



ART OF THE ALLISON

Collection



The Allison Inn & Spa
2525 Allison Lane
Newberg, Oregon 97132
503-554-2525
www.theallison.com



Joan's passion for her community and her love of Oregon have been the driving forces behind the building of this legacy, The Allison Inn & Spa. Her commitment to *doing it right* during a time of economic struggles and recession has brought opportunity and growth to the community. It is with love and great pride that we dedicate this *Art of The Allison* Directory to our mother, Joan Austin, on her birthday and on the First Year Anniversary of the opening of The Allison Inn & Spa...her dream.

S E P T E M B E R 2 5 , 2 0 1 0



The theme behind the Inn, its restaurant and interiors is the Bounty and Beauty of Oregon and the Willamette Valley. The naming of The Allison Inn & Spa is at the very root of this theme.

The Allison Story began over 15,000 years ago when the ice dam of Glacial Lake Missoula burst, sending hundreds of cubic miles of water roaring across Idaho and Eastern Washington into Oregon, stripping the land of its nutrient rich top soil and depositing much of it in the Willamette Valley. The inundation created a temporary lake, once stretching from Portland to Eugene and sounding up to 400 feet. More floods varying in magnitude occurred over the subsequent 2,000 years. A result of these cataclysmic events is the Willamette Valley's unusually rich and fertile soil. This is the foundation for all of our natural and agricultural bounty and beauty.

In the 1930s, Dr. Ira Allison, an Oregon State University Geology Professor, documented the non-native glacial erratic boulders on the foothills bordering the Willamette Valley, defining the shores of the ancient lake geologists gave his name.

The Allison Inn & Spa is founder Joan Austin's dream. When she and her husband Ken moved their family business to the community of Springbrook in 1969, they became stewards of the farmlands, often helping farmers maintain and care for their farms; often being asked to purchase them. The Allison sits on a knoll on one of those family farms near the old village of Springbrook, a town famous for its fruits and agricultural products.

The Austin-Parrish families created The Allison Inn & Spa from the ground up. Working with architects from Seattle, the family had a hands-on and personal touch from the inception, influencing the entire building and designing processes.

The goal was to make it a beautiful, comfortable and elegant place where guests from around the world and community members alike could stay the night, enjoy a great meal, a glass of wine or attend a conference. The focus was always on showcasing local craftsmanship, employing local contractors and using community resources.

The influence of nature is apparent throughout the hotel, in the erratic rocks and rushing waters surrounding the Inn, the quiet beauty of the wood and stone work, and of course in



The Art of The Allison is a private collection representing over one hundred local and regional artists working in diverse media including fiber, glass, sculpture, wood, photography and painting. The collection focuses on the natural beauty of Oregon and celebrates the bounty of our great state.

It is a growing collection that includes six commissioned works by local painters and fused glass artists. The majority of art was purchased directly from local artists responding to an invitation to submit work. Some was acquired from the following Oregon Galleries: Attic Gallery, Freed Gallery, Lawrence Gallery, Ryan Gallery and Mossy Creek Pottery.

The decision to use original Oregon Art to adorn The Allison was an easy one. Joan and her family have a long tradition of supporting the arts in their home state. Whether they are giving access to cultural opportunities through partnerships and programming, creating Art Festivals or developing Regional Art Centers for the community, art is a passion and a privilege that is near and dear to the family heart. It is this love of art and commitment to their community that drove the *Art of The Allison Collection*.

Joan and her daughter Loni, son Ken and his wife Celia constituted the selection committee. Loni and her daughter Jessica were responsible for the Call to Artists and the logistics of organizing, purchasing, documenting and hanging each of the 500 artworks ultimately chosen. Each of the 85 suites has at least three pieces of original art. 37 paintings, sculptures and glass are available for the public to enjoy, in addition to a substantial collection in the Spa. Even Staff and Administration offices are filled with original art.

What makes *The Art of The Allison* a distinctive collection are the people who created the artwork. They are an integral part of the "dream that Joan built". This directory is a glimpse into the hearts and souls of those creative people who make the *Art of The Allison Collection* a rare gift to be enjoyed by guests from near and far.

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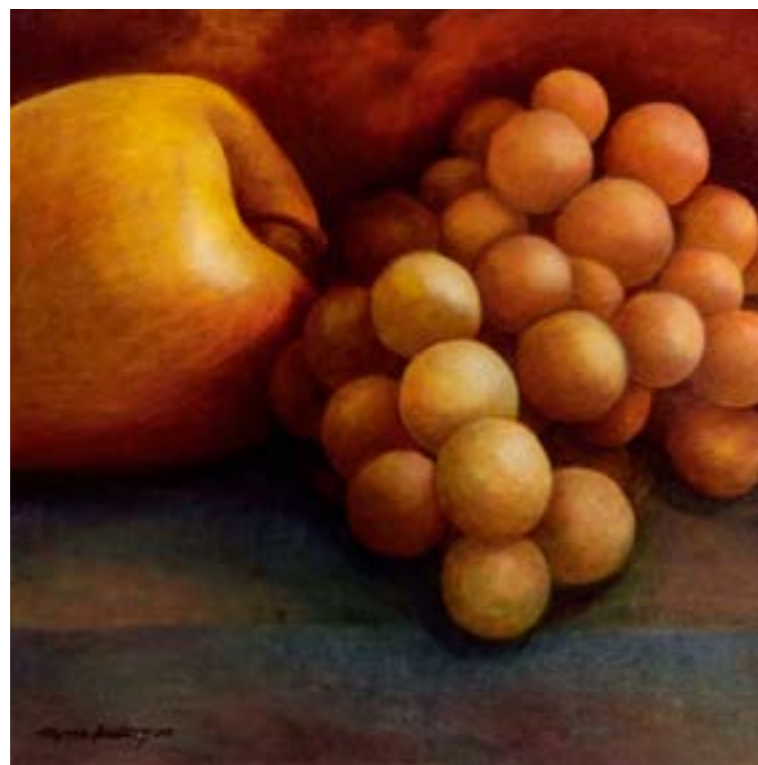
Celia and Ken Austin, Loni Austin Parrish and Joan Austin visit an artist's studio.

*** ART Elements Gallery artist**
Featuring several Art of the Allison artists in downtown, Newberg.
artelementsgallery.com

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Myrna Anderson

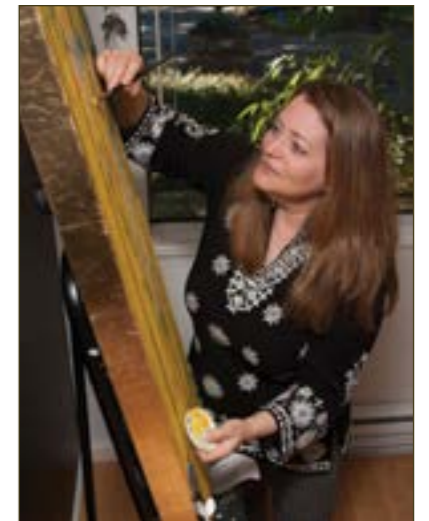
My artwork represents my love of nature and this wonderful valley in which we live. My goal is to draw others into my paintings in a way in which they too can enjoy the beauty that surrounds us.



Theresa Andreas-O'Leary

I brush my paint into light circles, leading you through my work as I see the path form. Light used as an element, enhances the season, time and space of my compositions. I want the viewer to see my thoughts and then, interpret the painting with their own. I hope my work evokes emotion and connection to your inner child. It is through the brush, I remain.

View Theresa's art available for sale at ART Elements Gallery.



Sarkis Antikajian

My work flows from the experiences and feelings of my life. Vibrant and exciting colors are essential for my happiness and my satisfaction with each painting's end result. I enjoy working in oils, acrylics, watercolors, pastels and inks. I paint landscapes on location; I do figure painting and draw from models.

As far as I am concerned, there is no place as serene and beautiful as the state of Oregon that inspires me and fills my life with the excitement and joy of fulfilling my lifelong dream. As an Armenian boy growing up in the Middle East, I dreamed of becoming an artist. Having become a professional painter, my dream has come true.



Barns on Highway 99



Jane Aukshunas

Imbued at once with both a lush sensuality and an edgy geometry, my colorful, graphic landscapes depicting the Willamette Valley harken back to the 1930s Midwestern regionalist style of such artists as Thomas Hart Benton and Grant Wood.

View Jane's art available for sale at ART Elements Gallery.





Ken Austin

I work in two contrasting methods and styles.

When carving or turning bowls from burls and limb-scarred wood, the irregular shapes determine the character of the finished piece. Accordingly, I remove the interior vessel, finishing the surface to a silky feel that contrasts with the rough exterior. I use only salvaged or found wood.

When building tables and other furniture, I first make sketches based upon function and then the form follows. I choose my materials from local woods, many harvested from my land, and I often salvage smaller pieces left over from previous projects. Nothing is wasted.



Walnut Bowl,
Spa Reception



Cheese Cart, Jory

**View Ken's art
available for sale at
the Marketplace at
Rain Dance Ranch.**



Bill Baily

My subject matter is impressionistic landscapes and seascapes as well as the more prevalent fruit and vegetable still life watercolor paintings. Most recently, I have been creating acrylic abstract paintings and collages.



Debbie Benz

I had always worked in watercolor and was self taught until six years ago when I was introduced to Roberta St. Louis who is a master painter and member of Women Artists of The West. She introduced me to



pastels and I have been painting in this medium ever since. Pastels are so rich and layering the colors brings life to the painting. I paint on suede board which has wonderful tooth, allowing the pastels to adhere without having to affix them, which can impact the colors.

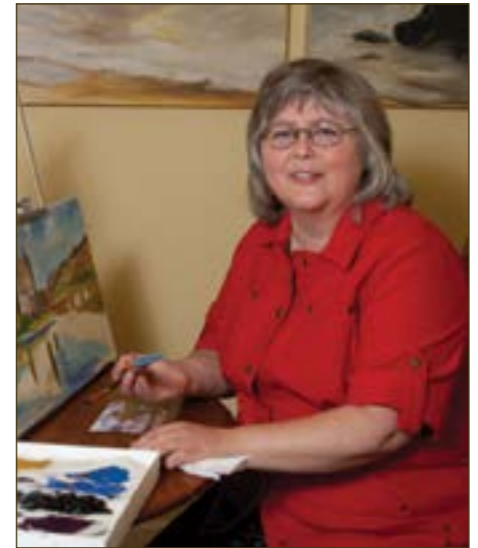
I am motivated to paint when I find an image or scene that speaks to me with color, shapes, reflections, shadows, light to name a few. Painting absorbs me and provides a wonderful escape and means of expressing myself.

Diane's Lady in Red



Merry Sue Boggs

To be an artist is to be able to reproduce beauty experienced in a garden, along the highway of human existence, seen in the camaraderie of friends, in the quiet landscapes of nature, and in the spontaneity caught in the uplifted faces of children.



Red Poppy

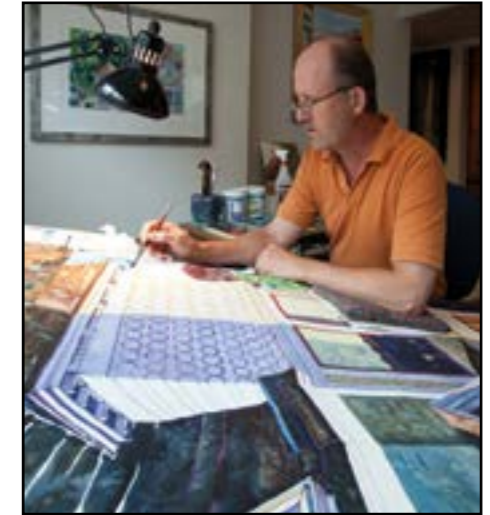


Kathleen Buck

I strive to capture a moment in time, and express the energy and joy found in the scene. I want to evoke a memory or mood through the



simple gestures of my subjects. Movement also creates exciting angles that allow me to compose background shapes that can be as strong and interesting as the shapes of the subjects. Luminous bright colors and a strong use of light and dark patterns recreate the excitement and energy of the moment.



Gary Buhler

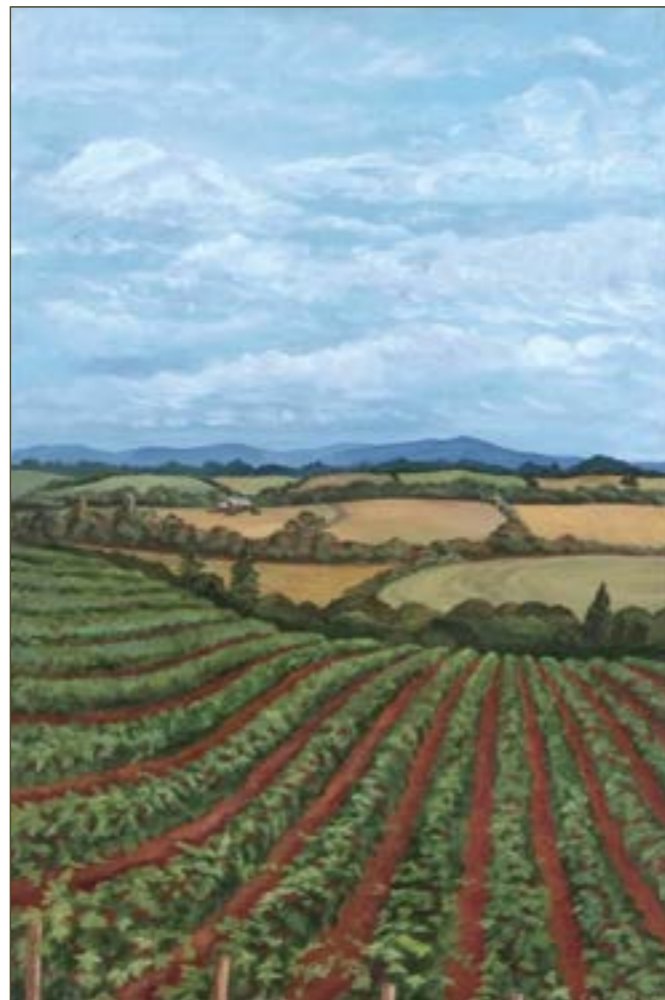
My work is about color, texture and imagery that connects with me emotionally, whether it be a beautiful landscape or an intriguing cityscape. I work from a perspective of appreciation for the created world and our place in it related to a creative God.

**View Gary's art available for sale at
ART Elements Gallery.**



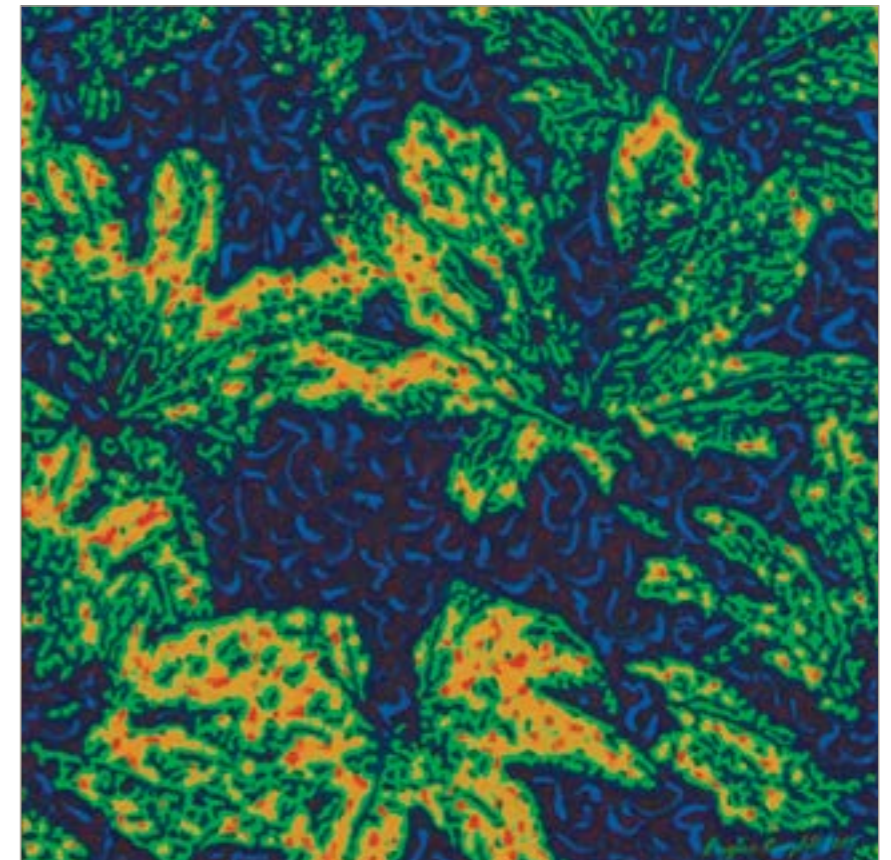
Candice Cameron

My imagery reflects the colors and topography of the natural surroundings found in Yamhill County: undulating landscapes of color, texture and pattern with hedgerows of trees that echo the shapes of the hills on the horizon and the billowing clouds overhead. My future work will continue to be influenced by the marvelous vistas, picturesque vineyards and ever-changing light that are the vernacular of the Willamette Valley's countryside.



Doug Campbell

I like variety in art so I don't stick to just one subject or medium. I encourage viewers to see, think about or feel differently because of my approach to my work.



Chuck Castro

I have chosen the circuitous route of being self-taught because it is the exploring and the delightful surprise of learning that draws me on year after year. Equally important is my desire that the physical end-product of my journey would be an authentic reflection of the interaction between me and the materials. Ultimately, my greatest wish for any of my work is that it encourage your inner light and

perhaps be a focal point of peace and tranquility in your life and home.

My work presents the intrinsic beauty of nature in an understated form. As an artist, I combine and juxtapose complementary materials that accent and enhance one another. As a craftsman, I build each piece as an heirloom.



Lamp

Donna Clark

As a native Oregonian, my goal is to offer the viewer a visual experience that feeds our human attributes of caring, compassion, and connection with others while celebrating the natural world in which we live—the Great Northwest!

My oil paintings are rich with sensuous colors, expressed often with a palette knife in an impressionist style. *En plein air* is my favorite way to capture the real essence of my subject matter. Like anything we truly love, developing a deep relationship with a subject is critical in capturing its essence and spirit.





Margot Cole

I believe that we are all artists. Our purpose is to enjoy life whether we paint, sculpt, play music, sing, dance, or wax poetic (which must be a cross between making jewelry and writing.) Creativity is merely a reflection of that spirit. I discovered the joy of creating two dimensional images when I was in sixth grade and I've been playing with the elements of order and chaos ever since. I also like sculpting.

This particular image is from the foothills of Yamhill County, the usual barn and its surroundings. It was a Spring morning and the hills took on a bluish tint that I liked. Nature and light inspire me. I work from photos to interpret the feeling of the landscape. Ideally I paint *en plein air*.

Muddy Valley



Melinda Cowdery

I am an artist because I was born that way. Many of my earliest memories are of looking at reproductions of paintings in books, and wondering if I could do that. Color and form are fascinating to me, as well as being able to express emotions visually through paintings. While all of the painting media interest me, I am currently working in oils.

View Melinda's art available for sale at ART Elements Gallery.





Jeanne Cuddeford

Art is best when we create from things we love. I am energized when standing at the edge of a crimson clover field putting paint on my canvas. The light and shadows quickly change so the challenge is to make the scene seem to stand still. Sharing this moment in time with viewers keeps me creating.

Crimson



Judith Cunningham

I paint pastels of the surrounding country from the Columbia Gorge to the Steens Mountains. When I am painting I become one with the paint and try to keep intellectual ideas to a minimum. While working, I relate only to surfaces, thus much of the transmission of subtle intuitive feelings about a subject is subconscious. My intention is to share a vision with others, and when others connect with it: *validation*.





Marilyn Davis

Both the beauty and frustration of painting with watercolors is giving up control. Working throughout my life trying to reach my full potential as a painter, I strive toward that fine point of satisfaction. I have always been influenced by my experiences of travel and enthusiasm for nature. Combining scenes from living and traveling around the world, along with colors and shapes of nature, I try to capture the essence of a scene. I try to paint the way I feel about subjects rather than reproduce a photographic image of them, because for me, painting is emotional. Using colors and making them relate to each other to tell a story is the important thing. I strive to continually stretch myself and evolve as an artist.

Lavender Hills



Ellen Dittebrandt



When I paint, I generally paint fast, just letting it flow out of me. Finding the low light of the morning and evening is the most important part of my painting journeys, as the light lasts only a short time. Finding the interaction of color and low sun makes my search complete. My paintings are vibrant and intense, free flowing and full of luscious jewel tone colors and botanical shapes. My theme is nature. I am not afraid to play with depth and perspective, presenting a fresh view of the woodland spots that appear in my paintings.



Leslie Ebert

Using an elemental visual language I work in four ongoing series about the interconnection between humanity and the earth and sky, air and ether, electricity and light, water and flow. The ten works in The Allison collection are a strong cross section of these four ongoing themes, using this elemental visual language of interconnectedness I explore in my work. The artworks are metaphors intended to capture the sacred nature of the land, the beauty of the region's open sky, and the alchemical process of life and wine making.



Pamela Edwards

Painting and photography were one of the first ways I found to express my observations. For years I have been traveling to different countries looking for something interesting to photograph. Then by chance mosaics caught my attention. I found a way to incorporate my photos into my mosaics. There is a compelling attraction for me to broken bits of color. I surely would have been a Seurat groupie had I lived in his time.

My new work is exploring the use of broken glass to compose paintings and designs. Niki de St. Phalle's Tarot Garden in Tuscany and Antoni Gaudi's park and buildings in Barcelona inspired me to work in 3-D mosaics. For me, the allure and brilliance of glass is thrilling. I have become so entranced with the pleasure of placing bits of glass on most anything, I can hardly wait to make my next piece.



Kari Fahrenkopf

For many years I have been drawn to the beauty of glass and how the play of light on a piece can completely transform the intensity of the colors into an extraordinary piece of art. Through

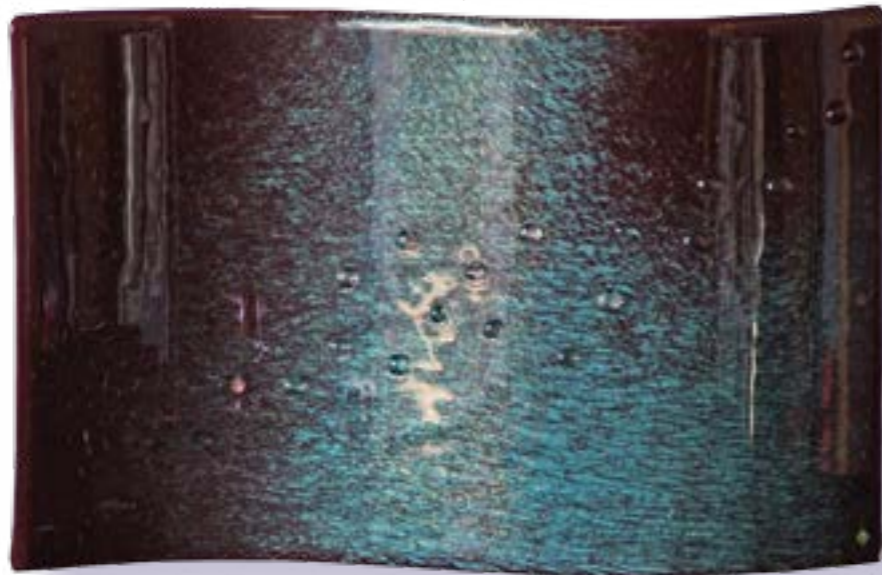


many steps and firings fused glass can be made into a durable handmade piece, glowing with translucent color while retaining the characteristic bubbles that are unique to fused glass. The result is glass art that is both intricate and simplistic that reflects my passion for color and functional ability. Working with fused glass allows me to tap into the creative side of my brain and challenge myself in a way that only art can. It provides a “wholeness” to my existence on earth.

Spider Wave was created by my curiosity in playing with a newly released “reactive” glass. It is a combination of pale blue glass

fused directly with a reactive clear piece of glass. This created brown spider web type strings on the top with a beautiful pale blue hue underneath.

Spider Wave



Susan Faye

My creative process begins with an exploration: I love to wander through wilderness areas, nature preserves, or even my own back yard, taking time to examine and experience any surprise that Mother Nature has waiting for me that day.

As part of the process, I take dozens of reference photos with my digital camera. The camera’s telephoto and macro lens settings allow me to see wonderful details that I would otherwise miss with my naked eye. Then it’s back to my studio to interpret the beauty and mystery of the images I’ve discovered.

My hope is that my paintings will remind the viewer to

appreciate the beauty, energy, and endurance of the flora and fauna that thrive in our Northwest woodlands and Southwest deserts. I am asking the viewer to pause for a moment, just as I did, to examine and enjoy the elegant shapes, luminous colors, and fascinating details within our world that might otherwise be overlooked in our hurried lives.



Photo: M. Higginson

Tulip Treasures IV



Beth Flannigan

Whether painting an abstract or contemporary landscape, my image needs to contain a certain set of elements; it needs to be full of energy, either quiet or exploding. It needs contrast to help convey this force. I also focus on the feel of the line, which usually has an organic quality. My paintings come together with areas of smooth transition and fine blending. I know I have achieved success when I sense the energy from my canvas and cannot quite tell where one color ends and the next begins.



James Frey

My paintings of rich, deep hues and vibrant contrast create a powerful sense of color, shape, and energy. In order to create a greater tactile quality, at times I will incorporate vine cuttings and vineyard soils into a piece. My work is heavily influenced by my other passion as owner and winemaker for Trisaetum Winery. Whether it's the elements that create exceptional vineyards, or the kinetic energy of crush, my work is clearly inspired by what goes on in the vineyard and in the winery.

View James' art available for sale at ART Elements Gallery.





Kristin Fritz

I paint with papers by combining collage and painting techniques to create works about balance, relationship, and choice. In my current work, brown paper grocery bags are distressed and applied onto medium-scale canvases to create “tapestries” of personal history. Making “something” from “nothing”, I seek to present the familiar in an unfamiliar way. I draw inspiration from Eastern philosophy, quantum physics, and the ever-changing landscape of light and dark within.

View Kristin’s art available for sale at ART Elements Gallery.



Melissa Gannon



Using many layers of color glazed one over another, I seek to portray the richness, depth and nuance of all my subjects. My mixed media work incorporates multiple layers of paint, paper and collage for increased depth and luminosity.

I especially enjoy portraying nature—that perfect peaceful place in the woods, a bird surveying the world, the vibrancy of a bunch of daisies. Through color and value I give form and feeling to my visions and I offer them to you, the viewer, that you may share my feelings and see my vision.

Stream Banks





Kestrel

Georgia Gerber

A primary goal of my sculpture is to invite an interaction with its audience. This is often meant to be a direct physical interaction, but also, I always strive to engage the viewer's imagination. I tend to present an incomplete visual narrative; a story is suggested, a feeling evoked, and the viewers find themselves providing details.



Tommer Gosner

Today I am painting yesterday. Tomorrow I will be painting today. My daily life along with recent and distant past experiences, including my childhood spent in the beauty of Colorado and more recently Alaska, have been the major influences on my paintings.

Red Clay Halo



Susan Greenbaum

Since about 2000 I have been working primarily in water media and going back to my roots in expressive, experimental abstract painting. I typically have no idea what I am going to paint when I begin. I pick some colors that appeal to me, turn up the music and just begin. Painting this way represents so much of how life seems to



work; I plan, something changes, I respond to the change. It is a conversation I have with my canvas or paper. It is tremendously exciting when something happens serendipitously that makes the painting sing. That is what I hope to have happen when I paint. If the design, color, shapes, etc. are all in accord with good principles, then I may have created something to which others will respond. The painting is fun to do, and I love to know that someone else enjoys it.

View Susan's art available for sale at ART Elements Gallery.



Marie Gunton

As a third generation west coast photographer, I have made Portland, Oregon my home. A passion for art, photography, and travel stimulate me in creating innovative imagery. My images are derived from my collection of



international experiences.

In the digital darkroom, combining my skills as a photographer and a digital artist, I am able to produce what was captured in my mind's eye. My art is not so much about the tools used to make it, but about the interaction of color, rhythm and composition in support of the subject matter; the feelings translated through the work itself.





Michael and Michelle Gwinup

We get a joy from knowing that we can take clay, this piece of the Earth, and through our energy and the heat of the firing, transform it into an object that will last for years.

It's gratifying to know that over the years we've created pieces, even something as simple as a mug or a bowl, that have become part of another's daily life.



George Hamilton

I have been painting "George's Girls" for many years. I never seem to tire of them, perhaps because of their nostalgic pull. They capture a certain attitude and personality, evoking a sophisticated, stylish era with an often playful or coquettish tilt.

Stylish



Virgil L. Harper

I grew up working on ranches and farms while in high school and my photography reflects my love for that way of life. I love all types of photography but most of my current work is nostalgic and evoking imagery about things from our past. My photos range from old homesteads, farm machinery, dilapidated farm outbuildings, classic old trucks and cars long abandoned

by farmers and ranchers throughout many states in the West. The rusty relics have become "art" just begging to be photographed. When I'm not on a motion picture project I can be found on photo jaunts wandering various states, searching for wonderful "wrecks of art."



Mike Haverkate

Standing in a field or vineyard in the pre-dawn hours, waiting for sunrise, is one of the joys I have as a photographer. So are the changing seasons and the different weather that comes with each. Working on a farm and vineyard allows me the opportunity to capture all of these changes. Being in the right place at the right time is truly an advantage in landscape photography.



Cynthia Herron

Nature and mystery are my subjects. In my abstract paintings and collages, I seek to bring to light the sublime in the landscape and in ourselves. Many feel the evocative, contemplative and inspiring intent in my work as I walk the



line between representation and complete abstraction. My experience of the Oregon landscape and its attending weather, terrain, textures, colors, vegetation and light, lead me to the creative process of moving from chaos to harmony, incorporating all textures and layers in the final image. As I work to capture the essence and light of various locations, I refer to

color, shape and value sketches made in the field. My materials include acrylic paint, silk fabric, papers and joint compound on wood panels. In my small collages on paper, I look to silks for my palette, along with thick, painterly oil pastels. I draw with many layers often fusing, scraping and sculpting the surface as I work.



Marilyn Higginson

I think of myself as a servant and messenger of beauty. My paintings capture specific moments of time and mood. Twilight is compelling; the hours of dawn and dusk are exquisitely melancholy, yet somehow full of



promise. I am interested in the dormant seasons, when life is quiet and preparing to renew itself. They are solitary and reflective times, about transition.

My affinity for weathered stone and the extreme measures of time involved in geological formation—trivializing human lifetimes—are the inspiration for my sculpture. I use steel, wood and clay in representing strata, inclusions and accretions.

Fissured Accretion, my commissioned sculpture stands in the Hotel Reception area.

View Marilyn's art available for sale at ART Elements Gallery.



Jani Hoberg

I began printmaking with Jack Portland at Lewis and Clark, then went on to the University of Oregon, where I studied under LaVerne Kraus and Ken Paul. LaVerne suggested I take up



watercolor in order to keep from getting too tight with my printmaking images. I was working with figures, when objects from the garden and studio began to come into the compositions; objects to comfort me. The Iris watercolor shown here is just that: an object of comfort for me from the garden, painted wet on wet, while listening to music and enjoying the outdoors.

Iris



Andrea Johnson

I approach my photography with a journalistic, storytelling style. For the past seven years I have explored the back roads of rural farmlands and vineyards, covering the bounty of crops from grapes



to hops to fresh local produce. I have recently completed three books on these subjects, and it's during these times of extensive exploration that I find my fine art subjects.

If a photograph is to have a deeper meaning, there has to be a resonance and feeling of emotional connection that is impossible to turn on or off at whim. I have to immerse myself in the subject and hope that images will present themselves to me. I travel with an open mind and respond intuitively. It is only by working this way that I can capture my true response to the environment.

Nestucca River



Gregory Johnson

I specialize in utilitarian based porcelain ceramics. My work places an emphasis on elegant movement in form and surface, inviting tactile interaction. The intimacy between artist and art conveys to its user and dances on the form of love the Greeks called *storge*, defined as fondness through familiarity and able to transcend the most discriminating factors. This complex tension of beauty and familiarity, akin to lifelong lovers, is what I strive to reflect in my work.



Photo: Joel Flora

View Gregory's art available for sale at ART Elements Gallery.



Kathleen Jones

My love of nature and hiking in the Northwest provide inspiration for my paintings. The peace I receive from being in nature is what I seek to bring into my work.



View Kathleen's art available for sale at ART Elements Gallery.



Heidi Keith

My current body of work is rooted in my interest in the physiological rhythm known as the *circadian cycle*. I am interested in the natural inclination of all biological creatures to keep up the laborious but beautiful routine



of blossom to wilt, of sleep to wake, and of rise and fall infinitely without fail. Nature astounds not just because of its majesty, but also because of its work ethic. Our home here in the temperate, lush climate illustrates this elegant rhythm perfectly. I hope to quote this process in my work while making resonant surfaces that celebrate both paint and nature.

View Heidi's art available for sale at ART Elements Gallery.



Ursula Kiesow

Acrylics allow me to pour paint, use painting knives, brayers and other tools to achieve the textured look I envision. I employ a painting strategy that emphasizes creativity over accuracy. My preferred motifs are flowers, landscapes and more abstract work.



Susan Levine and Rabun Thompson



In my artistic life as a welder, I have reinterpreted my love of color and design to a steel medium. I try to balance function, artistry, and practicality—to bring a feminine touch to a more traditionally male medium.

My work is mostly functional. I am somewhat overwhelmed by a blank canvas, but if you give me functional limits (a clock, mirror, table, etc.) I like to push the envelope as far as I can. I start by creating a dissonant design, and then the fun begins by trying to resolve it into a finished form. My style leans strongly towards Cubism—partly because of the nature of sheet steel, and partly from personal taste.



Donna LaPlante

All of my work begins as a single sheet of glass. I add cut glass, crushed glass (frit) and glass rods (stringers) to add color, texture and dimension. Most of my work requires two, three or four firings of 18 to 24 hours each to achieve the end result. The pieces are fired in a glass kiln following very precise schedules. With each firing between 1200 and 1500 degrees Fahrenheit, the glass is fully fused into a single layer, embellishments are tack-fused to the surface and the piece is

slumped into a mold. Three days later when I finally open the kiln for the last time, I discover my new “favorite piece.”

I encourage the observer to touch each piece—to experience how the colors draw them in, how the glass feels under the fingertips and how light dances over the work.

View Donna’s art available for sale at ART Elements Gallery.



Balance—Unbalance

Diana Lewis

I have had an interest in art all my life, painting watercolors as a child. As an adult, painting *plein air* paintings in the Willamette Valley; the inspiration for my still life oil paintings of fresh fruits, vegetables and flowers. My love of painting and nature are reflected in my use of light and in the serene quality of my work.

My series of pastel paintings of rivers are inspired by the country surrounding Eugene, Oregon.



Shari Lord

My art is a reflection of a life of observation, participation and joy. Observation of the changing Oregon seasons, participation in travel, which presents both beauty and challenges and the joy of time well-spent with family and friends. These experiences become pattern and color. They become my art.

View Shari's art available for sale at ART Elements Gallery.



Mandy Main

My paintings are informed by nature and capture a sense of place, but I take great license in interpreting what is actually seen. I love panoramic vistas and a sense of depth and movement and I push these elements to draw the viewer into



the painting. The fleeting nature of light and clouds become dramatic subjects in my work. I use a subdued palette of warm colors, applied in layers of glazes to achieve a luminous effect.

The paintings are with me constantly, I even work on them while I am sleeping.

I am continually coming up with ideas of what I want to say about nature and the world and I never want to stop painting, I have to keep expressing these ideas. In this way the paintings are a spiritual outpouring. A part of my inner being is woven into every painting I create.

View Mandy's art available for sale at ART Elements Gallery.



Win Martinson



My company name is *Sighs Soaring*, a phrase taken from the Gerard Manley Hopkins poem, *The Golden Echo*, which considers the idea that the only way to keep beauty is to give it away, to give it back. In this way, painting is my way of knowing the beauty of the natural world and then returning it back to its creator. Soaring sighs are similar to prayers. Watercolor best reveals the transparency I value in paint and relationships. Mood is also important. I tend to paint unfrequented, peaceful places.

John's Barn



Jackie McCartin

Oil is my medium of choice. The rich, fluid colors enhance the spontaneous brushstrokes I use to create a scene. I am drawn to that moment when one captures a place or feeling in mind and stores it as a special



memory. Color and light fascinate me and I use them to create a harmony of shadows, moods and forms. I am hopeful my vivid colors will be the special trait you notice in my work.

I want to evoke an emotional response from the viewer drawing them into the painting.

View Jackie's art available for sale at ART Elements Gallery.



Ian McNicol



photo: Gary Meier, Gallery 7126

Art is the process of wanting. It is the discovery of little truths from common experience. Art is entirely human, and a reflection of the things we see and feel every day. The more one observes of life the fewer answers there are to be found; the questions only grow deeper.

I believe the end result is that art is never fully black and white, but all the gray area in-between. It is a series of puzzles and mysteries we can explore, but never fully solve.



Janis Miglavs

Coming from Communist Latvia to the United States as an immigrant kid gave me the freedom to fulfill my life's mission, namely to seek spiritual and mystical experiences and share those through photographic art.



Then by lucky chance or greater design, somehow I ended up photographing vineyards, which for me became magical mystical landscapes. While I've experienced the Himalayas, Yosemite, Patagonia and many of the world's other natural and spiritual wonders, I can touch Mother Nature just as easily in the vineyard. They're a perfect hand-in-glove fit between nature and man. Between those straight rows of vines, I feel the fresh pre-dawn breeze on my skin, I hear the screeching hawk soaring overhead and I see the bobcat prowling between the rows of Pinot vines. I experience things much bigger than the little "I", and begin to understand why the vineyard is used

so often in Biblical stories.

But then comes the challenge: artistically conveying those magical, spiritual and mystical experiences in a way that can be hung on a wall. I sincerely hope that you enjoy my efforts.

Sunrise Over Umpqua Valley Vines



Nathan Miller

Ceramics come directly out of the earth, compelling my study of local geology. We are surrounded by a landscape that was recently molten. If it can melt, cool and crystallize



as the ground, then it can melt, cool and crystallize as my work. This area of exploration has proven to be interesting and sometimes unpredictable.

My wife and I joined a Medieval history group about the same time we began doing pottery. Not surprisingly, much of our functional ware is based on Medieval pottery from Scandinavia, the British Isles and the Roman Empire.

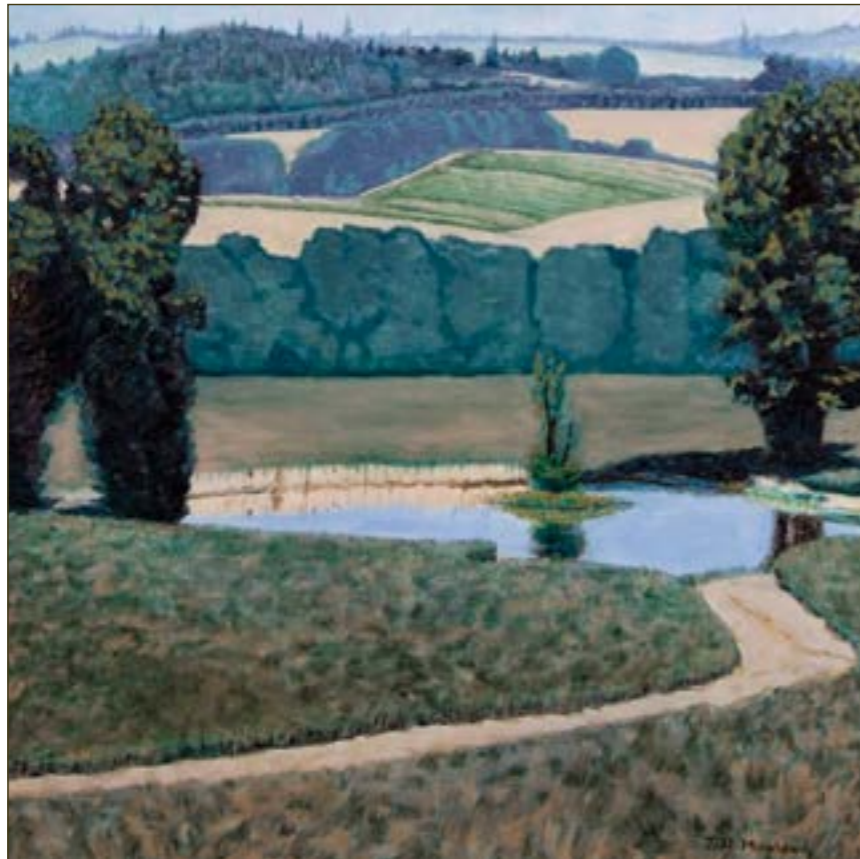


James H. Morehead

My travels gave me the biggest surprise of my life: that I live in one of the most beautiful parts of the world. Once we realize the beauty around us, we want to share it. People are beautiful and so is our home. Enjoy!



Farm Pond West of Carlton



Loren Nelson

I have had the pleasure of photographing in the Pacific Northwest for more than 35 years. Using a Deardorff 4X5 view camera, I have explored the changing character of the Oregon countryside near my home, the exquisite light of the high desert in Central Oregon, the subtle fluctuations of sand and tide on the Oregon Coast, and the amazing seasonal transformations that occur in my garden. When working with plants, vegetables and flowers, I move in very close, to explore and celebrate the sensuous elegance and graceful forms of their natural beauty.



Jay Noller



For the past several years, I have been journaling my study of soils through drawing and painting. Soil is the natural earth body, a layer of layers from the surface to depths of a few to many feet, within which life takes root and holds as home. Mainly by memory, I document my observations of the complex patterns, colors and textures of a soil profile as viewed from within the earth, just below the land surface. For me, this almost daily exercise provides a means to tap a deeper part of my intellect. My works are fairly representational; digging beneath the surface I reveal what rests and ages in the dark.

View Jay's art available for sale at ART Elements Gallery.

Otter Rock, #18, Private Dining Room



Peter O'Brien



Painting is a form of play for me where I can relive and recapture an experience. It's a way for me to go deeper into subjects that interest me and share my excitement about those subjects with others. I paint in transparent watercolor because I love the way watercolor describes light. I like the way the colors mix on the painting surface, the way it glows.



Katie H. Olson



I love beautiful things and beautiful places! So, what I most enjoy is painting and drawing the beauty all around me. Oregon is full of life and color and texture. My hope is to capture that natural beauty and texture in my oil paintings.

Roses have always brought joy into my life and I have been excited about this Rose Series for a long time. Next will be a series of cloud paintings. The sky often has so much drama, color, and passion and I look forward to capturing it on canvas in large-scale oil paintings.



Michael Orwick



Growing up in the Oregon Cascades and the Willamette Valley, nature and the rich landscape have had a profound impact upon me. I have always been awed by the extraordinary ability of landscapes to tell stories, just as art does. I seek to offer hints of the mood through atmosphere and serene colors, suggesting a place and a time of day. I believe it is what is left untold that grabs you. I endeavor to share an enigmatic vision and invite you to imagine your own story.

View Michael's art available for sale at ART Elements Gallery.



Jennifer C. Pahl

Color is the reason I paint. I thrive on the intimate, volatile, and evolving relationships between each and every member of the color wheel. They are like my friends. Orange is my best friend. I find her vibrant, easy-going, and flexible.

Recently, I discovered a love of mixed media. Not only can I put my seventh grade finger painting skills to good use

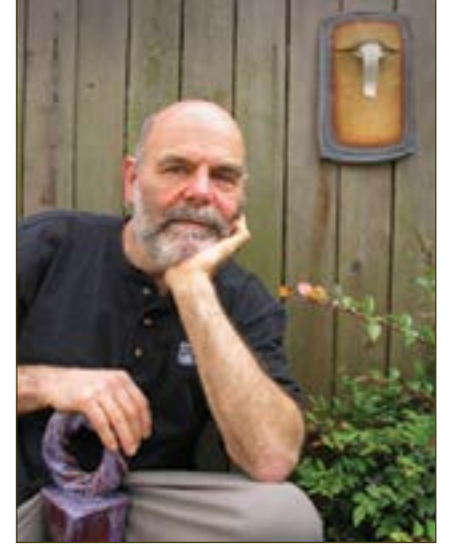


and watch my colors become friends (or adversaries), I can also introduce external elements to spice it up: handmade paper, texture additives, wine labels, and found objects. It's like inviting a new and mysterious guest to a dinner party and watching how this simple dynamic changes the people you thought you knew.



Matthew Patton

Surface treatment and form blend in my pieces to the point that I blur the working distinction between clay and glaze. In the past, glazing was almost all that mattered in my pots. While it still dominates in my newer efforts, I am now experimenting with more formal elements. It was always only incidental that my plates were food friendly. I only made them to have a surface to glaze, and I think people bought them as much to look at, as vehicles for food. The flat clay slabs now lack all reference to food serving surfaces, and I find a new freedom in leaving those functional associations out of my work. Am I now a sculptor and no longer *just* a potter? I'm not totally sure myself, but I know one thing: no one will ask if it's dishwasher safe anymore.





Terry Peasley

Inspired by the serenity of rural life and nature, I create paintings that convey my initial emotions which drew me to a specific setting. My realistic style captures the peaceful mood and subtle details of my subjects.

Last Summer Vineyard



Neal Philpott

I seek to capture the fleeting imagery of our natural world in my landscape paintings. Light play animates this imagined world. Light creates line, form and structure that give my paintings their charge.



Each painting reflects my decades long experience of drawing and painting. Expressive brush strokes and exacting painted surfaces define my vision of the vibrant changes in the Northwest environment. I achieve the look of my pieces through paint layering, selective glazing and control of color temperature, with nuanced color and solid composition. From shimmering reflections on cold racing waters of wilderness streams or dappled shadows cast from the trees, I depict and capture the look of the Northwest.

Zoned Rural



Renee Powell

Art has always been a big part of my life. From graphic designer, muralist, interior designer, art teacher to fine artist. If I'm not doing some form of art, I feel a void within me. I feel it is a gift from God, He is the ultimate designer and artist. I get all my inspiration from Him, and the life around me that He created. My pieces at the Allison were inspired by the beautiful Willamette Valley.



Shannon Ray

I am fascinated by the placement of light, of shadow, and of the layered colors of tree shapes and foliage, as many artists are. Here in *Young Fir*, a familiar vibrant mood is implied, often seen up here at the edge of the forest near my studio. Colors suggest themselves in shadow and light.

I use oil paint, chemical manipulation and physical abrasion of the paint surface to infer a dappled glow. But it's never really "finished", as the light, color and texture always change. That is why we keep painting.



Young Fir



Molly Reeves

I want to paint illusive moments in nature that are magical. From the soft feathers on a bird's belly, to dancing leaves on a tree, the inspirations are inexhaustible. I allow myself to be charmed by these inspirations and, following this to share this transformative experience onto the canvas.



View Molly's art available for sale at ART Elements Gallery.

Clear Direction



Carmen Reynolds

I've worked with kiln formed glass for over 25 years. Five days a week, every week. I know glass. Every once in a while it throws me a curve and every once in a while I throw one back. It's a good relationship.





Gil Reynolds

I am an artist and a musician. I have been carrying on a dialog with glass since 1972. Sometimes I talk, sometimes I listen. Together we tell stories that are felt as much as understood. *Timeless Flight* embodies the essence of The Allison's evolution and the abundance in the Willamette Valley.

Timeless Flight, #16, Dining Room



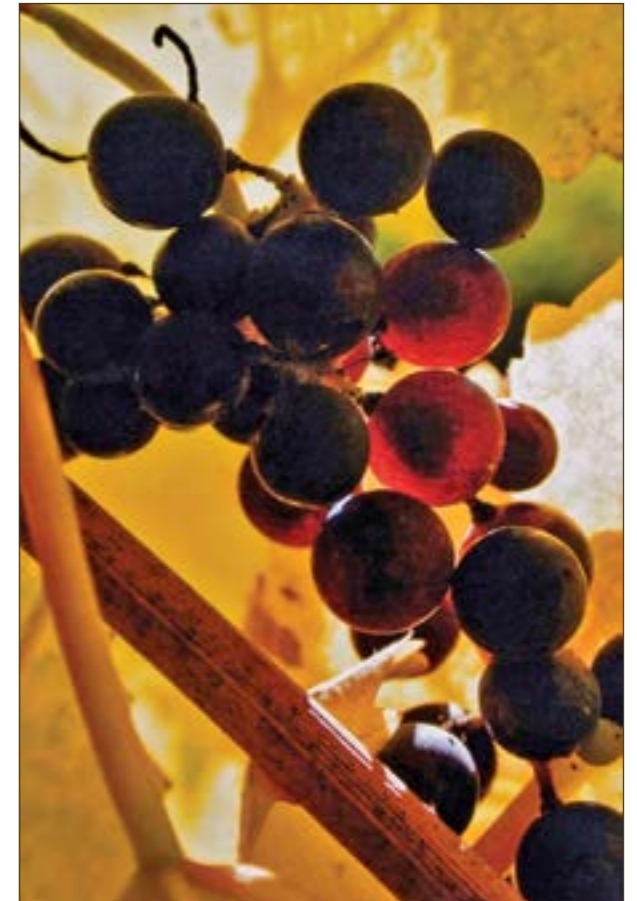
Sherrie Rieger

While hiking in the parks, mountains and gardens of the Pacific Northwest I discovered photography. I transform my photographs into works of art using my computer. My photo paintings are rich, layered images celebrating the diversity of the natural world. I alter them to create a mystery and extend an invitation to the viewer to finish the path or complete the



picture in the mind. My images emphasize both light and shadow. Some are reminiscent of an impressionist style with an old world feel; on the flip side, some are abstract with bright primary colors.

Grapes



Donna Lee Rollins

I am drawn to the “magic” of alchemic processes and so have remained a traditional silver-based photographer, but I hand paint each of my prints in order to remove them from the conventions of continuous-tone photography. This allows each image to both define my individual style and to become a singular example of my personal vision.



Ann Ruttan

I am currently working on light, hue and value as they relate to landscape and abstract work. In the *plein air* work, I began to relate to everything as an assemblage of shapes and colors, prompting my interest in simplifying compositions, looking for strong values with an emphasis on light qualities at particular times of day, and doing tonalist studies in my field painting that I can apply to my studio work. The emotional impact of a landscape is something I hope to achieve with increasingly abstract and less definitive work.

Red Clover



Carol Sands

In creating the paintings I did for The Allison, I used images that reflect the unique qualities of The Allison combined with my own style of



painting, which is basically realistic with an emphasis on organic images, i.e., vegetables, orchards and vineyards. I thoroughly enjoyed the creative process and was pleased with the results. It was a genuine pleasure.



Robert Schlegel

I work to convey through line, contrast, texture, color and composition my response to the environment and the land upon which we live. With this objective, I haunt cities, towns, coastal estuaries, the valleys and farmland which provide the



inspiration for my work. The forms, colors and shapes from nature and man-made structures comprise many of my compositions. As I make art, I attempt to locate the balance between the objective and the subjective.

I paint in the studio and *plein air*, completing preliminary sketches in charcoal, pencil, wax crayon and oil pastel, taking reference photographs as necessary. My finished paintings are in oils and acrylics on paper, panel and canvas.



Jean Schwalbe



I paint mostly large scale impressionistic landscapes in acrylic on canvas. Living in the country, I seek to depict that special energy and vitality found in nature. I love going on the back roads of the Northwest looking for special, out-of-the-way places.

I admire the '50s abstract expressionists: Hoffman, Joan Mitchell, DeKooning, Pollack, etc. and have recently been painting abstracts, allowing me to express my color palette in ways my landscapes do not. I find that changing off between the two enhances both.



Abstract Path, #13, Jory Level

Patsy Seely



My art is a personal expression of my relationship to the subjects that inspire me. I enjoy painting in a realistic style with a strong sense of light and shadow. I usually paint from a close-up perspective, using intense color application and glazing to enhance shapes and value contrast. Watercolor is my preferred medium because it is like magic for creating the feeling of translucent light and sparkling shadows.





Monica Setziol-Phillips

I have been weaving off and on for some 37 years, beginning in my senior year of college as something to do for fun. By the end of the first term, I was hooked, staying in the weaving lab as late as the janitor would let me.

After many years of weaving, I had the opportunity to become seriously involved with wood. For this I owe a debt of gratitude to my father, sculptor Roy Setziol. It wasn't long before I saw the possibilities of seriously integrating weaving and wood. I have pursued this integration for about 18 years and feel the possibilities are endless.

View Monica's art available for sale at ART Elements Gallery.



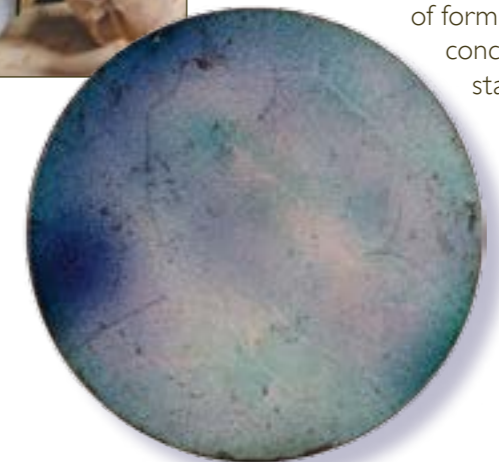
*Seed Song,
#27, Spa stairway*

Jan Shield

The work I am involved in is a response to the world around me, at times as a relationship to the environmental concerns that face the human as part of the evolving world. I work in a representational manner in oils, acrylics, and watercolor in response to the land, sky



and atmosphere. At other times I feel more connected to the expressively abstract. My drawings are highly involved layering of lines or media in context to my surroundings, whether around the region or traveling, and significant symbolism sometimes becomes integral to process. In other work in sculptural materials, from clay to wood to bronze or natural materials, I find myself discovering more about the wonders of form and conceptual statement.



Valley View in Yamhill County





Jewel Shield

My creative work is a reflection of my love of nature and beauty. Universal symbols, nature, spirituality and mysticism are sources of inspiration for my work.

My interest in beautiful natural forms, mandalas, geometric designs and patterns provide harmony and balance as a basis for my art. I use my art to express the interconnected nature and oneness of humanity and life. It is my intention and hope that

my work will inspire people and create a sense of well being as well as give the environment a sense of sacred space.



Totem Shriver

My eyes see vitality, spirit and endless intrigue in the natural world. The geometric forms that I return to in my carvings and drawings, combined with a sometimes funky, wandering line, come from my love of nature and how it is reflected in indigenous design and ceremony. I have for some time been interested in indigenous design and sensibility, especially that of Africa and Oceania, as well as the Americas. These cultures all share a pronounced reverence for the natural world and have developed, over time, highly stylized imagery to represent it. Working with wood is special in this way, as it is a very sensuous medium. Some of my carvings have come from trees that I have cut down, sawn into boards, dried, listened to, sketched upon and eventually carved. The connection is strong.

Typically, I carve Northwest woods that come from the towns and lands surrounding my home, as well as some recycled timbers. My current body of work is called *Abstract Truth* and comes from the idea that in abstracting an object, you use only the lines and forms that speak of the essence of a thing.





Storm Smith

Hiking in the wilderness, particularly here in Oregon, clears my mind of the clutter of daily life and allows me to find that special connection with nature. When I am presented with a spectacular scene, I am often transported into a spiritual cocoon that allows me to focus on capturing that image and remain oblivious to any distractions until the shutter clicks. That brief moment in time exists when light, color, texture and patterns converge through my lens. Normally, I am so focused on image capture that I seldom stop to consider the success of a shot in the field. However, I feel true exhilaration when a rich and vibrant image comes up on the computer screen back in the office. I know I have a great image when people spontaneously describe their feelings after viewing an image without actually having been to that location.

McCord Creek



Susan Spears

Art is the process of planting my soul on the paper or canvas. What is your soul? It's the deepest, most important part of you. When I paint the outdoors—*en plein air*—I'm expressing how I feel about the creation in front of me. Each painting is an expression, not an exact representation, of my feelings about a place where I visited and existed for a moment in time.

French Cut

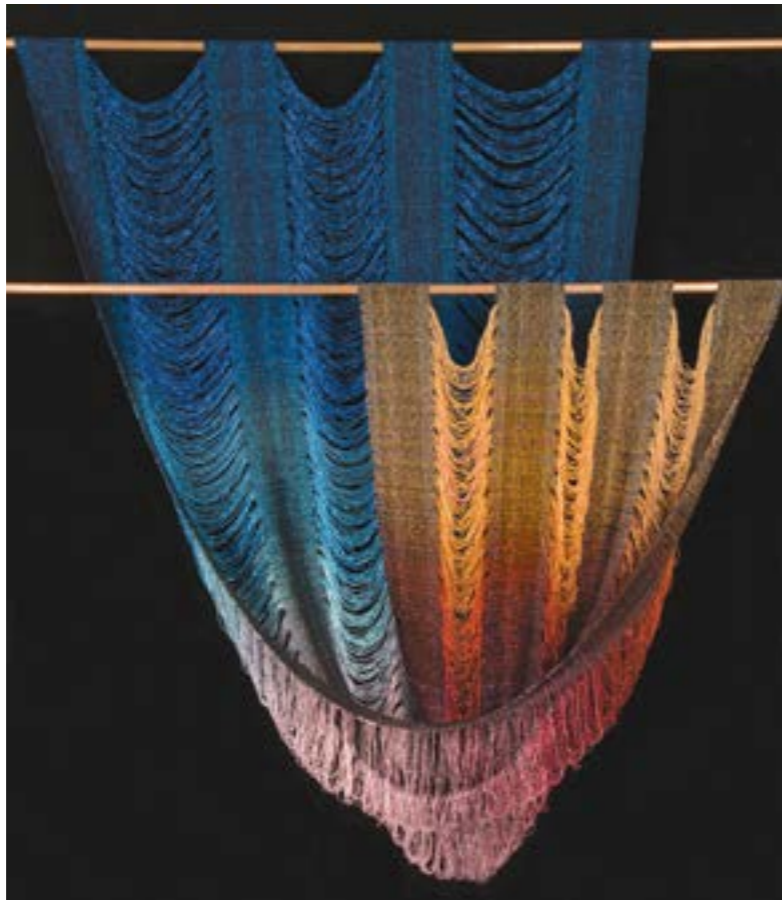




Genie Stewart

One of the exhilarating aspects of being an artist is perpetually having opportunities to respond tangibly to experiences through the creation of something which reflects both those moments and oneself. When I become intrigued, I go after the thing to see where I can take it, and where it can take me.

Bryce Canyon



Corby Stonebraker-Soles

The natural setting of the Chehalem Mountains was my muse for The Allison Inn pieces. The glass works in blues, greens and ambers to reflect the fresh water springs that flow here and the birds eye view from my studio. My work is an expression of joy displayed through vibrant colors and images found in nature.





Mark Terry

My current work is a quest for a more intimate and immediate relationship between vessels I shape and the phenomenon of fire. I am captivated by what I call *alchemy*: the inextricably symbiotic relationship between artisan and fire, the uncontrolled and organic beauty of forms glazed by wood ash and flame.

Along with the grace and beauty inherent in the human form, the idea of the body as a sacred vessel for the spirit, and as the vessel in which the seed of life is nurtured and born resonates with the powerful labor and childbirth imagery attendant in the cycles of primitive firing techniques I employ in my work. With each firing I rediscover the relationship between the artist and fire, and the corresponding magic that transforms the surfaces of the figural forms given over to its power.

View Mark's art available for sale at ART Elements

al . che . my [al-kuh-mee] noun 2. A magical power of transmuting a common substance, usually of little value, into a substance of great value.

Nymphaeus
#32, Spa Level



Bruce Ulrich

For me, painting is creating my own world by layering paint and/or collage elements to explore color, shape, and texture in response to my environment and/or to express an emotional truth. For the past several years I have been using



a square format for most of my paintings and exploring the ways to create movement within such a stable shape. Most of my work is abstract and is built up in many layers to create a surface texture and patina. My work with collage elements incorporates the detritus of daily life into a visual dessert.



Deborah M. Voorhees

The Willamette Valley is home to one of the richest and most diverse ecologies in the world. Oregon's grand vistas, stunning gardens and ambient natural light are a photographer's dream. As I meander through these stunning landscapes I oftentimes find myself looking downwards and focusing my lens on the tiniest of wild blooms. I find their understated beauty and charm enchanting. My goal is to share what I see, to imagine how these tiny blooms might look from another perspective, perhaps a bug's eye view, and present them in a way that is unique and true.



Iva Wakeman

Recently the excitement of experimentation has brought new life and joy to my artistic process. Using acrylics and watercolors especially on synthetic paper (Yupo) I've gained a loose and lively textural technique using water in all it's forms. This brings me and the viewers of my art much closer to nature .





Erika Warhus

Working in oil and mixed media on paper I strive to make colorful, non-representational paintings that offer glimpses of life through their movement and energy. This current body of work is heavily process-based, with many layers of line and form applied over one another. Working in this way, I seek to capture the energy and emotion of a single moment.



Rakar West

I have known I was an artist for as long as I can remember. When I learned about Abstract Expressionism, it resonated with me and I have worked with abstraction for more than 30 years. My *I Ching* collages and paintings are not meant to be graphic interpretations of the hexagrams, but rather, I use the readings of the oracle as take off points for my imagination. My pastel and watercolor drawings are mixed media works on paper; abstract interpretations of landscapes, based on a series of on-location drawings done over the last 10 years.



Pastels, watercolor, airbrush and charcoal are my predominant media. The warm or cool palette reflects landscape and atmosphere. With erasure, sometimes the relationship is blurred. Using color within a syntax of spatial division, I seek to communicate a sense of spiritual order and a satisfying calm.





Shannon Willis

I create mixed-media abstract paintings using a variety of collage materials, papers, photos and found objects to accomplish the vision I have. I get my best ideas for new work in that relaxing moment just before sleep, when my mind clears and allows me to see my inner vision, the vision that I hope will be powerful or compelling enough to transform both the artist and the viewer. When a piece is successful, it can touch the soul.



Copper Sky,
#28, Spa Level

Romona Youngquist

Complicated simplicity. Great art does not need to be explained, so my mission is to say little in a painting but have a loud emotional impact.

I've been painting since age four. It's what I am. I've taught myself by studying landscape, atmosphere and by viewing master painters. Every painting is the attempt to paint the allusive masterpiece. It's ever so far away, but the game is in the hunt.

View Romona's art available for sale at ART Elements Gallery.



Allan Bruce Zee



My earliest memory goes back to when I was just 18 months old. I remember my brother lifting me up to our living room window to see a magnificent rainbow over Lake Michigan. I believe that at that moment, I was imprinted with a passion for color. In my photographic work over the years, I have enjoyed the challenge of finding *completed canvases* hidden within our day-to-day experience. I try to accentuate the emotional impact of color and a simplicity of composition to invite the viewer to attend to deeper layers of meaning in the photograph. My goal is to *liberate* rather than *capture* the moment.

Gold Lily



Loni Austin Parrish *curator*

Passionate. I have been called that many times and I think it is a perfect description of who I am. I love my family, my community, art and the combination of all three.

My life has been truly blessed. I was raised with the belief that anything is possible if you work hard enough, give back to your community and follow your dreams. For the past 30 plus years I have been doing just that. In May of 2010 I was able to fulfill a longtime dream, opening my own gallery, *ART Elements* in a Modernist building I renovated in historic downtown Newberg. I continue to create new ways to



showcase and market one of our greatest resources: Oregon Art. ART Elements represents many of the Allison Artists and many other talented individuals and fine craftsmen.

I was thrilled to help my mother fulfill her dream of building The Allison Inn & Spa. Having had years of experience as an artist and at managing galleries, I quickly volunteered to head the art committee for The Allison and curate the collection. Little did I know what special gifts I would receive during that journey. It was such a joy spending hours with my family, especially mother and my daughter Jessica, surrounded by amazing art and sharing experiences with artists as they brought their work to us to purchase.

Daunting as it was, hanging all 500 pieces was extremely gratifying as we watched the interior of the Inn come to life with the spirit and passion of Oregon Art.

Creating this directory has been another special gift for me. Working with Marilyn Higginson on the layout and design and visiting artist's studios with Michael Wilhelm has been a wonderful adventure I will treasure forever. Many lifelong friends have been cultivated through the *Art of The Allison*, including mentors Jay Noller and Shannon Ray. Thank you for your help. And I want to thank my family, especially my husband Scott, for giving me the freedom and time away from home to follow my dreams.



*with
Jay Noller
in his studio*

Michael Wilhelm *portrait photographer*

My journey carries me through farmland where I once worked the harvest. Through nostalgic eyes I see landscapes, once taken for granted, reflected on the unfinished canvas of artists living in a valley that pioneers once gambled everything to reach.

Gravel crunches under the tires as I turn up into the foothills of Oregon's coast range. Many artists are drawn to rural environments and lives free of distraction, full of self-discipline and perhaps, in appreciation of what their art has taught them to see.

Studio spaces are clearly as diverse as the people who created them. Some are spacious and organized by the necessity of workflow. Others seem to squeeze in among the clutter of their work and artistic musings.

Their lives seem wrapped in art. Homes are often uniquely crafted with the inventive eye of those who see potential in objects easily overlooked. A piece of driftwood makes a nice bannister rail when finished by the hand of a wood carver. Simple objects: a feather, bone, pebbles or a bird nest might be found on a window sill gathered in appreciation of their forms or perhaps to incorporate into some future project.

Conversation is the key to a successful portrait, and I'm lucky to find the candid dialogue of artists about their craft is truly inspirational. We talk about the way light plays on a landscape, about artistic process and about a skill that allows one to translate feelings into visual form.

Successful translations are a gift we all can enjoy.



Marilyn Higginson *designer*

I happened into graphic design by accident, found it an enjoyable foil to my art work and added it to my repertoire. When I first started in the field, our tools were rocks and sticks. Even simple projects took days to complete, running to and from typesetters and camera services, cutting masks, pasting galleys onto art boards, etc. Just thinking about it makes me want to wash my hands. Now it's much more fun and I can do in twenty minutes what took three days back then; and do it better. I am one of the artists featured in the Collection, so when Loni began to talk about this book project, I pounced and nagged her until she trusted me with it. I had a great time working with her, too. *No, really!*

But I am actually a painter—mostly—and as I read the other artists' statements, the theme became apparent: nearly unanimously, we are fascinated, inspired and compelled by nature, particularly its many remarkable expressions found here in Oregon and the Northwest. Abstract or realistic, whatever the subject or medium, whether with color, texture, line, mood, light...almost without exception, each of us goes to the studio aspiring to portray—in an intensely personal manner—our responses to the wealth of beauty we enjoy.

Having become acquainted with them, it is no surprise that the Austins filtered their selection process through this theme.



Fissured Accretion
Hotel Reception

Commissioned by the
OHSU Dental School
in appreciation of
Ken and Joan Austin
for their continued
support of the school.



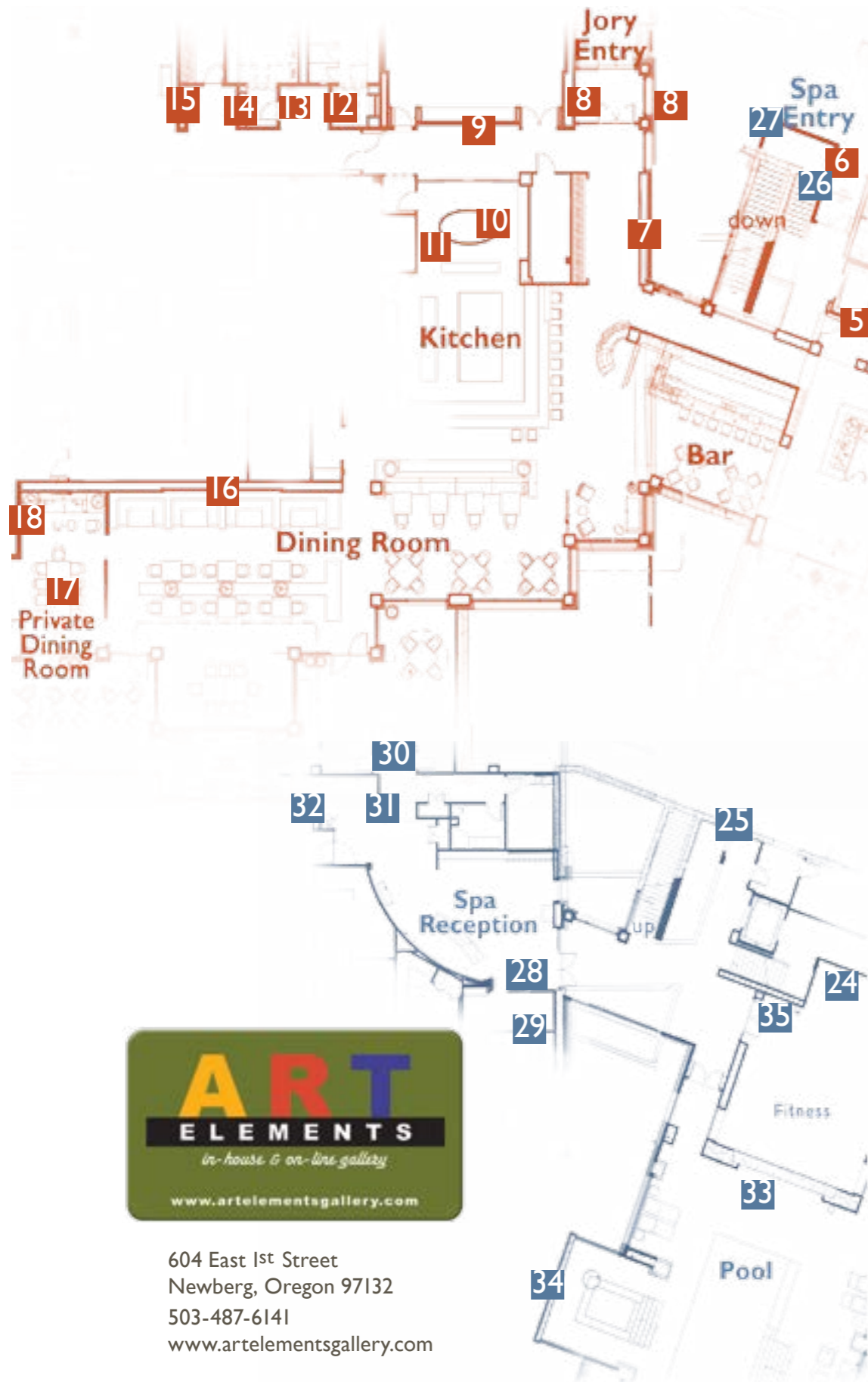
Anderson Myrna—Rms 103, 106, 114, 209, 221, 305, 319, 321, 322, 402
Andreas-O’Leary Theresa—Spa Entry, Elevator Lobby, Rms 108, 114, 116, 210, 211
Antikajian Sarkis—Administration
Aukshunas Jane—Fitness Room
Austin Ken—Chef’s Dining Room, Private Dining Room, Jory, Spa
Baily Bill—Administration, Rms 109, 411
Benz Debbie—Rms 112, 121
Boggs Merry Sue—Rm 414
Buck Kathleen—Administration, Rms 115, 308, 312, 317
Buhler Gary—Spa Level Breezeway, Grand Suite, Rms 224, 320, 406, 408,
Cameron Candice—Rms 104, 110, 117, 124, 222
Castro Chuck—Lobby
Campbell Doug—Administration
Clark Donna—Rms 103, 309
Cole Margot—Rm 414
Cowdery Melinda—Living Room Lavatory, Boardroom Hallway, Men’s Spa, Rm 405
Cuddeford Jeanne—Rm 122
Cunningham Judith—Rm 415
Davis Marilyn—Rm 112
Dittebrandt Ellen—Administration, Rms 208, 401, 409
Ebert Leslie—Rms 112, 208, 210, 217, 220, 302, 303, 306
Edwards Pamela—Rms 105, 120
Fahrenkopf Kari—Administration, Grand Suite
Faye Susan—Rm 224
Flannigan Beth—Men’s Spa, Rms 111, 119, 209, 220
Frey James—Penthouse Level Elevator Lobby, Rm 411
Fritz Kristin—Co-ed Spa Lounge, Rms 104, 202, 310
Gannon Melissa—Rm 202
Gerber Georgia—Grand Suite 202
Gonser Tommer—Spa Treatment Room Hallway, Rm 411
Greenbaum Susan—Rms 113, 212, 302, 304, 401, 409, 414
Gunton Marie—Administration, Rms 115, 215
Gwinup Michael and Michelle—Men’s Spa, Rms 202, 311
Hamilton George—Spa Image Center
Harper Virgil L.—Rms 205, 301, 304, 412
Haverkate Mike—Rms 213, 214, 215, 216, 313, 314, 315, 316, 317
Herron Cynthia— Rms 221, 226, 406
Higginson Marilyn—Main Lobby, Spa Reception, Spa Level Elevator Lobby, Spa Stairwell, Rm 404
Hoberg Jani—Rm 413
Johnson Andrea—Spa Treatment Room
Johnson Gregory—Rms 211, 302, 304, 320
Jones Kathleen—Women’s and Men’s Spas, Rms 106, 124, 216, 222, 301, 311, 315, 402, 403
Keith Heidi—Grand Suite, Rms 405, 407, 409
Kiesow Ursula—Rms 107, 122, 205, 311, 322
LaPlante Donna—Rms 114, 116, 205, 216, 224, 309, 407, 414
Levine Susan/**Thompson** Rabun—Rms 107, 218, 305, 310, 318, 402, 404
Lewis Diana—Grand Suite, Rm 309
Lord Shari—Administration, Chef’s Dining Room, Rms 126, 208, 407, 409, 413
Main Mandy—Spa Image Center Lobby, Spa Co-ed Lounge, Rms 105, 116, 119, 213, 214, 215, 216, 218, 219, 313, 314, 316, 317, 318, 320, 321, 402, 408, 412, 413, 415, 416, 418

Please do not attempt to view art located in private suites.

Use the maps and legends on the following pages as a guide to the public art.

Martinson Win—Administration, Rm 307
McCartin Jackie—Elevator Lobby Annex Main Floor, Grand Suite, Rms 115, 118, 120, 213, 214, 217, 220, 226, 304, 306, 312, 313, 314, 315, 316, 318, 324, 326, 403, 413, 416, 418
McNicol Ian—Grand Suite
Miglavs Janis—Grand Suite, Rms 121, 124, 126, 221, 224, 226, 321, 324, 326, 406 408, 409, 411, 413, 415, 416, 418
Miller Nathan—Administration, Rm 307
Morehead James H.—Rm 211
Nelson Loren—Rms 117, 204, 207, 404
Noller Jay— Jory, Private Dining Room, Swimming Pool Anchor Wall, Whirlpool Spa Wall
O’Brian Peter—Rms 119, 219
Olson Katie—Rms 102, 105
Orwick Michael—Spa Level Elevator Annex, Jory Exterior Entrance Foyer, Rm 109, 406
Pahl Jennifer C.—Living Room Lavatories, Rms 219, 305
Patton Michael—Rms 112, 122, 210, 301, 306, 314, 315, 321
Peasley Terry—Rm 412
Philpott Neal—Rm 412
Powell Renee—Administration, Rms 307, 313
Ray Shannon—Living Room Anchor Wall
Reeves Molly—Grand Suite
Reynolds Carmen—Spa Level Breezeway, Grand Suite, Rms 121, 124, 126, 321, 324, 326, 406, 407, 408, 409, 411, 412, 413, 415, 416, 418
Reynolds Gil—Jory Anchor Wall
Rieger Sherrie—Rms 109, 120
Rollins Donna Lee—Administration, Women’s Spa, Conference Lobby Lavatories
Ruttan Ann—Garden Level Elevator Lobby, Rm 411
Sands Carol—Administration, Rms 108, 113, 118
Schlegel Robert—Penthouse and Garden Elevator Lobby Annexes, Grand Suite
Schwalbe Jean—Conference Hallway and Lobby
Seely Patsy—Rms 206, 319
Setziol-Phillips Monica—Spa Exterior Entrance Foyer, Spa Stairwell Landing, Men’s Spa
Shield Jan—Rms 111, 207, 215, 312
Shield Jewel—Grand Suite
Shriver Totem—Co-ed Spa Lounge, Men’s Spa Lobby
Smith Storm—Spa Treatment Room
Spears Susan—Administration
Stewart Genie—Spa Treatment Room Hallway
Stonebraker-Soles Corby—Grand Suite, Rms 106, 111, 124, 126, 217, 222, 408
Terry Mark—Spa Lobby Men’s and Women’s Entrances, Women’s Spa
Ulrich Bruce—Men’s Spa Lounge, Rms 401, 413
Voorhees Deborah—Rms 403, 411
Wakeman Iva—Rms 117, 204, 207, 408
Warhus Erika—Administration, Grand Suite, Rms 204, 404, 407
West Rakar—Rms 104, 405
Willis Shannon—Spa Image Center Lobby
Youngquist Romona—Main Floor Elevator Lobby, Jory Main Entrance Wall, Grand Suite 202
Zee Allan Bruce—Spa Treatment Room

A self-guided tour of the Public Art



Jory and Reception Level

- 1—*Fissured Accretion*, Marilyn Higginson
- 2—*Endless Autumn*, Romona Youngquist
- 3—*Beyond Beauty*, Jackie McCartin
- 4—*Paradise Triptych*, Shannon Ray
- 5—*Upstream*, Melinda Cowdery
- 6—*Soften the Barb*, Monica Setziol-Phillips
- 7—*Family Farm*, Romona Youngquist
- 8—*Golden Vines*, Michael Orwick
- 9—*Local Bounty I, 2, 3*, Melinda Cowdery
- 10—*Chef's Table*, Ken Austin
- 11—*Spring*, Shari Lord
- 12—*Bud Break Triptych*, James Frey
- 13—*Abstract Path*, Jean Schwalbe
- 14—*Pinot Noir Clusters Triptych*, James Frey
- 15—*Abstract Energy II*, Jean Schwalbe
- 16—*Timeless Flight*, Gil Reynolds
- 17—*Private Dining Table*, Ken Austin
- 18—*Otter Rock*, Jay Noller

Penthouse Level

- 19—*Willamette Valley I*, James Frey
- 20—*Vendange II*, James Frey
- 21—*Kingfisher III*, Robert Schlegel

Spa Level

- 22—*Morning Walk*, Marilyn Higginson
- 23—*Pollen and Leaves*, Michael Orwick
- 24—*Blue Water Reflection*, Gary Buhler
- 25—*Spring Poplars*, Theresa Andreas-O'Leary
- 26—*Storm Moving West*, Marilyn Higginson
- 27—*Seed Song*, Monica Setziol-Phillips
- 28—*Copper Sky*, Shannon Willis
- 29—*Remembering Celilo*, Mandy Main
- 30—*November at Baskett Refuge*, Marilyn Higginson
- 31—*Warrior III*, Mark Terry
- 32—*Nymphaeus*, Mark Terry
- 33—*Slackwater Terroir*, Jay Noller
- 34—*Glacial Meltwater*, Jay Noller
- 35—*Distant Vineyard*, Jane Aukshunas

Garden Level

- 36—*Cover Crop*, Ann Ruttan
- 37—*Bird Sitting*, Robert Schlegel



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A self-guided tour of the Public Art



The Allison Inn Lobby/Reception



“Fissured Accretion” Marilyn Higginson

With the basalt columns found in the gorges of the Oregon landscape as her inspiration, Sheridan artist, Marilyn Higginson, created this outstanding steel and maple burl sculpture. After construction Marilyn continued to influence the work by allowing the steel to rust until it reached the desired coloration.

It is meant to be seen and touched. Notice the contrasting elements of the soft center and the textured burl exterior. There are interesting details in the steel also. Just as the real stone columns in nature it stands tall, strong and elegant in the Allison's lobby.

This piece was commissioned by the OHSU Dental School of Portland as a gift of appreciation to Ken and Joan Austin for their continuous contributions and support of their school.

Marilyn has three oil paintings on display on the public art tour.

22 *Morning Walk*, Marilyn Higginson

26 *Storm Moving West*, Marilyn Higginson

30 *November at Baskett Refuge*, Marilyn Higginson

View Marilyn's art available for sale at ART Elements Gallery.

2

Reception Level Elevator Lobby



“Endless Autumn” *Romona Youngquist*

This stunning oil painting is typical of Romona’s dramatic style of bold color and rich atmospheric light.

She paints on site and from photographs that she has taken. The subjects in her paintings are primarily landscapes, pastoral architecture of barns or houses, flowers, fields and dramatic skies.

The barn is actual one of another local artist, James Frey, on his coastal range vineyard. Loni had the pleasure of meeting Romona years ago as she was plein air painting Loni’s homestead near Champoeg Park.

Romona is a national acclaimed artist that resides in Dundee. She currently is featured in only two galleries in the nation. To see her available works or arrange for a commissioned painting contact ART Elements Gallery.

2 *Endless Autumn*, Romona Youngquist

View Romona’s art available for sale at ART Elements Gallery.

8

Jory Restaurant Entrance



“Golden Vines” *Michael Orwick*

This oil painting by Michael Orwick has interesting perspectives – that of a worm’s view. The unique vantage point, along with the dark contrasting vine patterns and luminescence golden leaves give this painting a surrealistic feel.

Michael is from Salem, Oregon and we have two more large paintings in our collection along with three smaller ones. His works have a special light quality to them that often glow or radiate.

**View Michael’s art available for sale at
ART Elements Gallery.**

A self-guided tour of the Public Art

7 Jory Restaurant hallway



“Family Farm” *Romona Youngquist*

When searching for the perfect piece to represent the Jory Restaurant and its theme “The Bounty of Oregon,” the variety and vastness of our valley’s agriculture always came to mind.

The Austin family comes from seven generations of Oregon farmers, ranchers and dairymen, so Joan Austin (the founder of the Allison) suggested having a commission done of the Austin family homestead, located four miles from the Allison near Champoege State Park. As you can see, it was the perfect idea. Thus, Family Farm was painted from a 1930’s hand colored panoramic photo of the family by nationally acclaimed Dundee, Oregon artist Romona Youngquist. The original photo includes Kenny (Dad, Ken Austin II) with his pet goat, his mother, father, aunt and grandmother—gathered along the homestead fence line. This is the most prized piece in the Art of the Allison Collection.

The family thanks Romona for painting a timeless masterpiece that can be shared with generations of their family and visitors from around the world.

7 *Family Farm*, Romona Youngquist

View Romona’s art available for sale at ART Elements Gallery.

Original homestead photo



A self-guided tour of the Public Art

10 Chef's table at the Jory Restaurant



“Chef's Table” *Ken Austin*

Ken Austin III designed and built this chestnut table top and had the stainless steel bottom fabricated to his design. The warmth of the honey brown wood plays off the cool stainless base in a combination that reflects the kitchen's wood fired stove and stainless steel fixtures.

This is a fun and unique dining area for special parties. Guests here interact directly with the chef for a one-of-a-kind dining experience on a one-of-a-kind dining table.

17 *Private Dining Table* Ken Austin

A self-guided tour of the Public Art

17 Private dining room



“Private Dining Table” *Ken Austin*

Ken Austin III designed and built this solid black walnut handcrafted table, note the natural bark edge and beautiful core of the tree.

Ken’s passion for wood is seen throughout the hotel as he was instrumental in the conception and interior design features along with his wife Celia.

Ken designed the proto-type for the desk tables in all of the guest room along with the bent wood console table in the Grand Suite.

10 *Chef’s Table* Ken Austin

18 Private dining room



“Otter Rock” *Jay Noller*

Jay Noller, professor in the Crop and Soil Science Department at Oregon State University, paints soil portraits with acrylic mixed with the actual soils from the location.

Notice the top layer is a grassy mix followed by it's roots with decay creating color changes as the soil interacts with the organic compounds in the ground.

Located in the beautiful private dining room, this peice is a perfect addition to this intimate space.

Jay often uses soil in his paintings like the stunning commission he did for the pool area at the Allison.

Not only is his work a scientifically accurate representation, but it is extrordnarily beautiful.

33 *Slackwater Terroir*, Jay Noller

34 *Glacial Meltwater*, Jay Noller

View Jay's art available for sale at ART Elements Gallery.

A self-guided tour of the Public Art



The Chef's Table



“Spring” Shari Lord

This colorful, playful oil painting is the perfect painting to pair with the whimsical clothesline lamp in the chef dining area. It reflects the patterns and textures of fields and orchards throughout the Willamette Valley in a bold and expressive manner.

Shari has many more paintings along with pastel drawings in the Art of the Allison Inn & Spa Collection. She is from Silverton, Oregon.

View Shari's art available for sale at ART Elements Gallery.

16 The Jory Restaurant



“Timeless Flight” *Gil Reynolds*

This is a commissioned work done by world renowned fused glass artist, Gil Reynolds. Gil incorporated the footprint of The Allison into his design to create a “bird’s eye” view from the air. This piece is an engineering feat and is a direct reflection of the namesake, “The Allison.” It has great beauty with multiple layers of color and texture creating depth and movement. It is reminiscent of the organic flow of materials through the great flood.

Gil even cast a riverbank to create the molds for the panels (note the ripple effects in the glass). The blue circle can be a representation of the staircase at The Allison.

Gil, his wife Carmen, family and glass studio reside a couple of miles above The Allison. Carmen created the pieces of fused glass you see in the Spa hallway, women’s lounge, and suites.

4

The Allison's Living Room



“Paradise Triptych” *Shannon Ray*

This triptych is a panoramic vista seen from the Paradise Ranch, as the site was known in the early 19th century. The depiction is the West Valley, a sub-valley of Oregon's Willamette Valley. The right panel perspective runs from the foothills of the Coast Range to the left panel's distanced Cascades and Mt. Hood on the horizon. Centrally, the Yamhill River meanders along among farmlands, small towns and rural habitations. The higher foregrounds feature vineyards, hayfields, and filbert orchards. There is a raven in the branches of one of the filbert trees—a wise soul, with whom we share a home. This is the bounty of Oregon, its places, its life and products that form a distinct ethos.

33 The Pool



“Slackwater Terroir” *Jay Noller*

Slackwater Terroir conveys cycles of time in returning rhythms of pattern and ordered color, line and texture using soil in natural hues. Natural soil pigments include the Amity, Jory, Nekia and Woodburn soil series and underlying saprolite, collected during the excavation of the site and mixed with acrylic medium. During the curing process, contraction produces the polygonal texture. From the lower left, sweeping to the right is the accumulation of layers of flood sediment and intervening soil and tree growing times. Finishing in the upper right frame is the site of The Allison Inn & Spa, now nestled on the earthen bed of Lake Allison.

Other pieces in the collection

17 *Otter Rock* Jay Noller

34 *Glacial Meltwater*, Jay Noller

34 The Pool



“Glacial Meltwater” *Jay Noller*

Glacial Meltwater's soil and clear sand in glacial hues express coolness and calm. Contraction during the curing process produces large polygonal “icebergs” and illusions of depth and uncertainty. The view depicts the site of The Allison Inn & Spa submerged in the glacial meltwaters of Lake Allison some 15,000 years ago.

17 *Otter Rock* Jay Noller

33 *Slackwater Terroir*, Jay Noller