

**Hillsboro Visual Art Association  
Sequoia Gallery + Studios**

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**Gallery Hours**

Tuesday – Saturday  
10 am – 5 pm

First Tuesdays  
'til 8 pm

Visit studio artists  
Tuesdays Noon – 4pm

**Community Cultural  
Partners**

**Bag & Baggage Productions**  
[www.bagnbloggage.com](http://www.bagnbloggage.com)

**Influence Gallery**  
[www.tvartists.org](http://www.tvartists.org)

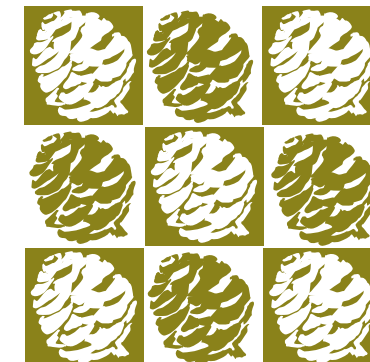
**HART Theatre**  
[www.hart-theatre.org](http://www.hart-theatre.org)

**Hillsboro Community Arts**  
[www.hillsborocommunityarts.com](http://www.hillsborocommunityarts.com)

**Walters Cultural Arts Center**  
[www.ci.hillsboro.or.us/wcac](http://www.ci.hillsboro.or.us/wcac)

**Westside Cultural Alliance**  
[www.artstage.info](http://www.artstage.info)

This newsletter made possible with a grant from



**It's Official: Sequoia is a Non-Profit Organization**

Sequoia Gallery + Studios was launched in January, 2008, to help support local visual artists by providing a show-space for their work, in addition to offering affordable studio space. The facility also provides a means for bringing more people and vitality to downtown Hillsboro. Sequoia provides an environment where artists can learn from one another, collaborate, and meet with the community. Today, 13 studios are occupied; the gallery is exhibiting these artists' work, as well as the works of more than 20 other member artists. In addition, Sequoia offers a variety of classes, workshops, and events that are available to the public.

This summer the Hillsboro Visual Art Association (DBA Sequoia Gallery + Studios) officially attained non-profit status as a 501(c)(3) corporation. This is a very important step that Sequoia has been working towards for many months.





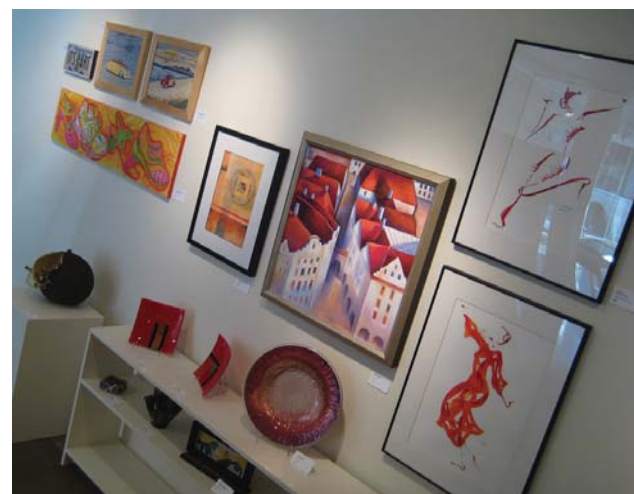
Reception where you can enjoy the latest exhibit, refreshments, wine, and lively music. Since Sequoia is a proud and important member of the Hillsboro and Washington County community, please consider making a donation or joining the "Sequoia Friend" program. For more information, call 503-693-0401.

As a non-profit association, Sequoia can now accept tax deductible donations directly from the community. With this status Sequoia is eligible for certain foundation grants that are only available to 501(c)(3) organizations. Funds secured through grants and other fundraising activities will allow Sequoia to offer more programs and events as well as help keep its doors open to the community.

Please join Sequoia in celebrating this important milestone in its history. Whether you're an artist, a collector, or someone who just appreciates observing the talents of those who express themselves through the visual arts, you are a welcome visitor at Sequoia. When in downtown Hillsboro, please stop by the gallery or make plans to attend a First Tuesday

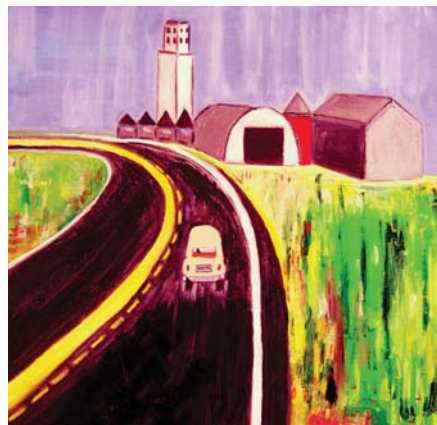
**In the Gallery**

-  Layaway is available for purchasing artwork.
-  **NEW!** Original note cards by our artists.



## September Featured Artists

### Suzanne Ebert



Suzanne Ebert, Driving Around Billings

Suzanne works with acrylic and watercolor using linen canvas for her work. Linen absorbs the acrylic paint easily and doesn't require matting or framing. She has been working with both mediums for about ten years. Suzanne also likes creating collages, because the papers create texture as well as color. She enjoys showing her individual feelings when creating a painting, capturing that exact moment. She hopes viewers stop, think and reflect when they are looking at her work. Suzanne has a business degree,

a Graphic Design Certificate from U.C. Davis and studied at the Pacific Northwest College of Art.

### Joni Mitchell

Joni is a sculptor who, after graduation from Marylhurst University in 2004, began using the medium of stone. After building her own studio and collecting tools she started to carve a body of work in 2006. Joni was an artist at the Kingstad Gallery in Beaverton and has shown in various local shows. Joni is a Portland Open Studios artist and a member of the Pacific NW Sculptors Guild.



Joni Mitchell, Untitled

She considers her work a collaborative effort between what she wishes to express and the innate qualities that the stone contributes. Joni hopes that viewing her work will be an experience for the soul, as it is based on life experiences.

### Fran Richards



Fran Richards, The Tomboy, 1925

Fran's body of work for the September show, "Glimpse at Times Past," is a series of figurative oil paintings that are based on old family photos. Rather than being specific people they are meant to take viewers on a journey through familiar images that one might recognize as scenes from their own family album. Fran hopes they give the viewer a feeling of time and place, evoking lost memories. Fran painted these with the idea that the present rapidly becomes the past and that we can only evaluate it by looking back. This series is an ongoing project started over 2 years ago.

## October Featured Artists



David Bardes, Bunker Door

### David Bardes

Most of David's images are taken outdoors and he rarely uses any supplemental lighting. He doesn't consider himself a "landscape" or a "nature" photographer. David says "any subject matter is fair game!" In October, he will be showing recent black and white images from Fort Stevens and Fort Columbia that have guarded the mouth of the Columbia River since the Civil War. David was intrigued by the aging fortifications that blend with the dunes and the ocean. His passion is the subtractive process of photography, starting with everything he can see to find just enough and no more.



Kathleen Chamberlin, Two Left Shoes

### Kathleen Chamberlin

Kathleen is best known for her Tin Can Necklaces, but will be showing her unique mixed media collages as a featured artist. She feels this particular show is focused on the yearning for connection between the conscious mind and the outside world. Kathleen's structure and composition of collages begin with a stream of consciousness drawing, letting her pencil and mind go where they wish. The drawings become the structure on which she builds. She then combines complex textures, intricate patterns, recycled materials and layers of rich colors in an attempt to connect herself and the viewer to the subject matter.



Eileen S. Kane, Wet Pines Sun

### Eileen Kane

Eileen is best known for her figurative work, done as large charcoal drawings and as ink or ink and watercolor paintings. She has shown these works previously at Sequoia Gallery as well as at several galleries throughout the country. Eileen's October show will feature her more recent semi-abstract acrylic paintings, most of which depict the essence of locations she loves. Eileen says they are a culmination of traveling, living and looking. These paintings use line, color and texture to express the worlds of Hawaii, Oregon, the ocean and desert. The motion and boldness of line are reminiscent of her figurative works.

## Wearable Art: A Collaboration Between Artist and Materials

by Paula Smith-Danell

It reminds me of the Calvin and Hobbes cartoon strip that has Calvin eating the bottom out of his ice cream cone, declaring that food should be nutritional as well as entertaining. Hobbs rejoinder is, "That's why us cats like ours scared and



running". Wearable Art ought to be both wearable and art. Though one may consider the barbed wire dress art, there is nothing wearable about it.

In my own work, I want the wearer to be caught up in the drama of the piece, as though they had just stepped from the frame of a Delacroix or Pre-Raphaelite painting; but never have to think about the garment itself. There should be no tugging, no adjusting, just pure enjoyment in the wearing. This is achieved with a combination of good design and exceptional construction.

Though I have strong feelings about what Wearable Art ought to be, I have never felt as

though I've had any hand in the design process. It doesn't seem to come from me. Although I have my Bachelor's degree in Fashion Design, I consider myself more of a pattern drafter/architect, not a designer. The fabric, trims and notions tell me what they want to be. I rarely shop for fabric with any particular project in mind. I buy fabrics and trims that appeal to me on a visceral level. They spend together in my studio, deciding who they want as playmates. This process can take years.

Once all the players are assembled, I become engaged in their "quest". Good design is only as good as its follow-through. A fabulous creation can be marginalized by poor construction. So though some would say that I kill the spontaneity and turn art into chore, I say, "Mock it up, mock it up, mock it up".

Creating the garment in substitute materials gives you the ability to see the final outcome long before reaching it and allows for changes in the design, construction and/or fabrication. Perhaps you find they weren't the best of playmates after all and a substitute player needs to be found.