



CITY OF OREGON CITY ARTS COMMISSION AGENDA

City Hall Mt. Hood Room, 625 Center St., Oregon City, OR 97045
Thursday, January 15, 2026 at 6:30 PM

Ways to participate in this public meeting:

- Attend in person, location listed above. Please see the public comment guidelines below.
- Attend the livestream of the meeting on the City's YouTube Channel:

<https://www.youtube.com/user/CityofOregonCity>

- Register to provide electronic testimony (email agriffin@orccity.org or call 503-974-5517 (1588) by 3:00 PM on the day of the meeting to register)
 - Email agriffin@orccity.org (deadline to submit written testimony via email is 3:00 PM on the day of the meeting)
 - Mail to City of Oregon City, Attn: City Recorder, P.O. Box 3040, Oregon City, OR 97045
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1. CALL TO ORDER AND ROLL CALL

2. ADOPTION OF THE AGENDA

3. APPROVAL OF MINUTES

- a. Approve Minutes from December 18, 2025

4. PUBLIC COMMENT

Citizens are allowed up to 3 minutes to present information relevant to the City but not listed as an item on the agenda. Prior to speaking, citizens shall complete a comment form and deliver it to the City Recorder. The Arts Commission does not generally engage in dialog with those making comments but may refer the issue to the City Manager. Complaints shall first be addressed at the department level prior to addressing the Arts Commission.

5. ELECTION OF OFFICERS

- a. Chair
- b. Vice Chair
- c. Secretary

6. DISCUSSION ITEMS

- a. Cathy Rowe: Public Artwork Assessment Update Report
- b. Commission Onboarding - City Government Orientation
 - i. Finance
 - (1) Review of Budget and Financial Policies
 - ii. City Recorder
 - (1) Open Meeting Laws
 - iii. IT and Communications
 - (1) Review MOU with City
 - (2) File Sharing Process

- c. Planning for Stakeholders Workshop

7. COMMUNICATIONS

- a. Future Meeting Topics
- b. Proposal Oregon City Community Resource Fair – March 7, 2026

8. ADJOURNMENT

PUBLIC COMMENT GUIDELINES

Complete a Comment Card prior to the meeting and submit it to the clerk. When the Chair calls your name, proceed to the speaker table, and state your name and city of residence. Each speaker is given 3 minutes to speak. As a general practice, the committee does not engage in discussion with those making comments. Complaints shall be addressed at the department level prior to addressing the committee.

ADA NOTICE

The location is ADA accessible. Hearing devices may be requested from the City Recorder prior to the meeting. Individuals requiring other assistance must make their request known 48 hours preceding the meeting by contacting the City Recorder’s Office at 503-657-0891.

Agenda Posted at City Hall, Pioneer Community Center, Library, City Website.

Video Streaming & Broadcasts: The meeting is streamed live on the [Oregon City’s website](#) and available on demand following the meeting. The meeting can be viewed on Willamette Falls Television channel 28 for Oregon City area residents as a rebroadcast. Please contact WFMC at 503-650-0275 for a programming schedule.

I Call to Order – Roll Call

The meeting of the Oregon City Arts Commission (OCAC) was called to order on December 18, 2025. Roll call was conducted with the following members were present: Amanda Dexter, Joyce La Master, Daria Loi, Josh Planton, Quire, Miriam Ravenwise, Rebecca Sira, Amy Wilson. Mayor Denyse McGriff and James Graham were also present.

Adoption of the Agenda

The agenda was approved without any changes.

II Approval of Minutes

Mayor McGriff asked that full names be spelled out and that the word **MOVED** be substituted for the word **MOTIONED** in the minutes from November 20, 2025. Quire **MOVED** to approve as amended. Daria seconded. The motion was **APPROVED**.

III Public Comment

There were no public comments.

IV Arts Commission Candidate Interviews

Interviews for the following candidates were conducted: Kristin Iseri, Alexis Ingram, Josh Planton, Morgan Shanafelt, and Justin Wallace. Josh recused himself and appointed Rebecca to step in to chair this section of the meeting.

V Discussion Items

Partnership Updates

a. Willamette Arts Corridor

Amy provided an update on the status of the Willamette Arts Corridor. The group has decided to designate four pieces of art for the initial project (one from Lake Oswego, two from West Linn, and one from Oregon City). West Linn will be responsible for commissioning two new pieces of art while Lake Oswego and Oregon City will dedicate one piece each from existing inventory.

Amy will send James a map with the most likely pieces for us to choose from that he will forward to the rest of the Commission.

OC DMMO Arts & Culture Workshop

Josh related he and Rebecca had met with Sylecia Johnston, the new Executive Director for the Oregon City Destination Management and Marketing Organization (DMMO). Sylecia organized a workshop with local stakeholders on December 8th that Josh and Rebecca also attended. As the group was not able to get through the entire agenda, Rebecca and Josh offered to have OCAC host another which would allow all of our members to attend. Josh will work with James to schedule.

Museum of the Oregon Territory (MOOT)

Rebecca related that she and Josh were invited to a meeting with the Director of MOOT to discuss how MOOT can involve OCAC more in its “ecosystem”. There was discussion about potentially using some of the MOOT walls as art exhibition space. They are on our list of potential partners to engage with.

Review Objectives Strategy Document

Josh shared an updated list of potential partners for us to consider for future collaboration. He will send this list out to other Commissioners. This will be on the January agenda for us to select approximately 10 or so groups to prioritize for the upcoming year.

Lee Kelly Moontrap plaque

Denyse McGriff related an incident where flyers had been taped to Lee Kelly’s sculpture Moontrap. When removing them, she realized the plaque for the sculpture was in an awkward place on the sidewalk. She suggested OCAC fund moving the plaque up onto the wall adjacent to where the sculpture is mounted. Josh will add this to our January agenda.

VI Communications

Discuss January 2026 Agenda Items

Josh would like to schedule City staff from finance, legal, and IT to come present at our next meeting in January. This should be especially helpful for our two new Commissioners.

Thank you for our exiting Commissioners

Josh reviewed the many accomplishments we had for 2025. It was suggested that we send this list to Jarrod to post.

We thanked Quire for her service and presented her with a plant and signed card to express our appreciation.

The meeting adjourned at 8:37 pm.

Oregon City Public Artwork Assessment
December 2025
by Cathy Rowe
for the Oregon City Arts Commission

**All artwork will be listed by the number designated to it in the Public Works
Inventory (c.2023)**

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To the Oregon City Arts Commissioners,

Thank you for entrusting me with the opportunity to assess Oregon City's Public Art again. The City's art collection of 150 documented public pieces is a wide ranging collection of sculptures, murals, paintings, signage, and historic artworks. It has been exciting to see this reinstatement of the Oregon City Art Commission bringing back the desire to respect the artwork that the City currently has on display while forging ahead and keeping culture alive in meaningful ways. I believe that murals and public art are the visualization of a community's collective values and culture, and when this art degrades, it can become a visualization of a shift in culture, values, or health of the community.

The department of Public Works has done a lot of record keeping on this collection that they have kept in a spreadsheet document. This has been the perfect place for me to start my assessment. The original 136 pieces of art documented in this file were not all readily accessible, but the majority were easy to find. I have used this file as a guide for this assessment. The numbers shown for each piece correspond to its designated number in the Public Works file. I have updated images where possible. Each art piece listing begins with a description of the piece and relevant information. Cost and value information is given in the second paragraph. The third paragraph explains the item's current condition. Some pieces will have a fourth paragraph for recommended actions.

I have focused primarily on the sculptures and murals listed. As most of my experience is focused on murals, you will find that these listings are the most in-depth. For those murals that have degraded to the point where restoration is recommended, I have also included an estimate for restoration costs. Please note that for these estimates I used a "per square foot" muralist rate of \$30, which is an average I found between several sources. This kind of mural restoration work is highly specialized and may require paying closer to \$60 per square foot for the right artist or conservator. I did not use an hourly rate since that is more variable from artist to artist in terms of how fast they work. Please note that these numbers may need revision due to degraded art requiring more extensive work, and inflation.

Some murals will require some discussion about public or community value. We are a community that values our history, and enjoy seeing that history in our public places. But, our views about how we see and interpret our history may have shifted somewhat in the 30 years since many of these murals were first painted. I recognize it may be controversial to discuss the cultural value of public art pieces, as this could feel like we are making value statements about the artworks, subject to the freedom of speech. It is not my wish that the Art Commission make any such judgements, but that they are alerted to the potential shifts in culture that may have occurred. A mural's life and death should always be the will of the owner of the building on which the mural is painted. It is my hope that the murals of Oregon City are an accurate reflection of our community's ideals, and respectfully express the views of the building owners and tenants that are their hosts. It is only through active community engagement that we can accurately evaluate the public value of a piece.

There are several pieces that have undergone restorations since the previous assessment nearly two years ago. The commission's attention to these pieces has been noticed and appreciated by the community.

Thank you,

Cathy Rowe



#1 "Crescent Moon Rising" Marble Sculpture
by Nicky Oberholtzer
Located at 624 7th Street at the Main Fire
Station
2005 installed 2006

Approximately 5 feet tall, 2 feet wide, and 1 foot deep and made of Colorado Yule Marble. The crescent moon is lying down and there are cattails winding up one side and around to meet stalks of wheat on the other side.

Cost \$10,000 in 2005. Funded by Urban Renewal.
Insured. Current value adjusted for inflation: \$16,100.

Statue is in good condition and does not show any significant signs of wear or damage. There is a small area of one of the wheat stems towards the bottom of the street facing side that is slightly chipped. All portions of the plinth and plaque also appear to be in excellent condition. The statue is collecting a few areas of dirt and discoloration that would be expected this close to a road in an exposed area.

I am recommending a cleaning schedule be put in place for this statue if a professional can be found that is well trained in marble preservation and cleaning. There does not currently appear to be a cleaning schedule in place according to the public works record. This is likely due to a lack of professionally trained individuals that specialize in marble. Cleaning should occur every 2-3 years as needed by a professional that is familiar with cleaning marble statuary. Marble stone is very soft and can easily be degraded if cleaned with an abrasive, acidic, or alkali cleanser. The current dirt should not be allowed to stay for much longer as it could lead to permanent discoloration, damage, or biological growth. But, improper cleaning with the wrong materials could cause permanent damage.





#2 “River Dance” Stone Statue
by Craig Breitbach
Located at 1001 7th Street at Monroe St.
2005

Approximately 7 feet tall, 2 feet wide, and 2 feet deep and made of Basalt Stone. A salmon style fish is relief carved and polished on two sides of the rough pillar form with a few swirls of abstract water towards the tail. The majority of the carved area is on the top half of the form.

Cost \$6,500 in 2005. Funded by Urban Renewal. Insured. Current value adjusted for inflation: \$10,465.

Statue is in very good condition with no significant signs of wear. The plinth and plaques are also in good condition. The only issues I see are some slight wear on some of the rough edges. This is not significant and should be expected over time in such a public space. It is possible that a small portion of the lower north face was chipped or sheared, since there is an area of slightly different patina. It is difficult to tell if this is damage or a natural imperfection of the stone.

This statue has a cleaning schedule in place according to the public works record. This schedule should continued to be maintained. There is some moss at the base of the plinth that needs to be removed. This piece is installed close to an intersection about 2-3 feet from the road. Ideally this statue would have some form of protection from any potential traffic issue. A bollard of some kind could be an excellent affordable solution.



**#3 “Ride Again” Stainless Steel Statue
by Jesse Swickard
Located at 1108 7th Street between
J.Q. Adams and Jackson
2005**

Approximately 6 feet tall, 2 feet wide (widest point), and 1 foot wide and made of stainless steel. A steel column is topped with a curved cylinder and a figure of a horse head encircled by a steel ribbon.

Cost \$5,000 in 2005. Funded by Urban Renewal. Insured. Current value adjusted for inflation: \$8,050.

Statue is in very good condition with no significant signs of wear or damage. The plinth and plaque are also in good condition. The piece does appear to be due for a cleaning. There are some areas where dirt has collected (especially of the underside of the curved cylinder and the spaces in between the column and the encircling ribbon). The ribbon that encircles the column also has a few areas where moss and biological growth is starting to occur. There are benches facing the piece on the North and South sides which are excellent protection from any potential traffic incident, as well as providing the sculpture a natural viewing space.

This statue has a cleaning schedule in place according to the public works record. This schedule should continued to be maintained.

#4 “Ancient Voices” Fortified cement/fiber covered
statue by Carole Turner (Destroyed)
Was located at 710 Center St. at 7th St.
2005

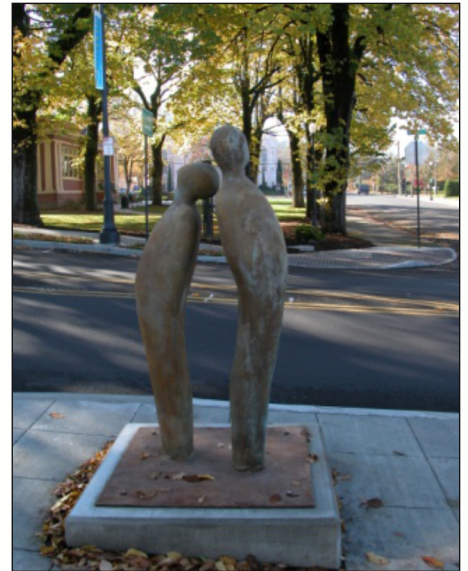
Approximately 5-6 feet tall. Two figures leaning back to back against each other.

Cost \$5,000 in 2005. Funded by Urban Renewal. Not insured.

This piece was destroyed by a vehicle at some point in the last 3 years. There is currently a call to artists to find a replacement option.

This location is an excellent spot for a sculpture being very close to City Hall and the Historic McLoughlin House. Any future chosen sculpture should include a budget for protection from the traffic and a cleaning schedule plan.

This sculpture was replaced with a new sculpture called “Elemental Love” in December of 2024. To see the new listing for “Elemental Love” see listing #143.





#5 “Salmon Bench” mosaic bench
by Nora Brodnicki
Located at 905 7th St.
2005

Approximately 6 feet wide, 2 feet tall, and 2 feet tall glazed ceramic mosaic tiles. Various shades of blue glazed ceramic tile form scenes of salmon swimming through water.

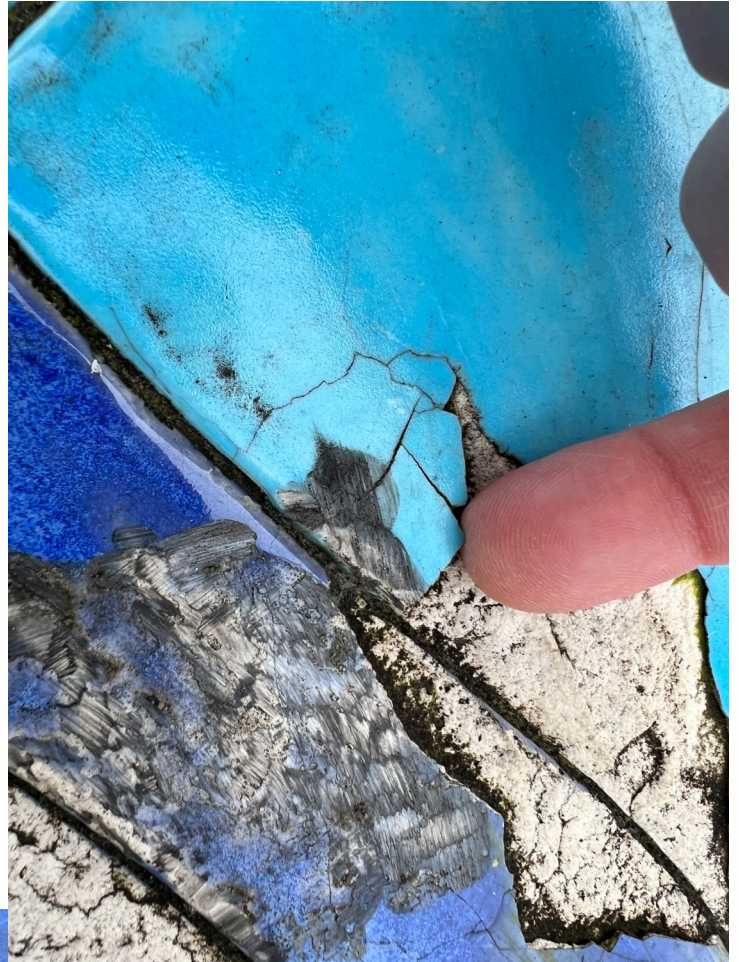


Cost \$10,000 in 2005. Funded by Urban Renewal. Insured. Current value adjusted for inflation: \$16,100. In May of 2025 a restoration project was funded by the Oregon City Art Commission to replace the top portion. Restoration was completed by Becky Dawson for \$10,000. The project was funded through an Arts Commission Grant.

There was a significant amount of damage on the top of the bench. Large areas of the glazed portions were cracked and chipped off. There was a significant amount of dirt collecting in the cracks, edges, and exposed areas. There were also places where vandalism from skateboarding was evident. The chipping and cracking had left areas that were sharp and pointy in the area that should be a seating platform. These sharp areas could have caught on skin and clothing, causing problems or injuries to the user. The side panels are in better condition with almost no cracking or chipping. The wear on the side areas is significantly less than the top area due to a combination of suggested use (people sitting and setting things down) and non-standard use (skateboarders misusing the platform in a destructive way).

A cleaning schedule should be put into place to remove the collecting dirt. The heavily damaged top portion was replaced as a result of this report.

The image that includes my finger (on this page) shows some dark scuffing that is evidence of skateboarding misuse. This misuse from skateboards has not been completely mitigated in the recent restoration, but steps were taken to give the platform more structural strength at the edges.





In May of 2025 the top portion of “Salmon Bench” was replaced as a restoration project through the Art Commission. Artist Becky Dawson was commissioned to replace the previously damaged top mosaic portion as exactly to the original as possible. The Art Commission requested that a steel frame be added to help protect the edges that would be most prone to potential damage. The replacement top has greatly improved the usability of the bench. The restored top appears to be well constructed and properly installed. It was not observed to have any sharp edges or raised areas that would pose a hazard. The surface is not perfectly flat, but does not have a significant deviation from the required tolerance of level. There are very small areas that collect water along the grout, which could wear over time. This replacement should be monitored every year to ensure that no water damage is occurring. Any water damage could easily be mitigated if caught early. Grout waterproofing can easily be applied during the dry season as needed.

This replacement was financed through an Arts Commission Grant for \$10,000.



Images on this page show newly restored bench top as of Nov., 2025.

#6 “Over the Falls” Linoleum Blockprint (linocut)
 by Jonnel Covault
 Located at 122 S Center St. in the Public Works
 Operations Building.
 Date unknown.

I did not observe this piece.

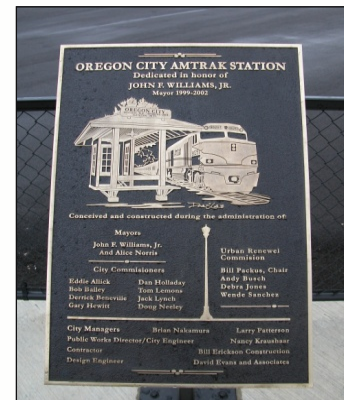
cost \$450 at an unknown date. Insured.



#7 “Amtrak Dedication Plaque” with artwork by Darla
 Cole-Bowen, The Graphics Doctor and constructed
 by Calcagno Studio & Foundry
 Located at the Amtrak Station
 2007

I did not observe this piece.

Cost \$3,414 in 2007. Funded by Urban Renewal. Insured.
 Current value adjusted for inflation: \$5,180





#8 “Elevations in Transition” Elevator art
by Michael Asbill
Located at Municipal Elevator, 300 7th St.
2008

122 individual panels; floor art; deck housing for art under windows in upper elevator. Artwork imagery is holographic photography juxtaposing historic and current Oregon City scenes.

Cost \$25,250 in 2008. Funding unknown. Insured. Current value adjusted for inflation: \$36,730.

Public Works has noted some damage to the composite frame housing (see photos) “Some composite frames are broken, recommended to replace with wood for expansion and contraction, floor should have light cleaning and sealant applied”. The photograph image panels are in good condition. The majority of damage is to the top slats of the art framing. The composite material in this location gets a lot of wear and tear from weather exposure (temperature and sunlight) and user contact (people physically leaning against the slats). There are spaces where slats/panels are cracked, broken, and completely missing. Sharp edges from broken pieces could pose a liability for users.

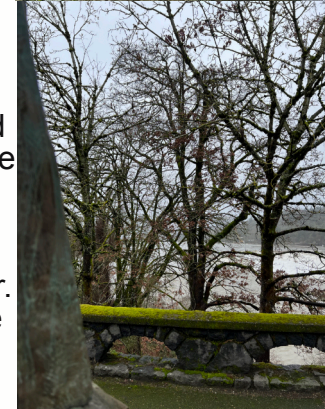
I agree with the public works recommendations of cleaning and sealing the floor and replacing the composite frame slats with wood for contraction and expansion. The wood may also be easier to replace as needed. This part of the frame is often used as a rail or platform by visitors and should be replaced with a material that can withstand that kind of abuse and meant to be used as a railing. The remainder of the composite art framing is in good condition and does not need to be replaced.

**#9 “Bust of John McLoughlin”
by Adrien Alexandre Voisin
(looks like Noisin on the inscription)
Located on the McLoughlin Promenade
Date on the bronze shows 1933**

Life sized bronze bust placed on a rough stone plinth positioned looking outward over the falls.

Cost unknown. Owned by Oregon Department of Transportation. Not insured by City of Oregon City (Since owned by ODOT).

Public Works noted: “Plaque is in really good shape, can be buffed to show gold finish on top. Rock is in terrible condition, needs to be cleaned immediately, considerable pollution and biological accumulation. Light abrasive blasting should be done, sealant should be placed in rock to prevent cracking, bust needs to be cleaned and waxed”. Bust is discolored from pollution and weather. The statue’s “view” of the falls is blocked by a tree, diminishing the overall message of the bust and its placement. The current state and surrounding of the bust feels slightly disrespectful.



Bust's View

I agree with the Public Works’ recommendations for this piece. It needs cleaning and sealant applied to the plinth rock to prevent crack expansion. I would also recommend that the tree blocking the bust’s symbolic view of the falls be trimmed or removed if feasible. This bust may not be the property of the City of Oregon City, but as a historical figure of the city, it would be good to show the piece a certain amount of care and respect where possible.

**#10 “First Drawing of Oregon City”
by Captain Henry J. Warre
was located in City Records
(Public Works shows “MISSING IN ACTION”)
1845**

Artwork - wall art. Picture drawn in 1845, first picture of Oregon City ever drawn.

Cost listed: \$1,000. Not insured.

This piece is listed in the “DEAD” portion of the Public Works record. I did not attempt to find/locate this piece.





#11 "Joseph Meek"
Framed Oil on Canvas, study for Mural
by Mark Utz
Located in Storage
at City Records (City Hall closet)
1994

Early pioneers - Statesman / Mountain Man / Lawman. This painting study measures about 18" x 36" and would have been created for the large scale mural of the same design at OR-99E and 6th St.

Cost \$1,000 in 1994. Funding unknown. Insured. Current value adjusted for inflation: \$2,100.

Current condition is good. Storage condition is not ideal. This would be a valuable resource for any future restorations of the mural of the same design. The City Historian told me that he had placed this up by his office for a short time, but it was not well loved so he placed it back in storage. That should speak to the cultural value and contemporary view of the design, that it may not be an appropriate image even when placed next to the historian's office in City Hall.

#12 “Hopp Family Photo”
 Artwork, study for Mural by Larry
 Kangas, Roger Coke, and Leo
 Lauc
 Located in Storage
 at City Records
 1992



Shoe & Auto Top Repairing - Frank Hopp,
 Oregon City. Appears to be a small scale
 painting study for the large scale mural of
 the same design at 916 Main St.

Cost \$1,000 in 1992. Funding unknown. Insured. Current value adjusted for inflation: \$2,224.

I did not observe this piece in storage. Current condition is unknown. This would be a valuable resource for any future restorations of the mural of the same design.



#13 “Pioneer Household and farming scene” Artwork, study for Mural, by
 Jennifer Joyce
 Located in Storage at City Records
 Date unknown

Appears to be a small scale pastel study (about 12” x 30”) for the large scale mural of
 the same design that was at 818 Main St. and is now listed as “DEAD” in the public works document.
 The “DEAD” mural at 818 Main St. was listed as “Women in History” (#35).

Cost \$1,000 at unknown date of acquisition. Insured.

Current condition is good (minor damage to one spot on the frame edge), although the storage
 situation is not ideal. This would be a valuable resource if a future recreation of the lost mural was
 ever desired. The historical content of the mural is of interest and value if lacking in diversity and
 representation (there may be an indigenous woman and child on the right side towards the back).



#14 "Dr. Forbes Barclay" Artwork, study for Mural, possibly by Roger Cooke
(artist of the mural)
Located in Storage at City Records
Possible date 1992

Appears to be a small scale (about 12" x 16") painting study for the large scale mural of the same design at 610 Main St. I can't tell what medium this is (possibly oil or colored pencil on paper or board).

Cost \$1,000 in (possibly 1992). Insured. Current value adjusted for inflation: \$2,224.

Current condition is good. Appears to have a small imperfection in the sky of the top left corner. Not sure if this is damage or not. This image could be a valuable resource for any potential future mural restoration.



#15 "1996 Flood Photo" Photograph by an unknown photographer
Located in Storage at City Records (City Hall Basement)
1996

No listed cost. Not insured.

I was able to observe this piece in storage. Condition is good. Potentially historically interesting and valuable. Storage condition is not ideal.

#16 "Prairie Scene"
Artwork, oil on canvas
study for mural
by Larry Kangas
Located in Storage at
City Records
1993



Prairie Scene - horses,
wagon, pioneer family.
Appears to be a small scale
(about 18" x 36") oil painting
study for a large scale mural
of the same design. This

image design matches closely the mural "Abernathy Green" by Larry Kangas and others that is listed as being located at 719 Main St., but I was unable to locate. I believe the mural was destroyed.

Cost \$1,000 in 1993. Insured. Current value adjusted for inflation: \$2,153.

Current condition is good, although storage situation is not ideal. One of the other paintings in the stack had a corner leaning into the canvas of this piece making a slight dent. This could potentially permanently damage the painting weakening and cutting into the canvas over time. I moved the other painting so that this would not continue, but a better, more permanent storage solution should be explored. Could be a valuable resource for any potential future mural restoration/recreation.



#17 “Early Days” Mural (large painting) of Oregon City
by Leland John
Located in the Carnegie Library
1988

About 3 feet tall and 18 feet wide oil painting on panel. Painting depicts early settlers arriving at the Willamette Falls and future site of Oregon City. Indigenous people are shown on the West Linn side of the river with settlers and a few buildings on the Oregon City side. A steamboat, a sailboat, and several canoes are on the river. The Public Works document notes that this piece “used to be located behind dais in Municipal Court”. Painting is visible from the front entrance of the Carnegie Library just to the left of the fireplace and is securely hung above the shelves.

Cost \$5,000 in 1988. Insured. Current value adjusted for inflation: \$13,270.

Painting appears to be in good condition. Piece is well framed (frame is also in good condition) and is securely hung in a place that can not be easily accessed directly by the public, while still being easily visible. There is no direct sunlight on the painting and no other obvious hazards.

#18 "Historic Oregon City"
painting or drawing (?)
by Robert Jackson
Located at Municipal Court
behind the entrance desk
1994

Public Works record notes:
"Celebration art of Artbeat & First
City Festival on 8-27-1994". This 2D
art piece depicts Oregon City and
Willamette Falls from a historic era
with a few buildings fairly close to
the river. Likely medium is pastel.



Cost \$1,000 in 1994. Funding
Unknown. Insured. Current Value adjusted for inflation: \$2,100.

I did not observe this piece. Current condition is unknown.

#19 “The Falls” waterfall sculptures
by Adam Kuby & Brian Borrello
Located at Willamette Terrace,
1224 McLoughlin Blvd., West
side of McLoughlin Blvd. between
12th and 14th.
2011

Three stainless steel sculptures 18 feet high and 8 feet wide each. Public works notes: “Three waterfall shaped structures with stainless steel exterior and interior steel supporting structure. Three structures measuring 18 feet high and 8 feet wide varying to decreasing width at top. Downward-cascading LED lights strips along sculpture edges that are programmed to change color.

Cost \$190,000 in 2010/2011 (\$63,333 each). Funded by Urban Renewal. Insured. Current value adjusted for inflation: \$264,912 or \$88,304 each.

These sculptures are in good condition greatly enhancing the pedestrian experience along this busy stretch of roadway. There does not currently appear to be any cleaning schedule listed on the public works document. They have lost some of their original shininess. These are likely cleaned as needed. When observed in 2025 the structures were being used (or had evidence of use) by unhoused people. The sculpture’s design provides protection from the elements. As a result there was a significant amount of garbage and personal items left strewn about the area, creating a potential hazard for pedestrians.



#20 “Moontrap” stainless steel wall sculpture
by Lee Kelly
Located at 299 8th St. at the bottom of
Singer Falls
2011



Public Work notes: “A gateway and link between uptown and downtown Oregon City, Moontrap is a legacy gift from the Rotary Club of Oregon City to embody and reflect the Club's mission and motto: Service Above Self.” Piece includes several stainless steel forms attached to the wall just below the Singer Falls. Lee Kelly is a modern artist of note with several pieces prominently located in public and private collections in the Pacific Northwest. Lee Kelly passed in 2022.

Cost: \$36,000 in 2011. Donated by Oregon City Rotary. Insured. Current value adjusted for inflation: \$50,194.

The piece is in good condition overall. Public works has listed a cleaning schedule which should be kept to prevent corrosion: “Lightly buff and wax to slow rusting. Corrosion should be buffed out before waxing; 1-2 times per year.” It appears that this piece was recently cleaned, since a previously observed scuff had been removed. The overall piece is weathering well with only a slight patina that enhances the the overall beauty. The piece seems to have more warm tones than the original picture. No spots of corrosion/rust or biological growth were seen. The retaining wall behind the sculpture does have a joining crack right down the middle of the piece (this is a crack that is in the wall, not a crack in the artwork), along with a horizontal crack about 2.5 feet down from the top of the wall. The areas around these cracks should be inspected more closely to see if there are any points of contact where moisture could get inside the piece from these substrate flaws.

On a personal note, I am sometimes asked what this piece “says” as if the forms are letters and words. I find it interesting that people look to this piece and see letter forms where they were likely not intended. Some people may find this frustrating to have a public piece that is so easily misread as a jumble of letters (especially when viewed quickly by car) or some encoded or foreign language. A piece such as this could benefit from a bit of community outreach that clarifies what it is supposed to be and its connection with the community and the artist.





#21 “Future Flow” suspended mixed media sculpture
by Nick Thomas of Trovo Design
Located at 625 Center Street in the City Hall Entryway
2011/2012

A permanent artwork at the entryway of City Hall in downtown Oregon City, privately funded by numerous donors, and intended to honor the legacy of former Mayor Alice Norris (Mayor 2003-2010)

Cost \$5,400 in 2011. Donated by the Oregon City Chamber of Commerce with additional funding through community donations and the Clackamas County Arts Alliance. Public works list the replacement cost at \$10,000. Insured.

Current condition is good. No cleaning schedule is listed in the public works file. It could benefit from some light cleaning on a regular basis to remove dust, dirt, and webs.

#22 "John McLoughlin" oil painting
by Lilian Pherne Bain
Located at 619 6th St. Ermatinger House
dated 1933



An original oil painting of John McLoughlin.

Appraised value is: \$8,000. Insured.

I did not observe this piece. Current condition is unknown.

#23 "Mid Run, Ripple Effect" metal and
stone sculpture
by Ben Dye
Located at the entry to Clackamette
Park
2013



Primarily recycled metal river debris in a boulder base. A "RiPPLe Legacy Sculpture" to promote the intersection of river restoration, recreation, stewardship, and art.

Replacement Cost: \$7,800. Funded through collaboration between "We Love Clean Rivers, Clackamas County Arts Alliance, and Oregon City." Insured.

When observed in late 2025, there was some writing on the metal and stone portions of the sculpture, but it appeared to be chalk and should wash away easily in the rain. This is not ideal, but it should not cause any permanent damage. When observed again a few weeks later the chalk had washed away. There is a level of corrosion that appears to be intended and adds to the piece's patina. The incised lines on the rock were likely there originally when the artist created the sculpture, and might have been part of its natural process of being in and around a river and boat ramp area where scrapes like this might happen. Public Work has no cleaning schedule listed.



#24 “Singer Falls Lighting” lighting art
by Fountain People
Located at Singer Falls
2012



Lighting installed to highlight the sculpture quality of this portion of Singer Falls.

Cost unknown. Funded through community donations. Not insured.

Although the step system of the creek and Waterfall component appear to be working in good condition. Public Works has no cleaning or maintenance schedule listed. I would be concerned that lights may go out and go unnoticed or remain damaged for an extended length of time.

When observed in late 2025, it appeared that at least one light might be out or damaged (notice the center terrace in the image). It is possible that the lights can only be repaired when the waterfall is “turned off” or otherwise not flowing, which might be difficult since this is a part of a natural creek system.



#25 “Gateway Sign” welcome to Oregon City sign
located at Hwy. 213 and Washington
2012

Appears to be painted on unknown substrate. Unknown if there is any protective coating to prevent fading from the sun or vandalism damage.

Unknown cost. Funded by the Jughandle Project. Not insured.

This piece was observed in late 2025 and appeared to be in good condition. The landscaping around the area had grown significantly making the sign difficult to read or even see (especially with the white type on a light tan background).

#26 "Bridge Obelisk"
stone architectural element from
Oregon City Arch Bridge
Located at 8th Street and Main Street
Installed 2012

An Original obelisk from the Oregon City Arch Bridge.
Includes a plaque for historical context.

Cost/value unknown. Downtown businesses funded
plaque & obelisk donated by ODOT as part of the Main
Street Improvement Project (5th to 10th).
Not insured.

Obelisk, plaque, and plinth appear to be in good
condition. Obelisk has a few minor cracks (by the
metal panel towards the top) and chips at the corners
(likely from pedestrian wear and tear). There is no
cleaning or maintenance schedule listed by public
works.

When observed in late 2025, there appeared to be a
small amount of graffiti writing just above the plaque in
what appears to be purple paint marker. Cleaning is
recommended.



#27 “Willamette Compass” steel sculpture
by Brandon Zebold
Located at NW Corner of 8th and Main st
directly in front of the Courthouse
2012

Willamette Compass was inspired by the natural beauty of the area, the dramatic basalt wall which gave rise to the (city's outdoor) municipal elevator, and the great potential for Oregon City as it expands towards Willamette Falls. Steel sculpture has a purposely rusted patina even over the whole surface. Sculpture sits on a short cylinder concrete plinth, which serves well to protect it from vehicles and pedestrians.

Cost \$13,000 in 2012. Funded by Main Street Oregon City. Insured. Current value adjusted for inflation: \$17,611.

Sculpture is in good condition with no apparent scratches, cracks, or major discolorations. It could use a cleaning as there are a few spots of bird poop. It is positioned very near a tree that at least partially obscures the top diamond portion of the sculpture when the nearby tree is in full leaf. The public value of this sculpture might be heightened if the sculpture were moved to a more prominent location. Alternatively, the nearby tree could be trimmed well back every year. Public Works has a maintenance schedule listed: Would benefit from light washing 1-2 per year.

I discussed this piece with the Executive Director of the Clackamas County Arts Alliance, Dianne Alves. She agrees that this piece could potentially find an excellent home at a more prominent location near one of the County Buildings at the Red Soils Campus. It could be beneficial to pursue an exchange of sorts between the city and the county that would give this piece the space and respect that it deserves.

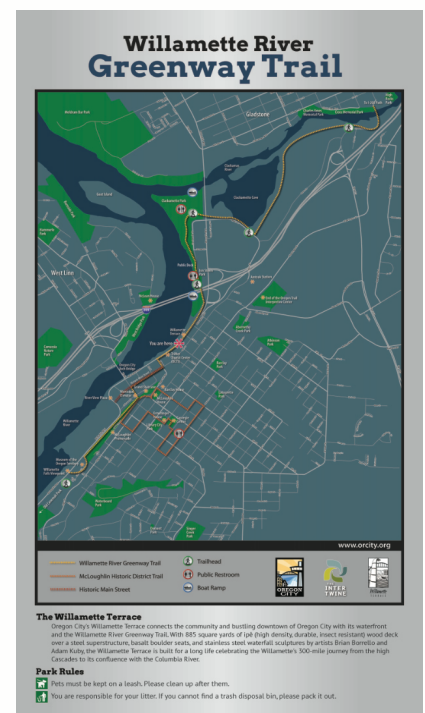
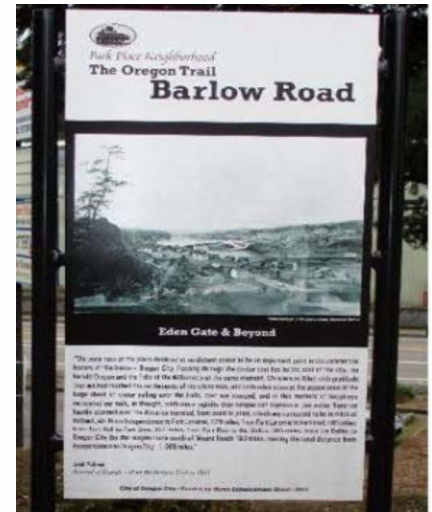


#28 “Oregon Trail Interpretive Signs”
by Security Sign
Located on Holcomb Blvd.
2013

A series of 6 interpretive signs along Holcomb Blvd.

Cost \$10,500 in 2013. Funded by Metro Enhancement.
Insured. Current value adjusted for inflation: \$14,000.

I could only easily locate 2 of the 6 signs. I could not find anyplace that listed more specific locations for the signs. The signs that I was able to locate are well made and in good condition. Images are not faded, and there is no obvious damage or decay.

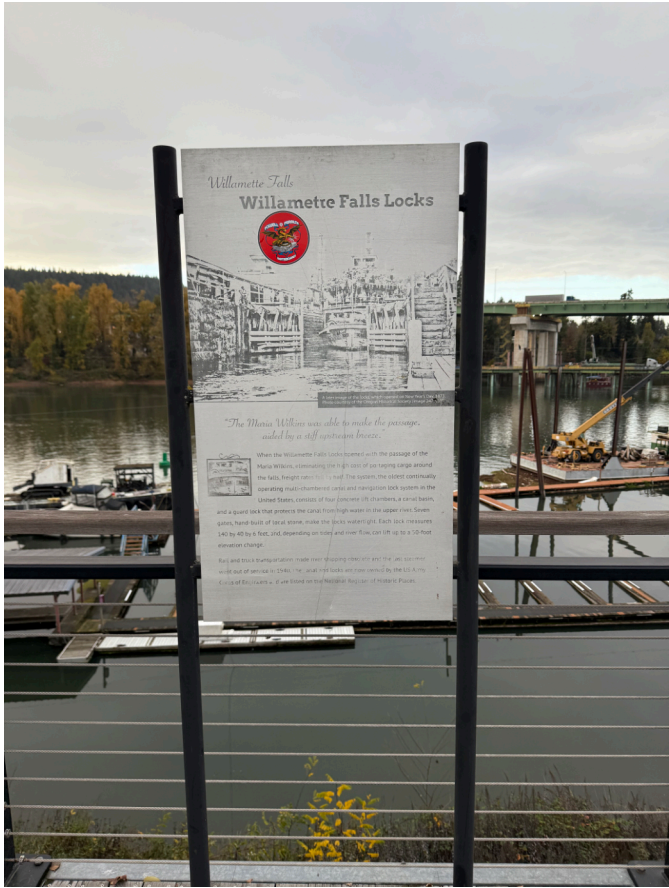
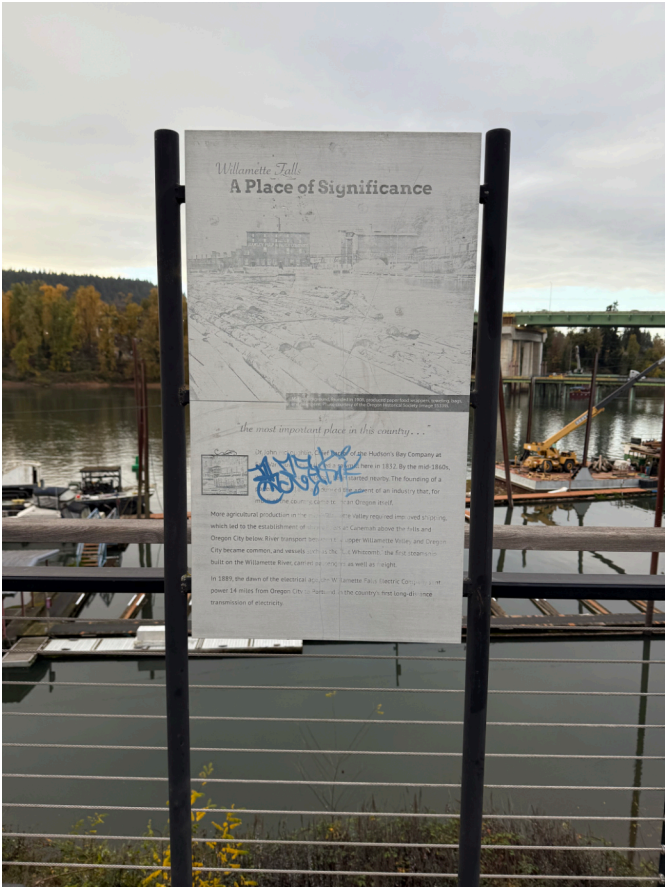


#29 “Willamette Terrace & Greenway Signs”
with artwork by BergerABAM Inc., fabricated by
Security Signs, and Installed by Todd Hess
Building Co.
Located along the Willamette Terrace
2012

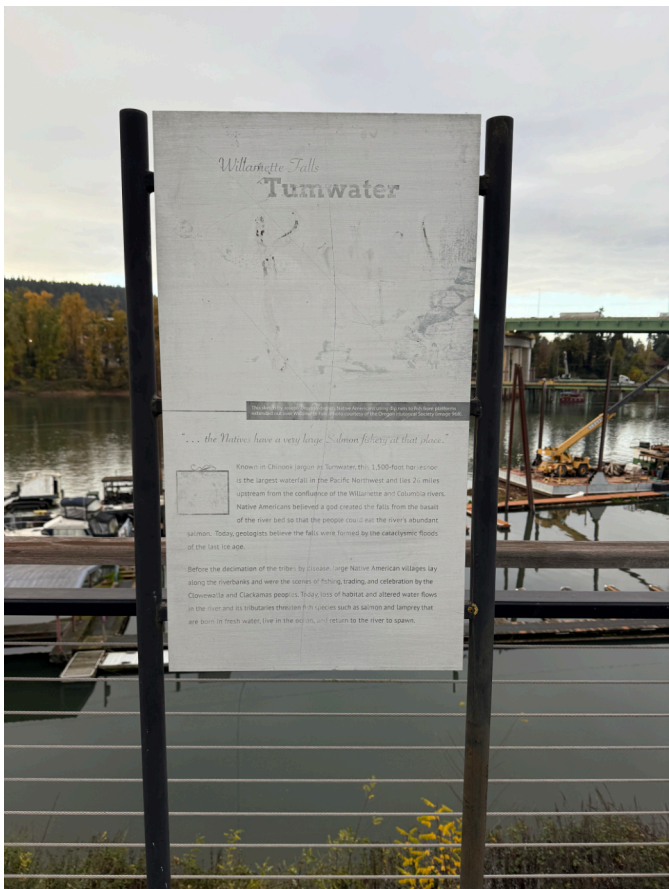
This series of interpretive signs includes 1 greenway trail sign and 3 Terrace signs:
Tumwater, A Place of Significance, and Willamette Falls Locks.

Total Cost in 2012: \$31,859. Funded by Clackamas County Community Partnership
Program c/o M. Beneville (\$12,000). Insured. Current value adjusted for inflation:
\$43,158.

In 2025, the Terrace signs were observed as being severely degraded; faded and peeling. Public Works should be alerted that these are no longer readable and the images are in some cases completely degraded. This is likely from some combination of UV light/weather exposure and excessive need for repeated cleaning and graffiti removal. Replacement or removal is recommended. See next page for images taken in November 2025.



I could not find the Green way sign at this location.



**#30 “Falls View Plaza Plaques” bronze plaques with artwork
by Darla Cole-Bowen, ODOT
Located at Falls View Plaza
2001**

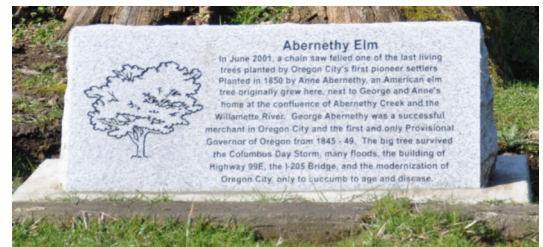
Three bronze plaques dedicated to Oregon City, Willamette Falls, and Enhancement. Plaques are set in a short concrete wall. There is bench seating on the other side of the short wall.



Cost \$4,356 in 2001. Funded by Urban Renewal. Not insured. Current value adjusted for inflation: \$7,639.

This piece was observed in 2025 and was in acceptable to good condition. It appeared to have been recently cleaned with a power-washer. There appears to be some corrosion coming from the bottom left side of each plaque creating a green drip pattern at the lower corners. Public Works does not have a maintenance schedule listed for these pieces, but they must get cleaned as needed or requested. This location is often used by transient or unhoused people since it blocks them from the view of the road.

**#31 “Abernathy Elm Marker” marble
memorial marker
by Oregon Memorials
Located at Jon Storm Park
2010**



Cost \$779 in 2010. Funded by Parks SDC. Not insured. Current value adjusted for inflation: \$1,104.

I did to observe this piece. Current condition unknown. Public Works does not have a maintenance schedule listed for this marker.

**#32 “Oregon White Oak Marker” marble
memorial marker
by Oregon Memorials
Located at Jon Storm Park
2010**



Cost \$779 in 2010. Funded by Parks SDC. Not insured. Current value adjusted for inflation: \$1,104.

I did not observe this piece. Current condition unknown. Public Works does not have a maintenance schedule listed for this marker.



#33 “Joseph Meek” mural by Mark Utz
Located at 610 McLoughlin Blvd.
1995

The Joseph Meek mural details the three main phases of his life: mountain man, lawman, and statesman. One of the first territorial governors, Mr. Meek was present at the coin toss for the naming of Portland (held in Oregon City at the historic Ermatinger House). The mural wraps around the corner of the Elks Lodge Building facing OR 99E (McLoughlin Blvd.) where it meets 6th St. It can easily be seen when heading east along this road. The mural is painted directly onto the building. This mural is about 10 feet tall and 20 feet wide.

Cost and funding source is unknown. Not insured. The public works file lists the mural as privately owned.

This mural is very faded but is in fairly good condition for an unprotected 30+ year old mural at street level. The fading has occurred in a uniform and even way. All words and lettering are clear and legible. There is an area on the “plaque” that appears to have some damage from previously removed graffiti. When this piece is compared to the image of the mural study (piece #11 in storage) one can easily see the degradation of colors over time. The wall itself appears to be in moderate condition with no substantial





structural chips or cracks. There is a significant amount of wear and chipping on the wall just below the mural. There are a fair number of small chips (the size of a quarter or smaller) and pits (most smaller than a pea), but these are mostly superficial surface damage. The biggest area of damage is a spot on the lower left portion with significant scraping and scratches (likely from a vehicle). There is also an area with dark circles (likely from where a tire rubbed along the wall).

The Public Works file lists a maintenance recommendation: "Needs to be maintained for Graffiti and biological growth. Suggested cleaning with a biological cleaner and sealing with UV sealant to preserve life." I would suggest this piece be restored or otherwise considered before a new sealant/coating is applied. At this point in this mural's life it could easily be restored to its original bright colors without any significant remediation or structural work (some light surface work would be needed to fill small cracks, chips, and pits). The art piece in storage (#11) would be an important resource for this endeavor. There is also a significant amount of wall space (about 30') along either side of this mural. The current content of this mural is historically significant, but feels dated and somewhat disconnected from our current Oregon City culture and identity. This mural could be greatly improved by an addition(s) by another artist or artists to expand upon the theme and create a better connection with current ideas of representation and cultural values. This would add some much needed context to the historic mural and potentially make it more approachable for a contemporary audience. Perhaps something that similarly educates on an indigenous person or peoples of historical importance. It would be nice to see something (in addition) that had a more welcoming feeling than this stern looking man along this very busy road.

When considering whether or not to restore this mural, purposely destroy it by painting over it, or replacing it with a new mural design, the building owner/group should be consulted and considered. What do the building owner(s) and tenet(s) want to express



to the community? Does this mural accurately express their values? Would a different piece of art serve their purposes better?

If this mural is restored to its original color depth (or repainted in whichever way the owner finds most valuable), certain protections should be put into place: a UV/Graffiti Protectant coating as well as the installation of bollards or some other form of protection from the street traffic along the edge of the sidewalk. There are currently some lightweight aluminum tube partitions that appear to have been put into place as protection. These could serve as a temporary solution, but a more long term solution should be explored if this spot receives any further artistic investment.



Estimate for Restoration of Joseph Meek Mural

	rate		area	cost
muralist for restoration area	\$30	per square foot	200 sq ft	\$6,000
surface repair and preparation	\$2	per square foot	200 sq ft	\$400
insurance, permits, and fees	\$400			\$400
protective coatings for restoration area	\$2	per square foot	200 sq ft	\$400
bollards	\$400	(x2)		\$800
total estimated cost for restoration				\$8,000

This estimate assumes the mural is in its current condition (January 2024). If additional damage occurs the estimate would likely increase. Some of the items listed should be applied or installed by Public Works (if willing) to reduce cost and redundancy.

An expansion of the mural would probably be best considered separately, but not separated by too much time. If a restoration occurs without an addition expansion or change of any kind it could be seen by the public as the city placing greatest value on its history as viewed through a white male lens. It could even be divisive to restore this mural without adding a level of diverse narrative. For example: the main figure (a white male) is shown always holding a gun (in all three scenes). Gun rights is a divisive issue. If this mural was restored, the guns would become more obvious and could be seen as threatening to some modern viewers. But to remove one or more of these guns from the original could be seen as an inappropriate edit. And so, to add something to the sides of the original that would redirect the overall theme to a more welcoming and inclusive feeling could be an excellent solution. The murals of our city should reflect the values of our citizens and culture. To estimate the potential cost of a mural expansion consider \$25-30 per square foot to pay the muralist. These side spaces extend 30 feet wide and are about 10 feet high. With 600 potential square feet available, the muralist cost could be \$18,000 or less (if a smaller portion of the wall was designated). Even if only an additional 200 square feet were designated for an expansion (muralist cost estimate \$6,000) the overall cultural value and narrative of this mural could be greatly improved.



The condition of this piece continues to degrade without intervention. Many of the minor cracks and small pock holes have expanded or created a degree of separation from the wall. But on a good note, the additional traffic bollard seems to have helped prevent any additional damage from vehicles. The wheel scuff mark has been cleaned away. Since the overall damage has increased, the restoration budget should also be increased for this piece to allow for more in depth surface repair. That line item in the above budget should increase by at least \$1000. This would still be an excellent candidate for a restoration project, especially if it could be paired with an expansion of the original design to incorporate current sentiments around our local historical narrative. I recommend that this piece NOT be cleaned, if it can be earmarked for a restoration. Any further power-washing could expand cracks or chip off loose bits of the surface.



#34 “Hopp Family Photo” mural
by Larry Kangas, Roger Coke, and Leo Lauc
Located at 916 Main St.
1994

Lead artist Larry Kangas oversaw the production of this first Mural in a Day, a depiction of the Hopp family business. Six artists followed Kangas' instructions, working on separate pieces of the grid, as he coordinated the overall flow of the finished art. This mural is listed on the “DEAD” list of the Public Works file, but it is still in place and was not removed or destroyed. This multi-panel mural is painted on a series of high quality exterior rated panels (likely an MDO sign board or some other weather resistant material). There is no bowing or waving in the surface, and the edges are very tight and square. The boards are mounted very securely to the wall with flush mount hardware that was originally touched up with paint after the mounting process for a uniform look. Mural is approximately 24 feet wide by 12 feet tall.

There is no cost or funding source listed. In the Public Works file this piece is listed as being removed in 2014, but it is currently installed and visible facing East. It is listed as

privately owned and not insured by the city.

The overall damage to this mural includes some fading, biological growth, and chipping. All of these issues could be easily fixed with cleaning and restoration. Fading has occurred uniformly with the greatest loss to the depth of the darker tones and the brightness of the greens and reds. All of the information in the image is still crisp and visible. The level of fading is slightly less than I would usually expect in an unprotected 30 year old mural. There are areas of the mural painted with high relief texture (the bricks rise off the panel slightly and have a brick-like texture at the lower right). These high relief areas are experiencing some moss growth in just the way you might see with real bricks. These areas need



to be delicately cleaned so as not to damage the high texture paint (could be prone to cracking or chipping if cleaned aggressively). A study painting is listed as existing in storage (piece #12) which could be an excellent resource for any restoration endeavor. The chipping damage should be repaired soon to prevent further damage. The worst of the chipping is along the edges and mounting hardware, especially towards the top left. Once the restoration is completed a UV/anti-graffiti coating should be applied to slow and prevent future damage. Overall this mural is an excellent example of how well exterior grade paneling can work as a mural substrate for 30+ years of wear and weather. I recommend that this restoration occur within the next 2-5 years.

Estimate for Restoration of “Hoop Family Photo” Mural

	rate	area	cost
muralist for restoration	\$30 per square foot	288 square feet	\$8,640
cleaning and repair	\$1 per square foot	288 square feet	\$288
insurance, permits, and fees		\$400	\$400
protective coating	\$2 per square foot		\$576
Total estimated cost for restoration			\$9,904

This estimate assumes the mural is in its current condition (January 2024). If additional damage occurs the estimate could likely increase.

Condition update for 2025

This piece was assessed for a potential restoration in early 2025 with a consultation from a local artwork installation company to see if it could be temporarily removed for the process. After careful scrutiny they determined that the piece could not be safely removed because of the brittle nature of the substrate material. And the method by which it was originally installed. If this piece is to undergo a restoration it will need to happen in place. The building owner has done some work on their own around this piece worth noting. The wall behind has a fresh coat of paint and the top of the mural has a new metal cladding. This cladding should help prevent damage occurring behind the painting that would be difficult to repair without removing (and thus destroying) the piece. This should increase the life of the mural and the building wall. There are areas of increased damage, especially at some of the corners of the panels. The budget for cleaning and repair should be increase by at least \$1000.





#35 "Women in History" mural

by Jennifer Joyce

Was located at 818 Main St. (DEAD)

date unknown possible 1993

This mural depicts the artist's vision of daily life in the early 1800s for women of the Oregon Territory. This female-themed mural was painted by female artist Jennifer Joyce on a building that, in 1993, housed a female-owned drapery shop business. The mural has been destroyed and is currently listed on the "DEAD" list in the Public Works document. The original mural was likely based off the study "Pioneer Household and farming scene" (#13) artwork in storage.

The original cost and funding source are unknown.

This spot is no longer an ideal location for a mural of any kind. The building facing has been decoratively painted with several facade details that are better suited to business signage than artwork.





#36 "Dr. Forbes Barclay" mural
by Roger Cooke
Located at 610 Main St.
1992

Forbes Barclay was an early Oregon City physician, one of the first doctors to bring modern medicine west of the Mississippi. He served many important roles in Oregon City including County Coroner, School Superintendent, City Councilman, and Mayor. This mural is located on the Homelife Furniture Building facing west.

Original cost and funding unknown. Privately owned. Not insured by the city.

This mural is severely degraded on a



wall that is itself in poor condition. The mural has faded to the point where information is beginning to be lost. Areas of the faces and clothing are almost completely washed out with definition lost. Signage has been installed into the wall directly onto the mural surface. The wall substrate has large cracks in the stucco. The stucco has degraded in these areas to the point where the outline of the underlying bricks can be clearly made out in places. There is even a section of wall (the area with the large portrait) that is so degraded that it is coming away from itself at the top. There is a large crack right above the portrait where a small (about 2 inch) ledge has formed posing a potential hazard. This wall would need to undergo dramatic repairs before I could recommend any repainting. I do not think this mural can be saved because the wall itself needs so much work. Perhaps the building owner could be issued permission to paint over this mural and repair the wall? I do not think this is a widely loved mural due to its disrepair and morbid theme, even though it has historic value. There is a study of this mural (#14) that is currently in storage, and could be used to replicate this mural in a different location if the loss is seen as profound.



When observed in late 2025, this mural wall appeared to be in the process of being repaired. There were significant areas of patching, crack filling, and what appeared to be a structural brace. The wall is in a state that is structurally much better than it was in 2023. The state of the repair would still make this wall unfit for a mural restoration at this time.





#37 “College Of History” mural
by Larry Kangas
Was located at 503 Main St.
1992

This mural project is a composite of several historical photographs found at the Clackamas County Historical Society that depicts the history of trade at Willamette Falls. The mural also honors the mill industry, which has used Willamette Falls to generate power dating back to the 1850s. As face models for the lumberjacks, Kangas used local community members and even a few celebrities. This mural was painted over at some point in the last 10 years or so and a new mural was recently (2022) installed in its place (“Reflections of the Falls” by Brian Krehbiel). This location currently houses the business “White Rabbit Black Ink”. Wall is about 20 feet height and 60 feet wide with a doorway, signage, and several windows interrupting the surface.

Original cost and funding unknown.

I recommend that the Public Works file be updated, placing the Larry Kangas mural on the “DEAD” list. To see the new listing for “Reflections of the Falls” go to listing #137.





#38 “Abernathy Green” mural
by Larry Kangas, Michele Nunnally, Don ?
Was Located at 719 Main St.
date unknown (likely 1993)

The scene portrays the early settlers at the End of the Oregon Trail on Abernathy Green, marking the end of their journey where they would register with Oregon City founder, Dr. John McLoughlin. Dr. McLoughlin provided food and medical assistance to those who needed it after their journey. The mural has been painted over and destroyed. It had faced west towards a parking lot. The current building tenet is 5 Zero Trees. This tenet appears to be the one that painted over the mural with a dark green color and placed their logo signage off to the top left. This mural was based on the study “Prairie Scene” (#16) in Storage. It appears to have been about 25 feet wide and 15 feet tall.

Original cost and funding source unknown. It was privately owned and not insured by the city.

The “Abernathy Green” mural has been destroyed and needs to be placed on the “DEAD” list. The current state of the wall would need further attention before another mural could be painted here. There is a significant amount of minor cracking occurring in the stucco surface. The outline of the mural can be seen fairly obviously on the

building as a slightly darker area. There are some areas in the ex-mural region where the paint is bubbling and separating from the wall (likely from not properly cleaning and preparing the surface before painting). This bubbling could also be the mural material itself if it was applied paper (see #41 “OC Bridge Mural” for an example of Larry Kangas using this method in another area). The ground below the wall has a minor grade, uneven surface, and obstacles that could make mural painting difficult (but not impossible). The biggest issue with this spot is the wall itself needing repair, before any future artistic considerations.



**#39 “Ripple Rack” sculpture:
“Spokes in Common”**

by Ben Dye

**Located at 1726 Washington St.
Installed Oct., 2013**

This metal sculpture replicates a wagon wheel while also serving the practical purpose of a bike rack. One of three bike rack sculptures that Incorporated materials from a river clean-up Project. The other two racks are located in West Linn and Milwaukie.



Cost \$3,500 in 2013. Funded by We Love Clean Rivers, Clackamas County Tourism & Cultural Affairs Development. Insured by Oregon City. Current value adjusted for inflation: \$4,667.

When observed in late 2025, sculpture was in relatively good condition. The “test bike” looks pretty sad though. The bicycle seat has been removed along with other damage that would be expected from time and weather exposure.



**#40? (Public Works file did not number this piece, but this number was missing) “The Last Stop” mural
by Roger Cooke
Was located at 1001 Main St.
Date unknown (“DEAD” list shows
“Removed 2014”)**



This mural shows a family during the final stages of their trip to Oregon City, standing on the West Linn side of the Willamette River. An interesting note is that the boy walking was modeled on the artist's son, Brady, and the little girl on the wagon seat was modeled after his daughter, Stephanie. It was unclear as to where exactly this mural was located.

Cost and funding source unknown.

I could not tell from my observations if this mural had been painted along the back of the building (facing north, towards OR-99E/McLoughlin Blvd.) or if it had been facing west towards 10th st.. This building is currently painted a red color. I did not see this grid pattern on the building anywhere. Perhaps this mural was originally painted on panels and installed. There may be some remnants of the mounting system still embedded in the wall. (see listing #106 “Ogle Mountain”). There are presently quite a few minor obstacles that would make a new mural on this building (1001 Main St.) less than ideal. The back wall has electrical wires that would pose a hazard to a painter, while the 10th st. wall is well blocked by foliage and trees for most of the year.



#41 “ OC Bridge Mural”
by Larry Kangas
Located at 502 7th St.
date unknown

Mural depicts a landscape scene of the old Oregon City/West Linn Bridge (the wooden suspension bridge that was replaced by the Arch Bridge in 1922). Appears to be the view of Oregon City from the West Linn bank of the Willamette River approximately 1890 (guess based on the fashion of the figures). Also visible in the scene: a steam boat, downtown Oregon City, and the old wooden municipal elevator. Mural measures 30 feet wide by about 10 feet tall. This mural may have been painted on a paper type substrate and then applied (like wall paper), but it is directly applied to the wall. I could see some very slight seams where the sheet material met and was expertly aligned. The mural is applied to the building directly across Center St. from City Hall and faces City Hall (faces North).

The cost and funding source are unknown. This privately owned mural is not insured by the city.

This mural is in good condition if quite faded. The fact that this may be a painted paper poses a slight issue. Care should be taken when cleaning and restoring since papers and other thin sheet materials can grow increasingly delicate over time. The wall itself is in excellent condition with no visible cracks or flaws. Several large scratches are minor enough that they are not obvious in my photo. There is a small area in the bottom right corner that looks like a plaque, but there is nothing written there. On several of Larry Kangas' murals he would often sign the piece in a spot just like this. I'm not sure why there is no signature or other information visible here. The content of this mural has significant cultural value due to the historic nature. The scenic quality of the piece allows it to be unobjectionable to a contemporary viewer. If this mural were restored to its original depth of color it would be quite a grand and inspiring scene. The sidewalk in this location is very wide which would allow pedestrian traffic without closing the sidewalk. Once a restoration is completed a UV protective/anti-graffiti coating should be applied.

Estimate for Restoration of "OC Bridge Mural"

	rate	area	cost
muralist for restoration	\$30 per square foot	300 square feet	\$9,000
cleaning and repair	\$.5 per square foot	300 square feet	\$150
insurance, permits, and fees		\$300	\$300
protective coating	\$2 per square foot	300 square feet	\$600
Total estimated cost for restoration			\$10,050

This estimate assumes the mural is in its current condition (January 2024). If additional damage occurs the estimate would likely increase.



Condition note for 2025

When observed there did not appear to be any significant increase in damage or wear. A small piece of graffiti was present. It is not significant and does not need to be a priority for immediate cleaning, but it should be spot cleaned soon.

#42 "Painting of Andrew Carnegie"
Framed print
Located at 606 John Adams St. Library, Carnegie Wing



This portrait is a print of a painting of Andrew Carnegie, the main benefactor of the old Carnegie Library wing.

The print was observed as present.



#43 "1979 photo of a company picnic at the mill"
Framed photograph
Located at 606 John Adams St. Library, Carnegie Wing

This black and white photograph is well framed for archival purposes from my superficial observations. Observed as present.

#44 "Willamette Falls Photo"
Framed Photograph
Located in storage at 606 John Adams St. Library, Basement



Historic photo take from West Linn of the Falls. Year unknown. I did not observe this piece in storage.

#45 “Willamette Falls painting”
colorized photograph
Located at 606 John Adams St.
Library, Carnegie Wing

Artist/photographer and date unknown.
Piece was observed as present. Not
insured.



#46 “Public Library Historic Photo”
Located at 606 John Adams St. Library, Carnegie
Wing

This black and white historic photograph had no date listed
(likely circa 1950s or 60s based on the children’s fashions
and toys shown in the photograph).

No value given. Not insured. Good condition.



#47 - #64

Include various pieces in storage that I was unable to observe.
Mostly located in City Records (in City Hall Basement?)

Items in this batch include historic photographs, letters, architectural drawings, and maps. Items of note include a clock from our Sister City in Japan, several framed paintings, and a mural diagram. These pieces appear to all be framed which should help to preserve them, but they should all be assessed separately to ensure that they are being kept in good archival quality condition. Some pieces may have older acidic mats or have the document in contact with the wooden frame (all historic pieces should have no direct contact to any acidic materials). I did attempt to locate these items in

storage, but it was difficult to find these few items among the many boxes of photographs and documents.

I was able to talk with the City Historian about some of the materials in storage. I was told that none of the items are scanned for archival purposes (he was more concerned with scanning and archiving official city documents and ledgers), but that a lot of the historical photographs likely have negatives that are archived by the historical society and that they may have scans. But, the original letters, maps, and official documents are not properly archived or scanned and are not easily found. Storage conditions are adequate to prevent water damage, but should definitely be upgraded soon for preservation and organization purposes. The way that things in this room were boxed and stacked was not ideal for conservation. A surprising sight for a town with great historic pride. There are enough items of historical, artistic, and cultural significance to have a permanent or rotating display (like a gallery), if a venue and curator were available.



#65 "Prometory Ave Viewpoint" framed painting on canvas
by Emmett Stoddard
Located in City Hall 2nd Floor
Date unknown

Painting shows a view of "Timeless" Oregon City circa 1930s (?) with the 205 bridge still under construction. About 16" x 36".

No value shown. Not insured.

This piece is listed as being in storage. The City Historian liked it enough to place outside his office. This item is nicely hung in a low traffic area, that will be well appreciated by staff. The painting and frame appear to be in good condition.

#66 - #68

Include several photographs in storage that I was unable to observe.
Mostly located in City Records (in City Hall Basement?)

Items include several framed photographs that do not seem to be of great historical or cultural importance and may have negatives archived with the historical society. If these items are in the City Hall basement their storage situation is not ideal.

No value shown. Not insured.

#69 “Woven Art” 2 pieces of woven fiber art by unknown artist (possibly indigenous)

Located at 698 Warner Parrott Rd. Community Development
Date unknown



These pieces appear to be of indigenous design, but I could not find any specific information about them. I did not observe these pieces. Current condition is unknown.

#70 - #102

Include various pieces at the 624 7th St. Fire Station that I was unable to observe.

Items include historic photographs, certificates, paintings, drawings, a poem, a first aid cabinet, a quilt, and news articles. These pieces are likely the responsibility of the fire department and are being well cared for. Some photographs might be experiencing some fading (some fading is unavoidable with older photographs). Item #96



“Oregon City Buildings and Scenery 1858” appears to have some discoloration of the paper that may be from age, previous water damage, or poor handling at some point in its history. This piece may need an assessment to ensure that it is being kept in archival quality conditions. These pieces do not have dates listed in the Public Works document, but many likely have the dates on or with the physical item. No items have a listed or assessed value. None of these items are insured by the City.

#103 “Landscape Print 1” Sister City Art
by unknown artist
Located at 606 John Adams St. Library,
Carnegie Wing
date unknown

Black and white print about 16 x 20. Currently located directly next to the Carnegie Wing entrance to the Library. Item appears to be in good condition.

No listed value. Not insured.



#104 “Landscape Print 2” Sister City Art
by unknown artist
Located at 625 Center St. City Hall
date unknown

I was not able to observe this piece. Current condition is unknown. No listed value. Not insured.



#105 “I-205 Aerial Photo 2”
Located at 625 Center St. City Hall
date unknown

This is a color photograph of the I-205 Willamette River Crossing. Downtown Oregon City can be seen on the top left side.

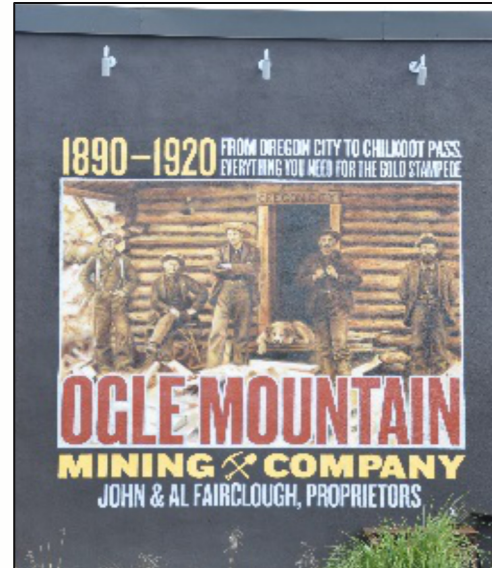
No value given. Not insured.

I tried to locate this piece in City Hall with no luck. I found other aerial photographs of the river, but not this one specifically. I was advised that it may have been relocated to the Public Works Building on 1st St.. Image appears to be highly degraded with very washed out colors. I would recommend that this piece be assessed for archival quality and potentially reframed with acid free matting and UV glass.



#106 “Ogle Mountain Mural”
by Dan Cohen
Located at 1001 Main St.
Date unknown

This mural has been destroyed/painted over some time between 2021 and 2023. The original mural was about 16 feet wide and 16 feet tall. It showed a historical photograph image of an old mining company with the overall look of an advertisement. This wall was a very good spot for a mural. The wall is in good condition with no major cracks or flaws. There is even spot lighting (likely installed to light the original Ogle Mountain Mural). There are a few small bolts that protrude slightly from the wall that should be easy to paint directly over. These are potentially the remnants of a previous mural installation (see listing #40). It would be interesting to know why this mural was painted over since it had been in good condition.



Based on an Art Commission meeting from 2025, this was likely painted over just as a part of the building’s regular maintenance. The building’s owner stated that the building was in need of repainting and the mural was unfortunately covered up in the process.

In the Spring of 2025 the Art Commission funded a grant to the building owner to restore the original mural with the original artist Dan Cohen. The mural was completed very quickly with very little public impact to the sidewalk or right of way. This is an excellent example of the kind of positive public impact the commission can have to ensure the longevity of the city’s public art collect. This project was coordinated successfully between the city, the art commission, the building owner, and the artist to recreate and preserve this public artwork. The restoration project was funded in part through a grant of \$6,000 from the Arts Commission. Total project cost was \$10,000.



Repainted in 2025



#107 "City of Oregon City Painting"

by unknown artist

Located at 625 Center St. City Hall - PW Admin
Desk

date unknown

Possible watercolor. I could not locate this piece. I was advised that it may have been moved to the Public Works building on 1st St.. Current condition unknown.

No value given. Not insured by the city.



#108 “Street Lamp Art A-L”

by unknown artist

Located on various downtown street lamps

A-E installed 2014, F-L installed 2018

These decorative fixtures are made from cut aluminum sheet painted black on the outside with different bright colors on the inside of the cup-like sculpture. Each of the 12 art pieces has a different thematic design. A- “Waterfall” at 8th and Main. B- “Lupine” at 912 Main St.. C- “Leaf” at 10th and 99E. D- “Fern” at 9th and Main. E- “Arches” at 7th and Main. F- “Elevator” at 7th and Railroad. G- “Oregon Trail Bonnet” at 6th and Main. H- “Victorian House” at 509 Main St. I- “Fish” at 99E at Falls View. J- “Rhododendron” at 10th and Main. K- “Hops” at 1402 Washington St. L- “Abernathy Center” at Washington and 15th.

Pieces A-E were installed in 2014 and cost a total of \$12,000. Pieces F-L were installed in 2018 with a total cost of \$16,000. This series of pieces was funded by Metro Enhancement Grants. These pieces are owned by the city and are insured by the city. There is no cleaning or maintenance schedule listed on the public works document. Aluminum is a fairly hardy material and may not require much cleaning or maintenance.

All pieces have been observed as present and in good condition.



#109 “Storm Drain Photo”
Located at 625 Center St. City Hall
date unknown

Piece is a framed series of two aging color photographs depicting the same structure.

No value given. Not insured.

Not observed. Current condition is unknown. I attempted to locate this piece in City Hall, but was advised that this may have been moved to the Public Works Building on 1st St..





#110 “Main Street Trolley Mural”
 by Larry Kangas
 Located at 705 Main St.
 date not listed in Public Works document (1992?)
 restoration by Cathy Rowe in 2021

This mural was recently restored by Cathy Rowe. The mural depicts a train of trolley cars traveling through Oregon City on the historic trolley line that used to connect Oregon City to Portland. The wall was in a poor state of repair at the time of restoration. The wall was cleaned and repaired (by a mason) to ensure the longevity of the restoration. This mural had experienced a significant amount of fading from its southern exposure, and so was given a UV protective coating once finished.

No original cost or funding is listed in the Public Works document. The restoration cost approximately \$8,015 and was funded by a Metro Enhancement Grant through the Three Rivers Artist Guild and was administered by the Oregon City Economic Development Department. Not insured by the city.

No action is needed at this time. No cleaning schedule should be necessary. The UV protective coating should be assessed every 10-15 years or so (due to this spot's high exposure). The coating used is highly rated and should work well against fading for many years.



The state of the mural before restoration ^
Current state as of 2025 v



#111 “Willamette Falls” Photograph
by Mark Gamba
(On loan) Located at the Oregon
State Capital Building, Salem
2015

Color photograph of Willamette Falls.
Matted and framed.

Value listed: \$377.69. Not insured.
Current value adjusted for inflation: \$500.



I did not observe this piece. Current condition is unknown.



#112 “Elk Statue” bronze statue by unknown artist
Located at 1726 Washington St.,
the End of the Oregon Trail Interpretive Center
2002

Cast bronze statue of an elk.

Cost: \$25,000 in 2002. Funding source unknown. Insured by Oregon City. Current value adjusted for inflation: \$43,345.

When observed in 2025, piece appeared in good condition.



#113 "Willamette River & Greenway Signs" fabricated by Security Signs

Located at Westside of McLoughlin Blvd between Dunes & Main Street Overpass
2015

This group of signage includes: (1) Greenway Trail Sign & (3) Willamette River Signs. 1- Greenway Trail Sign, 2 - Willamette River **George Abernethy Memorial Bridge**, 3 - Willamette River **Confluence of Two Rivers**, and 4 - Willamette River **New Industry**. Materials are Brushed Aluminum with Clear Coat & 3M vandal proof laminate.

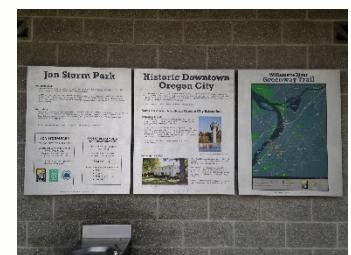
Cost: \$3,940 in 2015. Funding sources included \$2,955 from a Downtown Oregon City Association Metro Enhancement Grant and \$985 from City Street Fund. Current value adjusted for inflation: \$5,177. Not insured by the city.

These signs were observed as present and in good to acceptable condition in late 2025. Some graffiti was present on one of the signs.

The Greenway Trail sign was observed as being present and in good condition at its location near Clackamette Park. It is an excellent example of "wayfinding" signage, but is oddly located. On a path/trail like this, it would be ideal to have multiple versions of a map like this at different points along the way, with emphasis on the points of interest closest to a given map. Think of the maps you would see at a mall, or at a mass transit location. In an urban situation like this the "trail" should either be well marked in a highly recognizable way, or there should be trail marker with directional indicators at regular intervals.

#114 "Jon Storm Park Restroom Wall Panels" fabricated by Security Signs

Located at Jon Storm Park Restroom Building Wall
2015



This group of signage includes 3 signs: 1 - Greenway Trail Sign, 2 - Jon Storm Park, and 3 - Historic Downtown Oregon City. Materials are Brushed Aluminum with Clear Coat & 3M vandal proof laminate.

Cost: \$2,310 in 2015. Funded by a Downtown Oregon City Association Metro Enhancement Grant. Current value adjusted for inflation: \$3,035.

I did not observe these pieces. Current condition is unknown.

#115 “ A Mountain Wreathed in Clouds
in a Gold Frame”
oil painting by Percy L. Manser
Located at 606 John Adam St.,
Library Basement
1954



This oil on canvas painting is listed as being in storage in the library basement.

No value listed. Not insured.

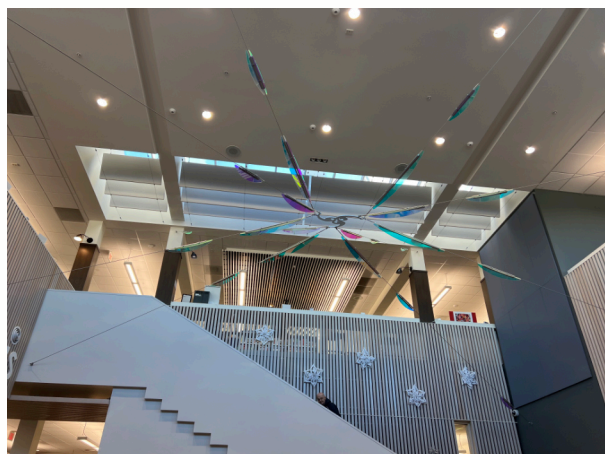
I was not able to observe this piece. Current condition unknown.

#116 “CommaRaderie”
hanging glass sculpture
by John Rogers
Located at 606 John Adams St.,
Library, New Wing
2016

Multi color glass pieces are suspended on taught lines from a central point of three joined commas.

Cost \$45,000 in 2016. Insured for \$60,000.

This piece appears to be in good condition. I do not see any cleaning schedule listed for it. I am wondering if the Library dusts this piece as necessary, because it does not look dusty. If no one was cleaning this I would expect it to get dull and dusty.



#117 “Top Hat Display”
Top Hat and Late Notice
Located at 606 John Adams St.,
Library, New Wing
date unknown

I could not find any information about this item or its importance.



No value listed. Not insured.

I could not find these items. I was able to locate the possible spot where these were displayed but the items and the card catalog cabinet that they were placed on are no longer there. They would have been in a spot easily accessible to touch by anyone that walked by. The librarian that I talked with about the piece was familiar with it and theorized that it may have been moved into storage when the library was closed during Covid, or it could have been borrowed for the Arch Bridge Centennial Celebration and either placed back in storage or at another historic location.

#118 “Authors of the United States”
framed etching
by Thomas Hicks
Located at 606 John Adams St.,
Library, Carnegie Wing
date unknown

Stately looking people gathering together.
This black and white etching is matted
and framed.



No value listed. Not insured.

This piece is hanging in the Carnegie Wing by the staircase down to the basement. This indirectly lit area is an ideal spot for this potentially light sensitive piece. There is some slight damage to the frame in the top right corner, but it is not distracting.

#119 “Map of the US with flowers on each state” print (?)
by unknown artist
Located at 606 John Adams St.,
Library Basement
unknown date



Colorful print or colored pencil illustration of the United States depicting the state flowers with each state.

No value given. Not insured.

This piece is listed as being in storage. I was not able to observe it. Current condition is unknown.



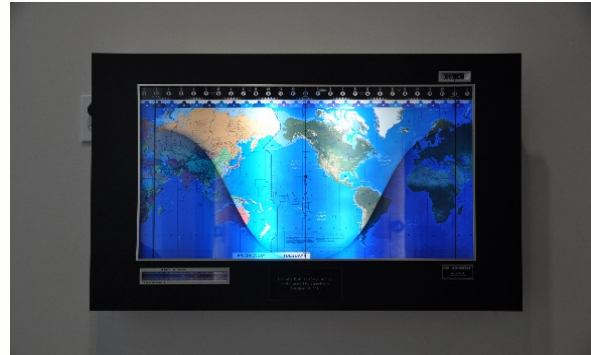
#120 “Willamette Photograph”
Unknown Photographer
Located at 698 Warner Parrott Rd. Community Development
Unknown date

Approximately 4 foot board with Willamette Falls. Photos show the falls, the Oregon city side of the river bank, and the Arch Bridge. Three stitched together photos in a sepia style print.

No listed value. Not insured.

Is this scanned or the negative(s) scanned? I did not observe this piece. Current condition is unknown.

#121 “Geochron” Timezone display
Located at 606 John Adams St.,
Library Basement
2016



This Geochron display shows a map of the world with a lit area to indicate where it is daylight currently. The plaque on the piece states that it was built in Oregon City and donated by Geochron.

Cost \$5,000 in 2016. Insured for \$10,000.

This piece is not currently on display in the Library. When I asked about it, I was told that it has been not on display since Covid. It was apparently getting off time a little at a time, until it was very inaccurate. It is currently in storage until there is an opportunity to have it repaired by the person that originally assembled the piece.

#122 “ Tim Christopher set of
3 paintings”
by Tim Christopher
Located at 606 John Adams
St., Library, New Wing
date unknown



This collection of three unframed paintings on canvas by Tim Christopher. Each painting is about 18x24. Each piece is a different color field style in a landscape format.

Original cost: \$500. Not insured.

These pieces are currently on display in the children’s area. Condition appears to be good. They are well hung and out of the way from dirty fingers.



#123 “Willamette Falls” painting by an unknown artist
Located at 606 John Adams St., Library, Carnegie Wing
c. 1900

This oil on canvas is well framed and hangs above the fire place in the Carnegie Wing of the Library. There is a note showing that it was restored at some point. This painting shows a version of the falls before industry took over the landscape of the area.

No value given. Insured for \$5,000.

This is a beautiful focal point for the room. I would only caution that the smoke from the fireplace (although not much smoke/fumes escapes into the room when lit) could leave a sooty residue on the painting over time. There is a slight imperfection on the bottom left corner of the frame (unclear if this is damage or an imperfection of construction), that does not distract from the overall piece.

#124 “River and Covered Bridge Scene” painting
by unknown artist
Located at 606 John Adams St.,
Library, Carnegie Wing
date unknown (potentially 1950s
based on memorial plaque)



This oil on canvas piece shows a lush river scene with rocky banks and a covered bridge in the background. The painting appears to be an impressionist style and is framed in a silver gilt wood frame with a small plaque. The plaque is difficult to read but may say: “In Memory of Thora B. Gardiner...”. The lower portion of the plaque may reference the “Oregon City Women’s Club” but it is difficult for me to read.

No value given. Not insured.

The painting is in good condition, but the frame has several damaged places along the bottom edge. It is hard for me to tell if there is anything wrong with the plaque or if I am just too far away to see it properly. It would be nice if donated artworks had plaques that were large enough/ or placed in such a way that they could be easily read. If we do not celebrate the donations we receive, we are unlikely to get many more.

#125 “Boat and Boat Shed in Water Scene”
by Soroptimist Club of Oregon City
Located at 606 John Adams St.,
Library, Basement
1965



I could not tell if this realistic landscape was photograph, watercolor, or drawing from the image given. Piece is matted and framed with a plaque that reads: “In memory of Gertrude Brumbaugh, Virginia Cookem Dorothy AcAnulty, Charlolotte Weaver”.

No value given. Not insured.

I was not able to observe this piece in storage.

#126 "Butterfly Collage"
by Gina Bacon (sky) & visitors of
the library booth at National Night
Out (butterflies)
Located at 606 John Adams St.,
Library, New Wing
2017



This piece was created in collaboration with the community during a National Night Out Event. Artist Gina Bacon painted the sky and planned the artistic concept. Visitors during the event contributed to the butterflies. Piece is hung in the children's area up and away from dirty hands.

No value is given. Not insured.

Piece is not framed. It is in good condition.



#127 "The Great Flood of 1996" panoramic photograph
by unknown photographer
Located at 606 John Adams St., Library, Basement
1996

Panoramic Photograph Titled "The Great Flood of 1996" - Willamette Falls Oregon City.

No value given. Not insured.

I was not able to observe this piece in storage. Is this image archived somewhere?



#128 “After the Flood: April 1996” panoramic photograph
by unknown photographer
Located at 606 John Adams St., Library, Basement
1996

Panoramic Photo titled "After the Flood: April 1996”

No value given. Not insured.

I was not able to observe this piece in storage. Is this image archived somewhere?

#129 “Charles Devore Simpson Paper Company
1951-1991” aerial photograph by unknown
photographer
Located at 606 John Adams St., Library,
Basement
unknown date (likely around 1991)



Aerial Photograph Titled "Charles Devore Simpson Paper Company 1951-1991". The Public Works file notes that this piece has broken glass that may be sharp “GLASS FRAME IS BROKEN BE CAREFUL!!”.

No value given. Not insured.

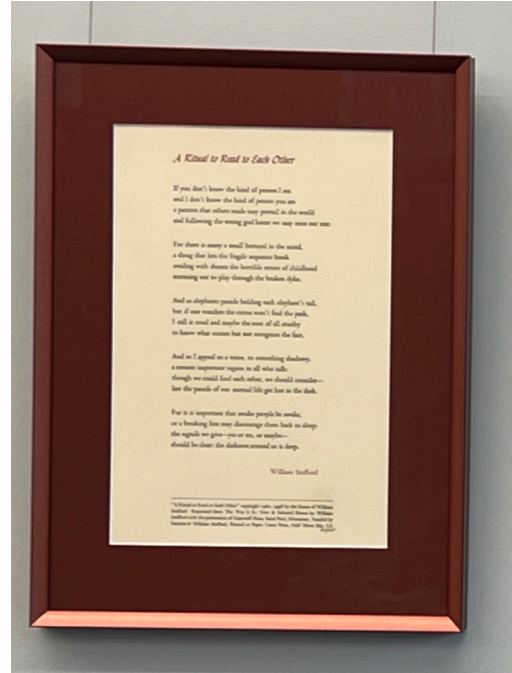
If the glass is still broken, it should be replaced. It is not good for a photograph to be stored with broken glass. The glass could cut or scratch the photograph, as well as also being a hazard to anyone that might be handling works in this storage area.

#130 "A Ritual to Read to Each Other"
 framed poem
 by William Stafford c. 1960
 Located at 606 John Adams St., Library,
 New Wing

Framed Poem: "A Ritual to Read to Each Other"
 by William Stafford. Poem written in 1960. This
 small piece is located in the New Wing behind the
 2nd floor information desk.

No value given. Not insured.

Piece is in good condition. It is very difficult to
 read unless you are the person working at the
 desk.

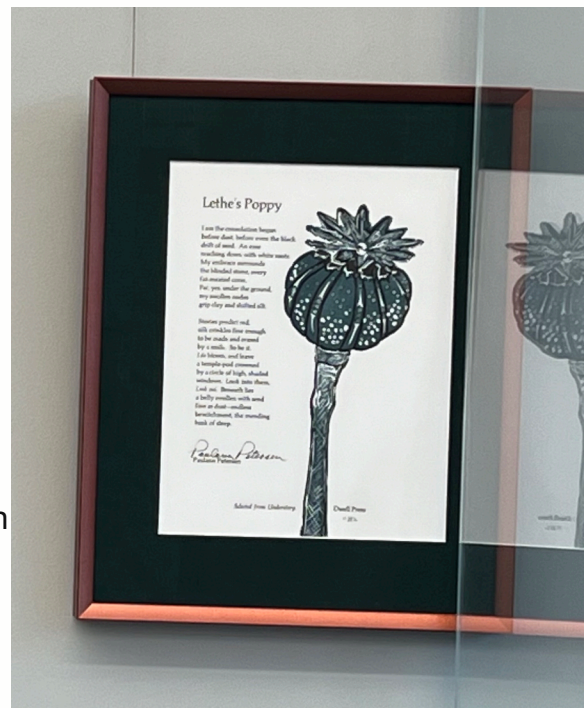


#131 "Lethe's Poppy" framed poem
 by Paulann Peterson c. 1982
 Located at 606 John Adams St.,
 Library, New Wing

Framed Poem: "Lethe's Poppy" by Paulann
 Peterson. Poem written in 1982. This small
 piece is located in the New Wing behind the
 2nd floor information desk, next to item #130.

No value given. Not insured.

Piece is in good condition. A previous issue
 with the placement of plexiglass is no longer an
 issue since the plexi has been removed
 (observed 2025).



#132 “Commission Plaque” by OC Signs
Located at 606 John Adams St., Library, New Wing
2017

Dedication plaque made with wood from the site. No value listed. Not insured. Possible scratch running from the upper left edge toward the center.



#133 “DeMuro Award”
Located at 606 John Adams St.,
Library, New Wing
2017



Award plaque. No value listed. I could not find this piece to verify location, condition, or materials.



#134 “American Libraries Design Award”
Located at 606 John Adams St., Library, New Wing
2017

Award Award plaque. No value listed. I could not find this piece to verify location, condition, or materials.

#135 “Plaque at entry”
Located at 606 John Adams St., Library, New Wing
2017

Entry plaque made with wood from the site. No value listed. Not insured. Good condition. Installed next to #132. Located over a bench made from the same on site tree.



#136 “Cascading Moons” Molalla Cross Street Banner Art
by Ben Dye
Located at 19426 Molalla Ave. South of Chaz Diaz Dr.
2022

Cascading crescent moons represent hope and the sense of better things to come, yet designed to leave the meaning up to the interpretation of the viewer. Two large upright poles featuring metal artwork allow for a banner to be hung above the street.

Artwork cost \$2,800 in 2022. Total project cost (including banner poles, banner system and art): \$24,700.

When observed in 2025 this piece appeared in good condition, if underutilized. There is not always a banner hanging here. The artwork feels out of place when there is no banner. This is an artwork that was designed to have a certain utility. When the artwork is not being utilized as intended, people are more likely to ignore the piece or be confused about the artwork’s purpose, and by extension the purpose of public art in general. I would suggest there be a placeholder banner used when there is no other proposed banner needed.



#137 “Reflections of the Falls” Mural

Located on 503 Main St. (Currently White Rabbit Book Cafe)

By Brian Krehbiel

Completed 2022

This East facing wall faces 99E/McLoughlin Blvd and looks out onto the falls. This was the previous location of #37 “College of History” by Larry Kangas that was destroyed at some point before 2017. The current mural depicts the indigenous folktale of Coyote and Meadowlark creating the Tumwata (now Willamette Falls), which was used by generations of indigenous tribes as a place to gather food, trade, and live. The Clackamas style cedar plank house is shown on the left side.

Wall is about 20 feet height and 60 feet wide with a doorway, signage, and several windows interrupting the surface.

New signage has been added to replace the old sign that was creaking and peeling, becoming difficult to read. The new sign is painted directly onto the wall occupying the same area of the previous sign.

This project was funded through a Metro Enhancement Grant that was awarded to the Three Rivers Artist Guild. In 2021 for multiple mural projects in the Oregon City Downtown area, and was created for \$4000.



#138 “A Clackamas Indian’s Query” Mural

Located at St. John the Apostle Catholic Church

Washington St. Between Fourth St. And Fifth St.

Signed “Garnett ‘90” (likely William Dyas Garnett, 1990)

This mural is painted on the South facing wall of the Church School. It occupies four large panels (about 12 feet wide by 16 feet tall each), for a total approximate size around 770 square feet. The mural’s content includes several historical figures, a church building, covered wagons, and the Willamette Falls with a bright abstract motif behind. Two of the figures appear to be John McLoughlin and Pope John Paul II, but none of the figures or buildings appear to be labeled. Also included in the mural are two areas of text. The area of text of the far left panel (with the Falls) says: “A CLACKAMAS INDIAN’S QUERY - WHERE IS MY HOME - - MY FOREST HOME? THE PROUD LAND OF MY SIRES? WHERE STANDS THE WIGWAM OF MY PRIDE? WHERE GLEAM THE COUNCIL FIRES? WHERE ARE MY FATHERS’ HALLOWED GRAVES? MY FRIENDS SO LIGHT AND FREE? GONE GONE FOREVER FROM MY VIEW. GREAT SPIRIT! CAN IT BE?”. The other area of text (in the panel that contains the covered wagons) says: “MEN GO OUT FROM THE PLACES WHERE THEY DWELLED, THEY KNOW NOT WHY OR WHITHER, OVERBORNE AT MID-NIGHT BY SOME AWFUL WORD, FORSWORN BETWEEN ONE DARK AND DAY, CALLED AND COMPELLED SO HAVE THEY GONE FOR AGES IN THE GLEAM OF MANY DAY-BREAKS, TURNING TROUBLED EYES FOR ONE LAST LOOK AT HOME BENEATH OLD SKIES.”

William Dyas Garnett was a mural artist active during this period in the Pacific Northwest, known for his blending of Pop Art and Cubism with a Mexican muralist style. He received the Governor’s Award for Arts in 1974 for establishing an Artist-in-the-Schools program.

This piece was possibly excluded in the Public Works file due to the mural’s religious and racial content. The overall message of the mural seems unclear at this point beyond being a commentary of some kind on local history.

This was likely funded by the St. John the Apostle Catholic Church/School, but no public documentation was located. Current condition is very faded with much of the text difficult to read.



#139 "Friends on a Shelf" Mural

Located at 814 7th St. at the Friends of the Library Used Bookstore

By Lucas Nickerson

Completed in 2022.

This mural is painted on the East facing wall of the used bookstore building framing the building entrance. Several shelves of books are depicted in trompe l'oeil with various animals and a young girl in amongst the books. The girl is sitting at the top left corner reading a book with a giraffe peaking around the shelves to read over her shoulder. The girl was modeled after the artist's daughter, Qinn, with much of the theme, content and title gathering inspiration from her as well. A raccoon, an orange tabby cat, and a snowy owl are also shown among the books. Various financial donors are listed on the spines of some of the books as part of the perks of their donation toward funding the mural. Each book title on the mural was original sold for \$100. An anti-graffiti coating was applied.

This mural was financed by the Friends of the Oregon City Library Non-profit, through private donations.

The mural is currently in good condition.

#140 “Music Mural”
 Located at 607 Washington St.
 at Wally’s Music Shop
 Unknown artist and date.



This mural shows a line of music on a staff with a treble clef and several notes. The music does not appear to match any known musical piece, but could be a part of a classical music progression warm-up. This seems likely for a music store. The bold design make this mural highly visible from a distance, but the interruption of windows take away from the visual impact and make the music more difficult to read.

#141 “Portland Loo” Artwork Located at
 Railroad St. and 7th St. At the base of the
 Municipal Elevator.
 Lucas Nickerson completed the main
 artwork panel designs. Desarea Guyton
 completed the graphic map design.
 Completed 2023.



This artwork decorates a freestanding restroom that was installed at the bottom on the Municiple Elvator in 2023. The door shows an illustrated map of the downtown area and highlights points of interest. The street side artwork shows the Arch Bridge with local wildlife..

Artworks were commissioned for a total of \$5,000 (not including manufacture or installation). Lucas Nickerson received \$3,000 for the main artwork panels. Desarea Guyton received \$2,000 for the illustrated map design. Project was administered by the Arts Commission.



#142 “Cows and Aliens” Mural

Located at 215 13th St. (along the back alleyway)

By Cathy Rowe

Completed in 2023

This mural uses a comic line style to comedically show a series of cows interacting with aliens in different ways. The style was inspired by the line work comics that were sometimes found in “Mad” magazine. The content pays homage to the building’s history as a creamery as well as the local history and landscape. The mural is painted along the alleyway at the back of the building. There is rarely a car or vehicle that passes through and is used more as a pedestrian walkway. The mural’s humorous nature creates a lighter atmosphere in this area where people are more likely to feel safe walking. Since this mural was finished other people have taken the liberty to color in certain areas using acrylic paint pens. These artistic additions give the piece a feeling of community involvement. Mural measures about 14 feet high and 160 feet long.

Completed for \$4000 with funding from an Arts Commission grant.



#143 “Elemental Love” Sculpture

Located at Center and 7th St.

By Jenny Ellsworth (“Fairy Forge”)

Completed in 2023

Steel tubes are bent into spiraling forms and welded into a sphere that holds a heart within. The heart and sphere have been painted a bright red (the heart) and brilliant teal (sphere). Part of the teal sphere is a slightly lighter shade. This appears to be an artistic choice to give a more natural feel and amplify the way that light would naturally fall on a spherical form.

Piece was originally commissioned through a RFQ process administered by the Arts Commission to replace the destroyed “Ancient Voices” Sculpture, for \$10,000.



#144 "Ford and Falls" mural series

Located at 1200 Main St. (IceHouse)

Unknown artist and date



An early model Ford car drives along a dirt road with a man in the front and two ladies in the back seat. The mural is spray painted directly onto the wall with black and white paint. The mural is surrounded by a black wooden frame to give it a finished, purposeful look. There may be a signature in the bush of the lower right corner, but it was not legible. There are areas that look as though there was some tagging or graffiti that has been cleaned up. On the street facing window there is another piece that matches stylistically and was likely created by the same artist at around the same time. The window piece shows the Willamette Falls with people fishing in canoe style boats.





#145 “Happy Children Swimming” mural

Located at D.C. Latourette Park at 1004 Madison St.

Original Artist Michelle Hanson, date unknown

Restoration completed in 2025 by Cathy Rowe

The public mural at DC Latourette Park celebrates the park as a welcoming and playful place. The mural also acknowledges the history of the park as the former home of the OregonCity Municipal Pool. Built in 1936, the original Oregon City swimming pool was 130 feet long and 40 feet wide, and was in operation for almost 50 years. The mural of children swimmers was first painted by community volunteers led by Oregon City resident artist Michelle Hanson. The mural spans a wall that in approximately 100 feet long and 5 ½ feet tall.

In June 2025, Oregon City artist Cathy Rowe renovated the mural, returning it to its original vibrancy. The mural restoration project was funded by a Public Arts Renovation Grant from the Oregon City Arts Commission for \$10,000. An anti-graffiti coating was applied.





#146 "Children's Mural"

Located at Hillendale Park on the field facing side of the bathroom building

Painted by local children

Date unknown

This mural was painted by (6?) children who signed with their handprints and initials. Painting shows a tree, rainbow, clouds, sky, and sun, with grass and flowers. Its playful theme is perfect for this park setting. A note in one corner was left to thank Miller Paint and Rainbow Paint, who likely donated paint toward the project. It is unknown who the adult was that managed and coordinated this project. This project was likely completed for free using volunteer labor and donated paint. Some colors appear to be faded, so this piece is very likely over 15 years old.

#147 "Singer Hill Cafe" mural

Located at 623 7th St.
(Previously Singer Hill Cafe)

Artist, date, and cost unknown

A sun and moon share a sky that is painted to look like wavy tile forms. This mural is painted directly onto the brick masonry wall on the North facing side of the building and incorporates painted areas, planted areas, and mosaic. The painted portion of the mural is approximately 10 ft tall and 20 ft wide. It was originally designed to incorporate living plants and moss into the design; with plants growing along the wall to frame the piece and spell out "CAFE" inside the tree. The sun is made with applied tiles as a mosaic. This was the centerpiece of the cafe's garden patio and is still visible from the street.

Since the cafe's closing in 2020/2021, the greener had become overgrown with some portions dying and was recently removed. This has significantly changed the visual impact of the piece. The painted and mosaic portion are in good condition.





#148 “Building Bridges” collaborative mural project

Located at 606 John Adams St., Library’s Carnegie Wing

By Cathy Rowe, Brian Krehbiel, and Carrie Gilbert

Completed in 2022 during the Arch Bridge Centennial Celebration

This collaborative Mural was organized by Trieste Andrews for the Arch Bridge Centennial Celebration that occurred in the late summer of 2022. The mural was designed to feature the Arch Bridge spread across three panels. Each of the three panels would be designed by artists from the three groups closest to this bridge: Oregon City, the Grand Ronde Tribes, and West Linn. Cathy Rowe designed the left mural panel for Oregon City. Brian Krehbiel designed the center panel for the tribes that historically utilized and lived at the river and falls. Carrie Gilbert designed the right panel for West Linn. Each panel was brought to to celebration ceremony in an unfinished state at different points along the bridge and asked the community to come and help finish each piece in collaboration with the artists. At the end of the ceremony the panels were brought together on the bridge for a grand reveal. After the ceremony the pieces spent time at the West Linn Library before finding a permanent home in the Oregon City Library. A placard at the library gives more information about the project and the intentions of the individual artists.

The City has licensing rights for this piece that would allow the city or its agents to photograph and create printed copies or merchandise of this mural in total or in part, with the stipulation that the artists be given access to any high quality photographs that are taken/used for the process. As of 2025, no high quality photographs have been taken expressly for this purpose, and no plans exist to create any prints or merchandise.

This piece was originally commissioned for \$2000 with each of the artists receiving \$600 and the remaining amount used for materials.



#149 “Metal Waves I”

Located at Warner Milne and Mollala Ave.

Artist and date unknown

Several curved metal panels are positioned at the intersection as an aesthetic traffic barrier. They likely had landscaping integrated around them in an appealing way. The landscaping is currently overgrown and garbage hidden in and around the sculptural pieces is common. These pieces were likely placed for the utility of a traffic barrier more so than for artistic purposes.

#150 “Metal Waves II”

Located at Dunes St. and McLoughlin Blvd.

Artist and date unknown

Several metal panels are positioned at the intersection as an aesthetic traffic barrier. Many of the pieces have wave forms cut out with a transparent blue glass or acrylic insert. It is possible that these metal panels were placed around the same time as the Warner Milne set were placed due to the similarities in material and placement type. The landscaping is well integrated around these pieces and is not overgrown. These pieces were likely placed for the utility of a traffic barrier more so than for artistic purposes. The pieces are in good condition with no obvious damage or vandalism.



Points of action for the Arts Commission

Which pieces should be prioritized for any future public art renovation assistance?

1. The “Joseph Meek” mural (#33): This mural is very faded with some damage that continues to degrade. The degradation has gotten worse in the two years since this piece was last assessed. The cost to potentially restore this piece will continue to increase as the piece degrades, but if this restoration is postponed for much longer, there may come a point soon at which it may not be easily salvageable. No major structural work would be required, but light to moderate repairs will need to the wall surface where cracking and chipping has spread. There is still a question of if this mural still holds cultural value. This is ultimately the decision of the building owner as to whether or not they value the piece and would like to see it remain or be restored. If the current building owner/tenant values the piece, then the Arts Commission should help in some way to preserve (and potentially update) this piece.
2. The “Hopp Family Photo” mural (#34): This mural has continued to degrade since its last assessment two years ago. But, the mural’s substrate does pose a challenge to work on and may make this mural unrepairable. With the new top cladding the building owner has signaled that they value the piece and would prefer to preserve the piece rather than have it removed and destroyed. Some surface repair and restoration should be possible with an “in place” restoration, but an in-depth repair and full restoration may no longer be possible.
3. The “Children’s Mural” (#146): This mural has significantly faded and is no longer as bright and cheerful as it once was. I would not recommend that the piece be professionally restored by an artist (that would defeat the original intent and spirit of the piece). I would instead recommend that this building be earmarked for a new community mural project with city and or community funding. If this building is scheduled for structural maintenance or an update , that would be an excellent time to give this mural a fresh life. The neighborhood association should be consulted and involved. Parks and the Arts Commission should collaborate to ensure proper funding and project management. The children that originally made this mural are probably old enough that they may have children of their own at this point. If they are still local they may enjoy the idea of coming back to this old project to give it new life.

4. "Willamette Terrace Signs" (#29): These signs have been greatly damaged by excessive cleaning and are in need of cleaning again. The signs need to be replaced. This may not be the responsibility of the Arts Commission since I would not usually consider interpretive signage as art, but Public Works should be alerted that the signs are heavily damaged and should be earmarked for replacement.
5. "Spokes in Common" (#39): This bike rack has a test bike on it that has had pieces removed. This makes the bike rack less inviting to use, since people might think their bike is not safe here. A new bike seat (or facsimile) should be welded in place so that it can not be removed again.
6. "Singer Hill Waterfall Lighting" (#24): One or more of the lights are out or damaged. If possible the light should be repaired for the best impact.
7. Recommendations for cleaning: #26 "Bridge Obelisk" has minor graffiti that should be cleaned as soon as possible. #41 "OC Bridge Mural" has minor graffiti that should be cleaned soon as well.

Recommendations for obtaining insurance for art pieces included in this update?

The city should maintain insurance for any pieces that are keep on city property. The Bridge Obelisk (#26), "Salmon Bench" (#5), "Portland Loo" (#141), "Elemental Love" (#143), "Happy Children Swimming" (#145), "Building Bridges" mural (#148), and "Metal Waves" (I&II) (#149 & #150) did not have an obvious notes about whether or not they were insured. I recommend that all these pieces carry insurance.

A general opinion of the public value/importance of the art pieces to the community

When a city has a strong public art program and carries a cultural art collection, the value to the community goes beyond just making the area look pretty. This artwork can contribute to economic vitality, social well-being, cultural identity, and civic resilience. Right now Oregon City is missing out on a lot of the potential benefits of having this artwork for two reasons: some of our largest pieces are degrading and many people do not know about these pieces, or their importance and the stories behind them.

Our public art collection should attract people to local businesses that are located near the artworks. People may come downtown for one reason, but if they see a beautiful mural down the street they may want to go have a better look and then see a new shop around the corner. This art gives people a reason to explore their surroundings and feel

safe and welcome, at least when a public art program is thriving; taking good care of the pieces it has, and actively obtaining new work. When old works are restored or replaced, a new vitality follows. People will notice the change and will notice more of what is near the artwork. Done right, Public Art is a tourism draw. It should attract people from a distance to come and see the work in person. But how are people from far away supposed to find out about our public art? There does not seem to be a path at the moment. The Arts Commission itself does not seem to have a public outreach arm (maybe they should). Could the new CityTourism entity be a good place for this kind of promotion of our city wide collection?

When a city's public art collection is well cared for the residents feel a greater connection to their community. Culturally centered art turns a public space into a community space that reflects the local history and residents' diverse experiences. It becomes a place where we can all see each other and feel welcome. It demonstrates public investment in shared values. It shows that the city cares about culture and community, and not just infrastructure. Collaborative community projects are especially good at creating community cohesion, But we have not had many large scale community art projects like this recently. There is a significant amount of the city's art collection that is hidden away in storage, with the stories of their creation fading with time. Much of the stored artworks are not being stored properly, and are in danger of being damaged. The City Hall basement holds quite a few pieces (#47 - #64 as well as others) that are stacked on top of each other on shelving, covered with plastic to protect from moisture. They are mixed in with other framed documents albums and archival materials, that were all being stored in a non-archival condition. If these pieces have cultural value they should be stored properly (to prevent damage) or publicly displayed.

Art that is thoughtfully placed can revitalize neglected or underused spaces. The Riverfront Greenway has the potential for a vibrant public space, but the artwork and signage placed here is cold and unwelcoming while the sculptures and seating just create spaces for unhoused people to hide or shelter, making residents feel unsafe to linger. The artwork placement in Oregon City has not always thought about how it feels to be a human living in the space shared with these art pieces. Art should make spaces more livable and vibrant, and Oregon City has at times missed the mark.

Public Art should have cultural and educational benefits for the community, but how can the community learn about the culture and heritage of this artwork when there is no one able to access or speak about it and no venue to display everything that is hidden away. Public art and a cultural art collection can spark curiosity in young people and inspire them to think creatively, innovate, and engage more in the arts.

This public art and cultural arts program is an investment in Oregon City's economic health, community cohesion, identity, quality of life, and future growth. It has the potential to turn our city into a place people don't just want to live, but thrive. But right now, the residents barely know that any of this exists.

Index of 2025 edits and changes

- #4 “Ancient Voices” - update about replacement with redirect to new sculpture (#143)
- #5 “Salmon Bench” - updated images, restoration artist and information, commission status, and most recent funding.
- #9 “Bust of John McLoughlin” - updated the date and added a note about the artist’s name/signature.
- #19 “The Falls” - updated photos, status update, note on context and actual usage.
- #20 “Moontrap” - updated status, recently cleaned. Added a note about public perception.
- #23 “Mid Run” - updated images. Added note about chalk writing.
- #24 “Singer Falls Lighting” - Updated image. Added note on light outage.
- #25 “Gateway Sign” - Observed. Added note on placement and surroundings.
- #26 “Bridge Obelisk” - updated image. Note on minor graffiti.
- #29 “Willamette Terrace Signs” - updated images. Note on damage and vandalism.
- #30 “Falls View Plaza Plaques” - updated image and condition. Note on usage.
- #33 “Joseph Meek” Mural - updated images with an emphasis on progressive degradation. Updated restoration estimate.
- #34 “Hopp Family PhotoP - updated image and status. Updated restoration recommendation and estimate.
- #36 “Dr. Forbes Barclay” Mural - updated images and status.
- #37 “College of History” Mural - added a redirect to listing #137
- #39 “Ripple Rack” - updated image, added additional title, updated status and condition.
- #41 “OC Bridge Mural” - updated image, updated status with note about graffiti.
- #106 “Ogle Mountain Mining Company” Mural - updated image, updated restoration status, notes on funding.
- #108 “Street Lamp Art A-L” - observed as present and in good condition.
- #110 “Main St. Trolley Mural” - updated image, revised restoration funding cost.
- #112 “Elk Statue” - updated image and status.

#133 “Willamette River and Greenway Signs” - updated images and status, note on the greenway sign placement.

#116 “CommaRaderie” - added image.

#131 “Lethe’s Poppy” - status update.

New Listings

#137 “Reflections of the Falls” Mural

#138 “A Clackamas Indian’s Query” Mural

#139 “Friends on a Shelf” Mural

#140 “Music Mural”

#141 “Portland Loo”

#142 “Cows and Aliens” Mural

#143 “Elemental Love” Sculpture

#144 “Ford and Falls” Murals

#145 “Happy Children Swimming” Mural

#146 “Children’s Mural”

#147 “Singer Hill Cafe” Mural

#148 “Building Bridges”

#149 “Metal Waves I”

#150 “Metal Waves II”

Oregon City Arts Commission
Statement of Financial Resources and Expenditures

2025-27 Biennium
 As of January 9, 2026

	<u>2025-26</u>	<u>2026-27</u>	<u>Total</u>
<u>Resources</u>			
Authorized Carryover from 2024-25 Budget	\$ 20,088.11	\$ -	\$ 20,088.11
Fiscal Year 2025-26 Budget	25,000.00	-	\$ 25,000.00
Fiscal Year 2026-27 Budget	-	25,000.00	\$ 25,000.00
Total Resources	\$ 45,088.11	\$ 25,000.00	\$ 70,088.11

Expenditures (Actual and Projected)

Actual

2025 Art Show carryover	\$ 88.11	\$ -	\$ 88.11
D.C. Latourette Park mural unveiling	65.77		\$ 65.77
			\$ -
			\$ -

Total Actual Expenditures	\$ 153.88	\$ -	\$ 153.88
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Projected

Public Art Assessment	\$ 1,650.00	\$ -	\$ 1,650.00
			\$ -
			\$ -
			\$ -

Total Projected Expenditures	\$ 1,650.00	\$ -	\$ 1,650.00
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Total Expenditures (Actual and Projected)	\$ 1,803.88	\$ -	\$ 1,803.88
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Projected Net Resources	\$ 43,284.23	\$ 25,000.00	\$ 68,284.23
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Notes:

- Arts Commission budget is funded from Transient Lodging Tax dollars (100-160-6816)
- All budgeted resources must be expended by June 30, 2027. This means all goods must be received and all professional service must be completed.



MEMORANDUM

DATE: February 21, 2025

TO: Josh Planton, Chair
Oregon City Arts Commission

FROM: James N. Graham, Manager
Oregon City Economic Development Department

Jarrold Lyman, Manager
Oregon City Communications

Michael Dobaj, Director
Oregon City Information Technology Department

SUBJECT: City's Communications and Information Technology Protocols for the Arts Commission

This document represents an agreement of understanding between the Oregon City Arts Commission ("Arts Commission"), the Oregon City Information Technology Department ("IT"), the Oregon City Communication Division ("CCD") and the Oregon City Economic Development Department ("Ec. Dev."), (together the "Parties"). The Parties agree as follows:

BACKGROUND

The Arts Commission seeks to have more control, management and input over its marketing and promotional activities to fulfill its mission to promote the arts in Oregon City. The Arts Commission considers the current arrangement of going through several channels to promote the Arts as cumbersome to its ability to fulfill its mission. It seeks to exercise its objective by establishing its own website and attaining timely responses to its requests to promote its activities via the City's social media assets.

The Economic Development Department supports the Arts Commission to promote and nurture the arts in all of its forms to a broad spectrum of the community, but the Arts Commission must adhere to the City's communications and information technology protocols.

The CCD seeks to maintain the City's branding standards and professional communications decorum. Further, the IT Department is charged with managing the City's electronic communication assets, protecting/controlling the City's electronic information systems.

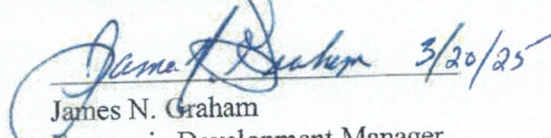
TERMS AND CONDITIONS

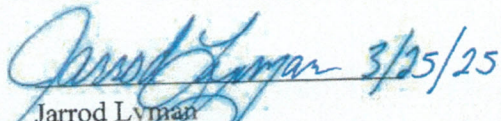
To afford the Arts Commission more flexibility with regard to its promotional activities of the Arts, the following terms are agreed:

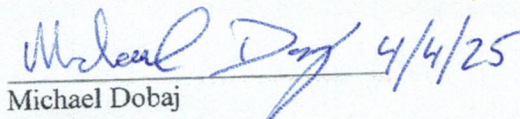
- A. The Arts Commission will be permitted to create its own separate and self-administered website apart from the City's official website.
- B. The City will maintain its current official website page of the Arts Commission but all website traffic for the Arts Commission will be initially directed to visit the City's official website page. Visitors to the City's official website will be able to click on various links that will redirect them to the Art Commission's self-administered website.
- C. To exercise the agreed terms, the City will require adherence to the following conditions:
 1. The City's IT Department will acquire the domain name, "OCArtsCommission.com." The Arts Commission will reimburse The City's IT Department for the domain name. IT will retain ownership of the domain name. Domain renewal costs will be the responsibility of the Arts Commission. The cost of any software add-ons such as adobe and others will be the responsibility of Arts Commission.
 2. The Arts Commission will have full control over its self-administered website host and all Domain Names Services ("DNS"). If this contract is terminated, the Arts Commission will provide the IT with all information, including all administrative usernames and passwords, related to webhost and DNS within a timeframe not to exceed one (1) month from the date of the termination date.
 3. The Arts Commission will inform IT of DNS name servers or any change to the DNS name servers so that IT can update the appropriate records in the IT's Registrar.
 4. The Arts Commission will not purchase or use any other domain name other than "OCArtsCommisson.com."
 5. The Arts Commission agrees that IT and the City of Oregon City are not responsible or accountable for any website issues related to DNS, website, or website hosting Services.
 6. The Arts Commission agrees to adhere to the Style Guide and Brand Guidelines promulgated by the City's Communication Division, which is attached and is considered an integral part of this document.
- D. The City may terminate this agreement at any time and in its sole discretion by providing the Arts Commission a thirty (30) calendar day advance notice.

Therefore, it is agreed by all Parties that the aforementioned terms and conditions will be followed and adhered to and will become effective on March 27, 2025:

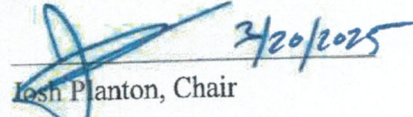
OREGON CITY

 3/20/25
James N. Graham
Economic Development Manager
Oregon City Economic Development Department

 3/25/25
Jarrod Lyman
Communications Manager
Oregon City Communications

 4/4/25
Michael Dobaj
IT Director
Oregon City Information Technology Department

Oregon City Arts Commission

 3/20/2025
Iesh Planton, Chair