a visual history of horses and their roles with people. The first face leaves the caves of Lascaux by Egyptian chariot, which clods up to a similar Assyrian scene before entering historical legends with the Trojan Horse and St. George slaying the dragon.

The subsequent image, the Bayeux tapestry, depicts the birth of Britain in the Battle of Hastings in 1066 when the French Normans defeated the English Saxons. The context includes contradictions, tempting curiosity.

A depiction of bronze statuary from Africa succeeds the Bayeux tapestry. Bronze is a copper alloy, the properties of which students learn in their science classes, and the uses for which they discover in art. The juxtaposition of the mural's renditions — from the African bronze to a Chinese sage to an affectionate Indian couple to a resplendent Renaissance Italian to a stolid Samurai to a mythical Korean horse and rider in flight — denotes the contrasting styles and techniques of cultures across eras.

The mural's longest wall begins with a woodcut of a polo match in Rajasthan, India — the painting's first example of sporting horses. Then



Muralist Larry Kangas, with a recently innovated technique, painted this first mural of its kind in Oregon. Close examination reveals familiar faces in the mural.

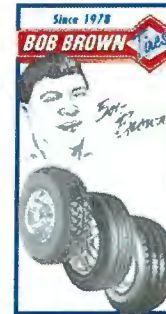


From stolid Samurai to mythical Korean horse and rider in flight, the artistic images were compiled by students, teachers, administrators and adult volunteers to adorn three bare walls at the east end of Parkrose High School Community Center. At 1,600 sq. ft., the Parkrose High School mural is composed of fabric as a base and features equine throughout history as its theme.



The Parkrose High School mascot, the bronco, fittingly ends the story told on the three-panel mural on the east side of the high school.

MEMO PHOTOS: TIM CURRAN



FARMERS

- Auto • Home
- Life • Renters
- Boats • RVs
- Business Insurance
- Money Market Funds
- Traditional IRAs
- Annuities
- Mutual Funds
- Roth IRAs



Marco Polo struts by, uniting East to West, followed by George Washington, redefining what West means. The great generals march on. Napoleon rears up his horse, followed by Simon Bolivar, who liberated much of South America from colonial rule.

Not everyone benefited from global expansion, as is clear as the mural edges closer to home. Two groups journey in the shadow of the Rocky Mountains — one, a Native American family wrapped in skins on a somber progression, the other a covered wagon conveying homesteaders heading west on the Oregon Trail. These scenes flow into a depiction of the Buffalo Soldiers, so named by the Cheyenne tribe they fought.

As the visual history lesson progresses through time and space, its purview grows narrower, closer, within walking distance. This mural overlooks land once part of Rossi farm, honored by an agrarian scene, the original photo for which was shot about 60 years ago from what is now the high school parking lot. The rendering of another snapshot follows, a man and woman in formal Mexican costume riding in a procession, not in Mexico but, as Kangas disclosed, in the Fourth of July parade in Molalla.

Rounding to the final wall, a Cossack sits at attention on his horse representing Russia and ending the history lesson. The next image depicts modern childhood's first equestrian encounter — on the carousel. Machines having replaced animals in most practical functions, horses remain central figures in sport and ceremony, evidenced in the second to last image of a rodeo and in the PHS mascot, the bronco.

In the final frame, a horse without a rider gallops on an ethereal background. Kangas described it as "whatever your imagination is...taking off into the future." When I agreed with that assessment, he said, "Then I was successful."

Joanne Oleksiak, head of community connections at PHS, was successful in her work to bring the mural about. Without Oleksiak the mural would not exist.

Art, while creating beauty, is a messy process — the paint and gel not nearly as sticky as the logistics. Though popularly touted as the product of spontaneous inspiration, art traditionally comes on commission with terms and timelines. Assigned by the Oregon State Service Corp of Americorps to enrich the high school campus as a community center, Oleksiak initially connected students with volunteer community service projects, but she and others believed the school itself warranted aid. She heard that a parent once approached Kangas about painting a mural at the school. Familiar with the city's public art grants, Oleksiak solicited support for an artistic revitalization project that would integrate students with the community.

PHS students selected the images for the mural, intending to capture the spirit of the school mascot and the diversity of the community. When Oleksiak proposed the mural to community groups, they submitted suggestions with their approval. After a few alterations, the mural gained community backing, the consent of the school board and, most essentially, the city's endorsement in the grant to fund it.

Students, teachers and community members coalesced around the mural. Oleksiak observed that introducing something as celebratory as the mural overshadowed the contentious issues that neighborhood groups tend to spar over, uniting the committees with their common interest in local history. When Kangas began work, Oleksiak invited public observance. And community members came, some of whom Kangas recruited to help.

"As community coordinator I'm always surprised when people come in to do the hardest jobs and then just love it because they want to make a contribution," Oleksiak said on the school lawn with the completed mural over her shoulder. "It says something about this project that so many people wanted to be involved."

The mural now enters a new stage. Parkrose art teacher Bev Cordova is crafting an art-history curriculum utilizing the mural as a teaching component to highlight technique. History classes can also draw from its references. In itself, the mural project demonstrates the synergy necessary to propel civilization forward. The materials, cooperation, sacrifice and talent, merged into a specific time and place, all contribute to what art is. School gives kids the know-how to implement their ideas and achieve their dreams. Teaching how to accomplish them, how to negotiate the obstacles and brave the paperwork, is what the school — and the mural — encapsulates.

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Arts & Entertainment

Free Screening of 'Miss Navajo'

Portland Community Cinema kicks off its free film series with a screening of "Miss Navajo" Oct. 31, at St. John's Theatre, 8104 N. Lombard St., 8 p.m.

For more than 50 years, the Miss Navajo Nation beauty pageant has given its contestants opportuni-

ties to showcase not only their beauty but also their skills in dance, music and sheep slaughtering. Following contestants in their quest for the crown, and featuring personal stories of recent winners, "Miss Navajo" is a celebration of womanhood.

PCC Theatre Arts Presents Wilde Play

The Portland Community College Theater Arts Program raises the curtain on its 2007-08 season with its fall production "The Importance of Being Earnest," by Oscar Wilde.

Directed by Julie Akers, the play follows the romantic misadventures of a pair of English men and the strong-willed women whose hearts they hope to win. In their pursuit of love, Jack and Algy confront the merciless strictures of teatime and the pitfalls of sincerity.

"The Importance of Being Earnest:" Performing Arts Center at the Sylvania Campus, 12000 S.W. 49th Ave. Performances begin 7:30 p.m. on Nov. 8-10 and Nov. 16-17, and at 2 p.m. on Nov. 18.

Prices are \$10 for adults, \$8 for students and seniors, with a \$5 per person group rate. For tickets call 503-977-4949.

Immortalized on Canvas



Commissioner Sam Adams will host a reception Oct. 30 at City Hall to honor Sens. Margaret Carter and Avel Gordly for their legislative and community work as well as 13 other women of color who have blazed new trails in Portland. The reception will showcase the art work of nine young women aged 12 to 17 who took part in PROJECT LOOK UP through the nonprofit arts group Art Up. Mentored by local artists including Adriene Cruz Käthe Swaback Lillian Pitt and Roslyn Hill, they painted large-scale panels in oils to honor 15 inspirational women of color.

Pictured here is artist Antoinette Myers with her painting "Divine Inspiration": which honors damall ayo, Dr. Ethel Simon-McWilliams, Kathryn Hall Bogle, S. Renee Mitchell, Senator Avel Gordly, and Willie Mae Hart.

Reception to honor Sens. Margaret Carter and Avel Gordly, as well as 13 other inspirational women of color: Oct. 30 at Portland City Hall, 1221 SW 4th Ave., from 5- 7 p.m.



S. RENEE MITCHELL

COMMENTARY

More murals just around the corner

Saturday's dedication of Portland's newest mural was not only inspiring because you could meet some of the 26 women whose pictures were painted on the outside of a warehouse.

But it also was a good reminder of the stubborn vision that local artists have for creating a cultural legacy of mural art — even when City Hall made it hard to pursue.

"Art brings people together," says 28-year-old muralist Robin Corbo, whose interest in mural work was planted at her northern Virginia high school. "I think there is a lot of amazing change that happens around the creative process."

If you haven't noticed, murals are back. And once the city revises its sign code in another month or so, these loud and colorful testimonies of our political and social landscape will once again be encouraged to animate our bland public spaces.

Portland's dozens of community-based murals often bring educational messages, such as "Share the Road" on Southeast 43rd Avenue and Hawthorne Boulevard. They require the help of volunteers, such as the mural celebrating Latino culture at Northeast 68th Avenue and Killingsworth Street.

And they infuse pride into hangout spots, such as "The Wall" in downtown Portland near the library.

Portland's unconditional endorsement of murals got hung up for years as Clear Channel tried to legally bully City Hall into giving the billboard company permission to further litter our line of sight with more ads.

The nine-year battle caused a chilling effect as mural groups folded and the number of dedicated muralists and their creations dwindled. In May, a Multnomah County circuit judge put an end to the debate.

So now, city officials — led by Commissioner Sam Adams and Mayor Tom Potter — are trying to craft new code language that will avoid another legal tizzy over murals.

"I don't think they have a problem with the idea of doing it," notes longtime muralist Joe Cotter, who helped create the Portland Mural Defense nonprofit to keep art enthusiasts informed and engaged. "But it's the mechanics. The devil is in the details with this litigation."

In the meantime, anyone proposing a new mural needs permission from the Regional Arts and Culture Council, which sets aside \$40,000 a year to fund mural projects.

"We're lucky to be able to do it again," says Peggy Kendellen, RACC's public art manager. "I wish it were easier in some respects."

Not only do murals brighten walls and discourage graffiti, these projects provide an on-the-street training laboratory for artists and volunteers. Even passers-by are sometimes handed a paintbrush.

Corbo's last mural, on the side of the Community Cycling Center on Northeast 17th Avenue and Alberta Street, gave her the experience she needed to qualify for a \$15,000 RACC grant to complete her latest mural.

"I had never been the lead artist before," Corbo admits. "So, I essentially taught myself how to do it from start to finish."

Her 1,250-square-foot mural, at the corner of North Harding Avenue and Interstate Avenue, is the city's first that pays tribute to local women, including longtime political leader Gretchen Kafoury, ceramic artist and sculptor Lillian Pitt and midwife Shafia Monroe, founder of the Portland-based International Center for Traditional Childbearing.

Corbo's project — along with the city's increasing commitment to murals — opened doors for her to create a mural-painting company with artist Emily Lux.

"There's something so amazing about making a mark on the world," Corbo says, "and then stepping back and saying, 'I did that.'"

Murals, though, make the I's part of the bigger picture: creating community through art.

S. Renee Mitchell: 503-221-8142;
rmitch@news.oregonian.com. Comment
online: [http://blog.oregonlive.com/
reneemitchell](http://blog.oregonlive.com/reneemitchell)



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STUMBLE IT! • OUTSIDE.IN: GEOTAG THIS STORY

POSTED BY C AT 10:11 PM 0 COMMENTS

LABELS: PORTLAND CITY HALL

FRIDAY, NOVEMBER 09, 2007

Kangas Mural Destroyed



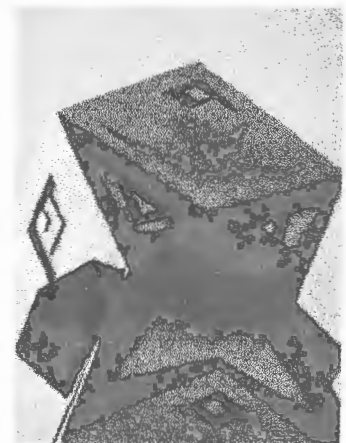
If you've ridden the roads of Oregon, you've seen muralist Larry Kangas' work. Kangas' has painted dozens of large-scale community-centered, curiosity-inspiring artworks all over the state - I don't have the attention-span to make a worthwhile map, but consider stopping to see these as you can. And you have to stop to see them. Many are imperiled by the weather and time, and the landscape above, recently painted over at the Hollywood Bike Gallery on NE Sandy and about 50th, was worn and faded. The picture above is from August, below is November 2007.

See Larry Kangas' web site for a directory of his murals.

It's a big wall so I assume Bike Gallery will hire Kangas to crate another.

My constant problem with Kangas murals is they're often hard to see. This one on NE Sandy is best seen while standing in the westbound

Brody Theatre
 Classic Greek Theatre
 Drammy Awards
 Hand 2 Mouth Theatre
 Imago Theatre
 Lakewood Theatre
 Miracle Theatre Group
 Northwest Classical
 Theatre Company
 NW Theatre
 Oregon Children's Theatre
 Oregon Shadow Theatre
 PATA Green Room
 Portland Actors
 Conservatory
 Portland Actors Ensemble
 Portland Area Theatre
 Alliance
 Portland Center for the
 Performing Arts
 Portland Center Stage
 Portland Opera Repertory
 Theatre
 Portland Story Theater
 PSU Theatre Department



Thomas Jamison Park

lane. The Kangas mural under the Bridge of the Gods at Cascade Locks is both worn and in shadows (as well as the noise and grit of a parking lot - but you can also score Native salmon from truck vendors in the same lot - \$7 a pound!) The mural I've called A History of Horses is at a high angle - impossible to see from any one position. The Oregon City mural is in a anonymous parking lot - off the main drag, or another, sited over a barber shop.

I particularly liked the Bike Gallery landscape - it was very large, at points perhaps 60 feet across by 20 feet high, running from a deep forest trail to Sam Hill's Columbia Gorge highway, through the Esplanade and under the Hawthorne Bridge. A great snapshot of Portland as Bike City USA. Note at the East end of the Hawthorne Bridge the hideous overhang of Interstate 5 has been mercifully left out.



PORTLAND MUSIC

All Classical 89.9
 Blitzen Trapper
 Cascade Blues Association
 Chamber Music NW
 Choral Arts Ensemble
 Cool Nutz
 Creative Music Guild
 Curtis Salgado
 Dandy Warhols
 Decemberists
 Helio Sequence
 Jazz Society of Oregon
 M. Ward
 Menomena
 Metro Youth Symphony
 Obo Addy
 Paxselin Quartet
 PDX Pop Now!
 Pink Martini
 Portland Baroque Orchestra
 Portland Chamber Orchestra
 Portland Gay Men's Chorus
 Portland Musician's Union
 Portland Piano International
 Portland Songwriter's Association
 Portland Symphonic Choir
 Portland Taiko
 Portland Youth Philharmonic
 Quasi
 Sado Nation
 Sauvie Island Moon
 Rocket Factory



DIGG THIS! • SAVE TO DELICIOUS • TECHNORATI LINKS • STUMBLE IT! • OUTSIDE.IN: GEOTAG THIS STORY

POSTED BY C AT 10:15 PM 1 COMMENTS

LABELS: MURAL

TUESDAY, NOVEMBER 06, 2007

Wordstock's a Happening

Wordstock 2007 TV AD

- Smegma Studios
- Stars of Track & Field
- Storm Large & the Balls
- The Blow
- The Gossip
- The Minders
- The Shaky Hands
- The Shins
- The Thermals
- Viva Voce

LABELS

- AK Media (3)
- Alexander Liberman (4)
- All Classical 89.9 (1)
- Architecture (1)
- Arlene Schnitzer (1)
- art criticism (1)
- art quiz (1)
- Art Restoration (1)
- Artist Repertory Theatre (1)
- Avard Fairbanks (4)
- Baba Wague Diakite (1)
- Barbara Tetenbaum (1)
- Bill Bane (2)
- Bill Naito (1)
- Blues Festival (1)
- Brian Goldbloom (6)
- Bruce West (1)
- Carl Hall (1)
- carl morris (3)
- Chamber Music Northwest (1)
- Charles Erskine Scott Wood (1)
- Clear Channel (5)
- Corvallis (1)
- d k row (2)

art

Women Who Make History (and the Women Who Paint Them)

Mural spotlights diverse communities

by Tony LeTigre

The 1,250-square-foot Women Making History in Portland mural honors the life and work of 28 women, all living, who have contributed in diverse ways to the enrichment of the city's community and culture. It is located on the north-facing wall of a warehouse at 2335 N. Interstate Ave.

Robin Corbo, a Santa Fe, Calif., native who designed a similar-sized mural last year for the Community Cycling Center on Northeast Alberta Street, was the key force in realizing the project. She conceived and designed it, solicited community advice on which women to honor and supervised the painting and unveiling of the final product.

"Organizing the mural took a lot longer than painting it," says Corbo, who is queer.

And she didn't do it alone. Her assistant artists were Emily Lux, Jason Greene and Sherri Love. Mark Meltzer prepared the wall for the mural by washing and speckling it prior to painting. Cara Buchalter provided the mural's calligraphic lettering. The actual painting was done by Corbo and a team of about 60 volunteers.

The mural design was a collaborative effort between metro-area nonprofits and historians who were asked to nominate women



Robin Corbo

from their communities whom they felt have made a significant impact on Portland from the grassroots level. Participants included The Urban League, Sisters in Action for Power, Oregon Council for Hispanic Advancement, Native American Youth and Family Center, Black United Fund of Oregon and Cambodian American Community of Oregon.

Among the women represented in the mural are Basic Rights Oregon development director Jeana Frazzini and her partner, K.D. Parman, with whom she raises two sons. The pair made headlines last summer for winning a lawsuit in Multnomah County Circuit Court that sprang from the couple's indignation that the state unfairly forced them, as a same-sex couple, to pursue a "second-parent adoption" of their son Emmett, conceived through artificial insemination.

Also featured in the mural is Amara Pérez, co-director of In Other Words Women's Books and Resources. She replaced Sue Burns, who Corbo describes as "a major participant during the planning phase of the project."

Pérez says she became aware of the mural when Corbo approached In Other Words for sponsorship. She was delighted to be nominated for representation in the project and appeared as a speaker at the unveiling event Oct. 27.


"It was a nice turnout, and it was great to see so much leadership



Community members celebrate the unveiling of the Women Making History in Portland mural Oct. 27.

from women and in so many different ways," says Pérez, who is a lesbian. "Some women are doing community organizing, while others are doing service work, advocacy, working for immigrant rights and so on."

Corbo says she was pleased and inspired by the celebration. "In some ways, it was the best day of my life. Many of the women we'd honored came and spoke, their daughters came and spoke, and people were giving the thumbs-up or honking as they drove by."

After investing a full year in the planning and execution of the mural, Corbo, who holds an undergraduate degree in art therapy, says she's taking a little break from community organizing to focus on a new job as well as her own skills as a painter. She proudly admits that she personally nominated one of the women honored by the mural: Anne Berblinger, a 61-year-old woman who co-owns an organic farm and who worked for the Economic Development Administration for more than 30 years. "I feel very lucky to know her," Corbo says, "and to experience firsthand the way she has contributed to building her community." 

TONY LETIGRE is an artist, writer, student and fledgling publisher. E-mail him at anthonyletigre@gmail.com.

TRIBTOWN *The Portland neighborhood beat*

■ Grants for neighborhood projects say 'sorry' for construction

City makes amends for pipe

By LEE VAN DER VOO
The Tribune

How do you apologize to a neighborhood? Set aside \$1.77 million in grants to boost safety, aesthetics and environmental features for the people who live there.

That's what Portland's Bureau of Environmental Services has done in a handful of city neighborhoods, most in the central east side, as a means of cheering people affected by the Big Pipe project.

The project, which is placing a massive sewer pipe below the ground to help keep Portland sewers from overflowing to the Willamette River, has been a steady disruption to those surrounding its construction on the east side during the past three years.

BES set aside a \$1.77 million pot in the Big Pipe budget for good will grants and on Nov. 15 awarded 21 grants to local agencies and nonprofits. Thanks to those funds, projects chosen by a 15-member committee will hit the streets beginning next year.

The bureau awarded similar grants to neighborhoods on the west side of the Willamette River in 2001. The Big Pipe construction finished on the west side last year.

For Friends of Trees, a Portland-based nonprofit that funds tree plantings and natural-area restoration, the \$218,000 grant is one of the largest in the agency's history, according to executive director Scott Fogarty.

The money will be used to plant 12,000 trees within a quarter-mile radius of the Big Pipe construction, touching as many as 10 neighborhoods in the next two years.

Other significant sums went to fund sidewalks to connect Swan Island to the Greenway trail, a new boat launch on the Columbia Slough, curbs and stripes that improve bike access on Southeast 11th Avenue, and crosswalks near Southeast Clinton Street.

But the most visible grant in Southeast Portland probably will be a \$21,550 award that went to Portland Mural Defense and artist Joe Cotter.

Beginning in May or June, Cotter will begin replacing a mural on the south side of the Plaid Pantry at the corner of Southeast 12th Avenue and Belmont Street with a community mural for the Buckman neighborhood.

He expects planning and design of the mural to take several months and to include a series of meetings with Buckman-area residents.

"It's going to be the neighborhood mural they want, so you have to meet with people and get histories. You try to make a really interesting composition using all these elements that come up in the course of months," Cotter said.

"No stranger to painting murals — he painted his first mural 20 years ago — Cotter said neighbors will weigh in on loose designs before a final drawing is made to scale.



Joe Cotter, shown here with a mural he painted on the side of the Musicians Union building, will bring his brush to the Buckman neighborhood for a new mural funded with a city grant.

TRIBUNE PHOTO: JIM CLARK

Grant recipients

Here are the 21 grants awarded by Portland's Bureau of Environmental Services in neighborhoods affected by the East Side Big Pipe construction project:

■ Hosford-Abemethy Neighborhood Development and Brooklyn Action Corps — \$364,600 to install crosswalk signals at the crossing of Southeast 11th and 12th avenues at Clinton Street and \$4,800 to stripe bike lanes on Southeast Division Place between Fourth and Ninth avenues

■ Swan Island Transportation Management Association — \$250,000 to construct sidewalks on Swan Island to connect to the Greenway trail

■ Metro Parks and Greenspaces — \$210,000 to help connect the Springwater Corridor Trail gap from just south of the Sellwood Bridge to Southeast 19th Avenue and Ochoco Street

■ Friends of Trees — \$218,000 to plant street trees in various parts of the construction area in Southeast Portland

■ Portland Bicycle Advisory Committee — \$144,000 to install curb extensions on South-east 11th Avenue and Clay Street

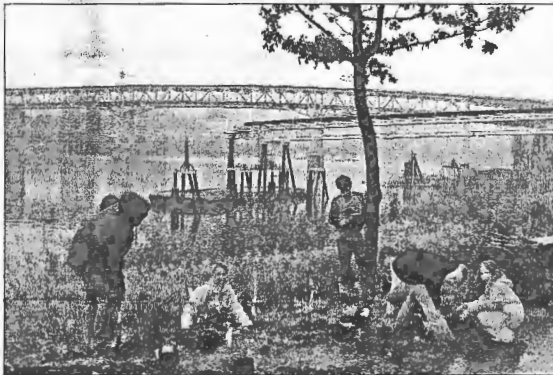
■ Adam Zucker, Buckman resident — \$99,000 to create storm-water features and other improvements between Southeast Pine and Washington streets on Sandy Boulevard

■ Oregon Museum of Science and Industry — \$84,100 to construct a mobile stream table in OMSI's Watershed Lab

■ Columbia Slough Watershed Council — \$78,900 to construct a nonmotorized landing for canoes, kayaks and other watercraft at river mile 6.5, near North Denver Avenue

■ Lloyd District Community Association — \$60,000 to develop a community garden in the Lloyd District

■ Lloyd Transportation Management Association — \$48,250 to make aesthetic improvements at the Mulnomah Street/Interstate 5 underpass located along North Wheeler Avenue and First Avenue.



COURTESY OF SOLV

Solv will continue riverbank restoration between the Hampton Opera Center and OMSI with a \$12,000 grant. The work is done by volunteers and also by professional crews trained, in part with the city funds, to rappel the riverbank's steep slopes.

■ Save Our Elms — \$33,000 to help homeowners prune American elms in Ladd's Addition

■ Portland Store Fixtures — \$32,000 to add green space and environmental features to store property at Southeast Main Street and Second Avenue

■ Lower Columbia River Estuary Partnership — \$23,300 to create two school yard storm-water projects

■ Portland Alumnae Chapter Delta Sigma Theta Sorority Inc. — \$22,500 to help build a sustainable landscape for the June Key Delta Community Center at the corner of North Ainsworth Street and Albina Avenue

■ Portland Mural Defense, artist Joseph Cotter — \$21,550 to paint a community mural on the Plaid Pantry at Southeast 12th Avenue and Belmont Street in the Buckman neighborhood

■ Humboldt Elementary School — \$18,400

to build a learning garden on school property on North Gantenbain Avenue

■ Portland Community Gardens — \$16,700 to expand the Col. Summers Community Garden on Southeast 20th Avenue and Taylor Street

■ Central Wine Warehouse — \$12,000 to purchase plants for an ecoroof and build an irrigation system at the warehouse in the Central Eastside Industrial District

■ Solv — \$12,000 to restore the Willamette riverbank between the Hampton Opera Center and OMSI

■ University Park Neighborhood Association — \$9,000 to revegetate the Harvard/Olin/Willamette triangle

■ Willamette Riverkeeper — \$8,100 to do outreach related to the revegetation on the Willamette riverbank

— Lee van der Voo

Debbie Caselton, manager of the BES grant program, said the mural and most other projects will be completed by De-

ember 2011, when the Big Pipe construction ends.

Caselton said grant recipients represent a geographic dis-

tribution of the project and a variety of the 38 ideas proposed.

"Our goal is to leave the neighborhood better than when

we arrived," she said.

leevandervoo@portlandtribune.com



Aaron Smith concentrates while adding to the mural. A group of young adults came up with the concept for the painting.

Mural breaks down walls

A Portland officer gets an artist and youths together to paint a MAX barrier where street people hang out



Photos by FAITH CATHCART/THE OREGONIAN

Portland artist William Park adds details to the mural. Park took the teens' ideas and concepts and came up with a masterplan for the mural.

By TOM HALLMAN JR. | THE OREGONIAN

Street kids call it "The Wall," which makes it sound impressive. But it's only a concrete structure, not too tall, that separates part of the sidewalk from the light-rail tracks in downtown Portland. At best, it's an afterthought, kind of like the kids who drift there before moving on to wherever they go.

No one was surprised when the wall attracted trouble. Nothing major, mainly graffiti, garbage, people sacked out at night and needles lying on the pavement.

But it got the attention of Betty Woodward. She's a 56-year-old police officer out of the Central Precinct, an 18-year veteran who patrols the district.

She knew cleaning up the wall — a block north of the Multnomah County Library's backside where the MAX circles back into

downtown — would be difficult. She made calls, but no one could tell her whether TriMet or the city was responsible for maintaining the area.

Woodward could wait it out and hope that people got tired of complaining about the wall. Or she could make frequent sweeps, getting in people's faces, telling them to move along and writing citations that she knew would end up in the trash.

Please see **MURAL**, Page A8

Mural: Red tape and suspicion are overcome

Continued from Page One

Between radio calls, she thought about the wall, the kids and the complaints. Then she got this idea that seemed about as far from traditional police work as possible. She wondered whether she could have the teens paint a mural on a portion of the wall. If they did, she believed, they might feel a sense of pride about the place. In a sense, it would be theirs, and they'd take care of it.

"I love art," said Woodward, who does woodworking. "You put a piece of yourself into art. I thought the kids could put a piece of themselves on that wall."

At first, she wandered into a maze of red tape. The wall was public property. TriMet, the city, the neighborhood graffiti abatement program and the Regional Arts and Cultural Council would all have to weigh in, then agree to the project.

One of the requirements, she learned, was that a professional artist had to be involved. Woodward, on her own time, scanned the Internet and visited Pearl District art galleries to talk with artists to get ideas. She found William Park, a 62-year-old grandfather.

Even then, it took nearly 20 meetings spread over months, bouncing among agencies, to get the permits in order. Finally, all the paperwork was signed.

And so they began, the street kids, the artist and the cop.

At that first meeting, everyone arrived with stereotypes. The street kids, about 20 of them who'd heard about it, were leery of the cop. Woodward figured the kids liked their isolated world. Park had lived what he called a sheltered life and worried the kids might not be serious about the mural.

Jennifer Boatright, a 19-year-old who goes by the street name "Mouse," ended up sitting next to Woodward. "When she asked me what my name was, I freaked," Boatright said. "I thought she was going to check to see if I had any warrants."



Photos by FAITH CATHCART/THE OREGONIAN

The teens visited William Parks' Northeast Portland art studio to sketch out the mural, including (from left) Matthew Boyd; Michelle Walker; Marshall Ellis; Josh Laurie, educational coordinator with the social service agency New Avenues for Youth; and Nicholas Oimsted.



Betty Woodward, a veteran officer working out of Portland's Central Precinct, tried to figure out a way to clean up "The Wall," a small structure that separates the sidewalk from the light-rail line near the downtown library. Street kids hang out there, and Woodward tired of writing citations to get them to move along.

All Woodward wanted to do was introduce herself. "I wanted to make it clear to the kids that it was their mural," Woodward said. "This wasn't about us telling them to paint three clowns on a wall. It was going to be their concept from start to finish."

Boatright remembers being shocked. "It was kind of amazing to have someone like her just listen," she said. "Most of the time, all the cops do is tell us to move on. It was kind of strange, really, to be sitting next to a cop."

Woodward also learned something. "I always had a feeling that maybe those kids segregated by choice once out on the street," she said. "I didn't realize

that they wanted to be part of the mainstream but didn't know how to do it. I gained some real perspective. They put up those walls to protect themselves."

Soon, those walls came down. The group turned its attention to "The Wall" and what the mural should represent. "The level of thought they put into it was wonderful," Park said. The regional arts council, social services agencies and the Police Bureau gave him \$8,000 for the job — a fraction of his usual commission.

"I heard stories of violence and sadness," he said. "A lot of the kids are from broken homes. Some of those kids were on sur-

vival mode. They were just getting through the day. They came together for this. There was no ego. It was a team effort."

During the next several months, Park created drawings to give life to the teens' ideas. They wanted a mural that showed people from all walks of life — gay and straight, black and white, men and women, those with homes and those on the street — coming together around a fire, which the youths said symbolized togetherness and safety.

Park began drawing and created a scaled-down color mural that incorporated everything the teens had listed. In July, he invited a group to his Northeast Portland studio to see the tentative mural.

He would supervise the actual painting, but he wanted them to learn the pounce pattern technique. The youths would create a grid system on paper mounted on the studio walls, sketch figures, then perforate the outline with small holes. They'd repeat the process until they had a 65-foot-long pattern to take to "The Wall."

That day seven street kids ar-