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MUSEUM OF ART UNIVERSITY OF OREGON, EUGENE, OREGON



Ten Northwest Sculptors

November 15—December 31, 1961

*Exhibition sponsored by
the Friends of the Museum,
University of Oregon*

TEN NORTHWEST SCULPTORS

1961

An Invitational Exhibition Organized by the Museum of Art

University of Oregon, Eugene, Oregon

November 15 - December 31, 1961

Exhibition Sponsored by the Friends of the Museum

University of Oregon

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FOREWORD

The tradition of sculpture on the University of Oregon campus is a long one. It has left along its path many an empty niche or empty pedestal—in most cases, no doubt, the record of a blasted hope. But the monuments which have come into being are also impressive. If the campus included, instead of merely surrounding the Pioneer Cemetery, the tradition could be said to have started with an anonymous Civil War memorial near the cemetery's east edge. There are other war memorials: Roswell Dosch's for World War I, a bronze of 1918 now preserved in the Museum of Art; Mark Sponenburgh's for World War II, a plaster figure of 1955 intended to be cast in aluminum but still standing in its original material on the stair landing of Erb Memorial Union. A. Phimister Proctor's striding Pioneer (1919) marks the front end of an axis through Johnson Hall, his seated Pioneer Mother (1932) the other end. Frederic Littmann's relief of Oregon students (1950) crowns the main east doorway of the Union. Jan Zach's Prometheus (1958) commemorates, behind the Museum to the northeast, the throes of creation.

Ellis Lawrence, first dean of the school of Architecture and Allied Arts, had a lot to do with furthering the University's tradition of sculpture. He collaborated with his sculpture faculty and students, and had them design and execute the heads which fill the arches of the cornices capping the facades of both the Library and the Museum buildings. He designed the Campbell Memorial Court (1930) to open from the Museum lobby and lead to a climax in the Proctor bust of President Prince L. Campbell. He had this court graced with a Piping Pans Fountain by Oliver Barrett, a series of lunettes and Romanesque-like capitals by Richard W. Bock and the sculpture students of Bock and Barrett. Tom Hardy's Shore Birds Landing, a welded bronze of 1960 currently on loan for the artist's one-man exhibition at the Portland Art Museum, was specifically designed for the Campbell Memorial Court as background.

The tradition of sculpture at the University of Oregon experienced its biggest boost when in 1955 Mark Sponenburgh, then teaching sculpture at the School of Architecture and Allied Arts, initiated and organized the Northwest Institute of Sculptors and made his own school host to its first annual meetings. Mr. Sponenburgh intended that professional sculptors thus band themselves together in order to advance their own interests, hold their own exhibitions, and challenge and stimulate each other in their work.

In Sponenburgh's introduction to the catalogue of the Institute's opening exhibition, the sculptor-teacher pointed to the heritage with which both nature and man has endowed the Pacific Northwest:

Everything about this region is sculptural—the splendid peaks of the Cascades, the slopes bearded with trees, the rich valleys textured with farms, and the ever-changing coastal wall . . . Prehistoric sculpture in this region . . . is bold and restless . . . vivid, balanced, and rhythmic. The gap separating the old native art from the contemporary is primarily one of function . . . The artist was then a vital part of the society; he is not today. Yet his work often shows a sensitivity toward environment . . .

In the light of this heritage, which the University of Oregon shares to a peculiarly important degree, it is appropriate that the second Friends of the Museum exhibition featuring the arts of the Pacific Northwest should present the art of sculpture (the first exhibition, January 24-February 26, 1961, presented painting). Because of practical limitations, the present show could not be as comprehensive as the first. The number of sculptors invited to participate was arbitrarily reduced to ten. Each artist was restricted to three of his more recent works, although he could include if he wished drawings or sketches produced while evolving the final form of one or another of these works. He was chosen for invitation because of his long residence in a region which geographers define as "the Puget Sound-Cowlitz-Willamette Trough"—the western portions of two states, Washington and Oregon, and one province, British Columbia. He was also chosen for the significance of his artistic achievement—in a regional, an international, or a uniquely personal realm. Many sculptors well qualified on either count had to be omitted.

The first Friends of the Museum exhibition of Pacific Northwest arts resulted in purchase, by Friends of the Museum, for the University's permanent collection of a collage by Paul Horiuchi of Seattle, entitled "Autumn in Kyoto." It is hoped that a similar purchase can be made from among the sculptures of the present exhibition.

Wallace S. Baldinger

CATALOGUE

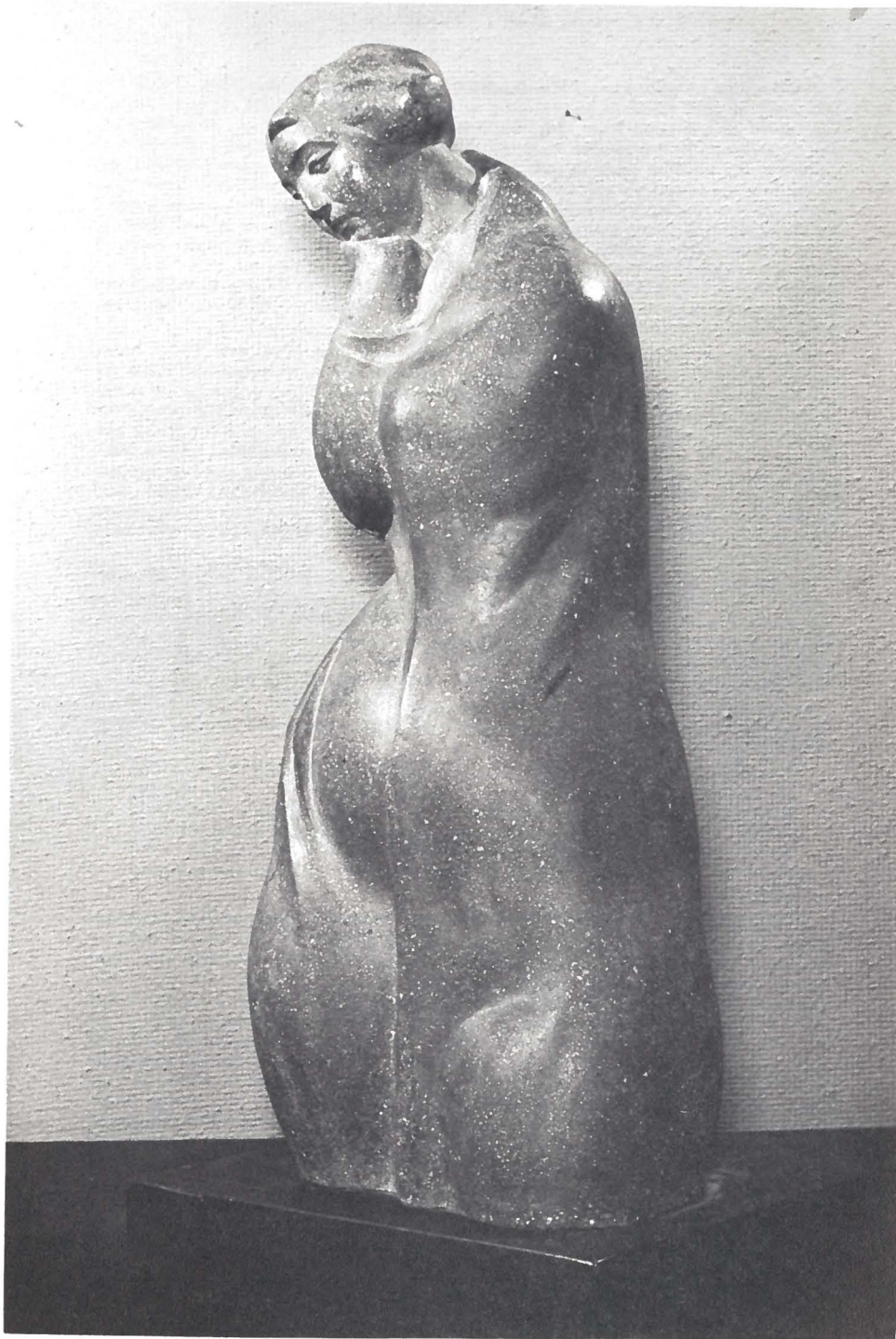
1. EVERETT GEORGE DUPEN

b., 1912, San Francisco, California

Studied at the University of Southern California, the Chouinard Art Institute, and the Yale School of Fine Arts (B.F.A.). Awards: Tiffany Scholar, 1935-36; European Fellow, Yale, 1937-38; Gold Medal, National Academy of Design, 1954; Saltus Gold Medal, National Sculpture Society. President, Northwest Institute of Sculptors, 1957. Exhibited: American Academy in Rome, 1937; National Academy of Design, 1943, 1949, 1954, 1956, and subsequent years; Pennsylvania Academy of the Fine Arts, 1950, 1958; Seattle Art Museum, 1952, (one-man); Detroit Institute of Arts, 1958; Portland Art Museum, 1958; and numerous other exhibitions of local, national, and international scope. Work: Medical Arts Building, University of Washington, Seattle, medallions around door; State Theatre, Olympia, Washington, two reliefs; Everett Theatre, Everett, Washington, two reliefs; St. Stevens Episcopal Church, Longview, Washington, architectural reliefs; Washington State Library, Olympia, Washington, bronze fountain; St. Marks Episcopal Church, Seattle, Washington, walnut carvings; bronze fountains for Seattle Centennial, 1962; and numerous other commissions for architectural sculpture, both public and private. Taught sculpture at the Carnegie Institute of Technology, 1938-39; at Washington University in St. Louis, 1939-42; and at the University of Washington since 1945. Address: 1231 Twentieth Avenue, North, Seattle 2, Washington.

"Art is to me a means of personal fulfillment rather than a set of masterful experiments leading to the cultivation of the decorative. The real struggle for me is not form, material or technique but the search for a personal acquaintance with what is done. I am deeply concerned that my work be one with me."

1. **Moses and the Burning Bush.** Juniper wood. H., 27 ins. 1957. **\$500.**
2. **Restless Sleep.** Terra cotta. H., 8 ins. 1958. **\$500.**
3. **Reflection.** Terra cotta. H., 23½ ins. 1959. **\$600.**





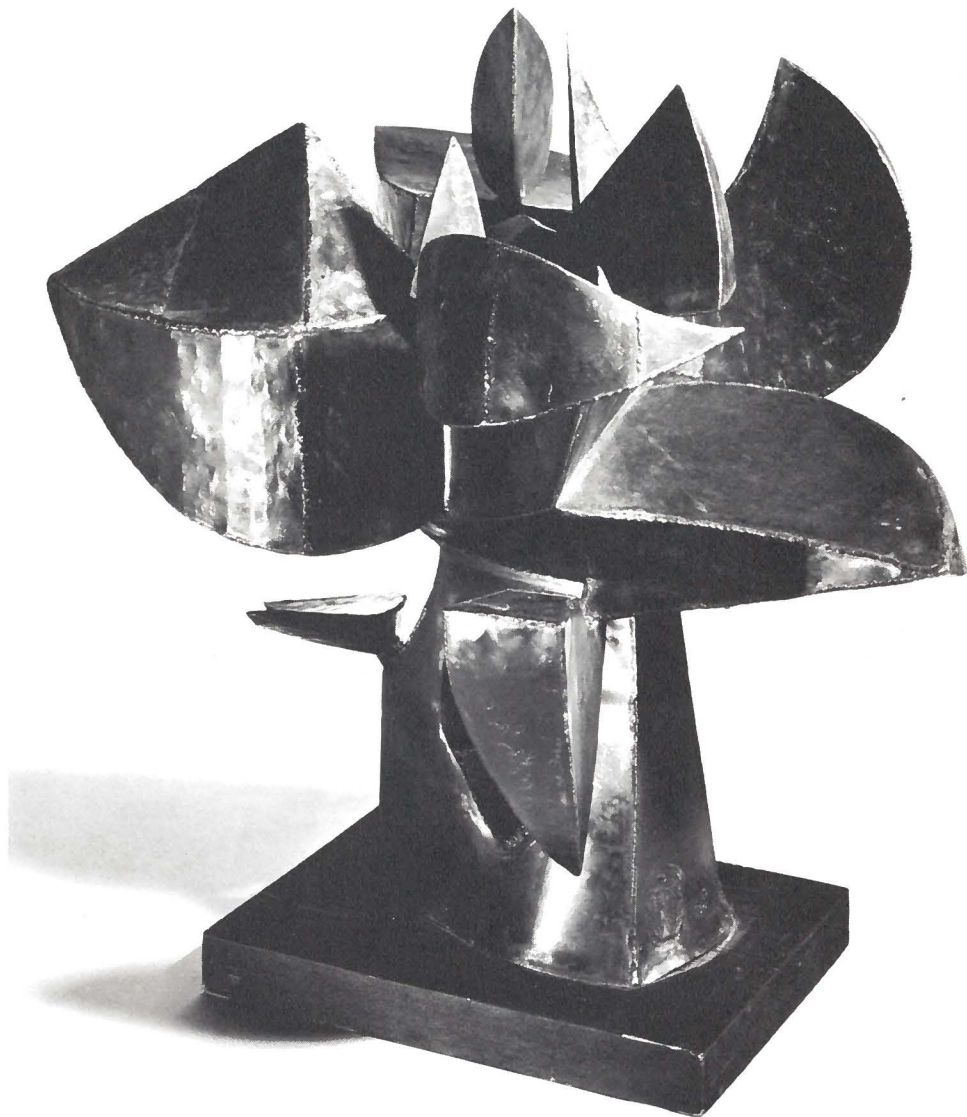
Hansen. 1. TALOS. Photo: The Artist

2. JAMES LEE HANSEN

b., 1925, Tacoma, Washington

Studied at the Portland Museum Art School. Fellow, International Institute of Arts and Letters. Awards: 1st Purchase Prize, San Francisco Art Association National Annual, 1952 (for bronze, "The Huntress"); 1st Purchase Prize, Seattle Art Museum Northwest Annual, 1952 (for bronze, "The Call"); American Trust Company Award, San Francisco Art Association Annual, 1956; Norman Davis Purchase Prize, Seattle Art Museum Northwest Annual, 1958 (for bronze, "Neo-Shang"); 1st Purchase Prize, San Francisco Art Association National Annual, 1960 (for bronze, "The Ritual"). Exhibited: Whitney Museum of American Art; Kraushaar Gallery; San Diego Fine Arts Gallery; Seattle Art Museum; Denver Art Museum; San Francisco Art Museum; Portland Art Museum; Vancouver (B.C.) Art Gallery; Henry Gallery, University of Washington; Third Pacific Coast Biennial, Santa Barbara Museum of Art; etc. In 1950 constructed bronze casting facilities in conjunction with studio; developed methods of "lost wax" casting. In 1957 raised funds for petroglyph research in areas destined to be inundated by dam reservoirs on the Columbia River; perfected method of recording prehistoric petroglyphs thus doomed, presenting records and studies to the Oregon Museum of Science and Industry, Portland. In 1959 founded the Fine Arts Collaborators (Builders Arts), an organization of artists ready to collaborate with architectural firms; which held the major contract for fine arts developments at the Oregon Centennial Exposition, and a contract for five large murals for the Portland-Sheraton Hotel, including the largest porcelain-enamel mural in the United States. Has taught sculpture at Oregon State University in Corvallis and at the University of California in Berkeley. Represented by the Morris Gallery in New York City. Address: 4115 Q Street, Vancouver, Washington.

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| 1. Talos. Bronze. H., 60 ins. n.d. | \$3,500. |
| 2. The Dawn Singer. Bronze. H., 41 ins. n.d. | \$600. |
| 3. Ritual No. 2. Bronze. H., 29 ins. n.d. | \$600. |



3. MANUEL IZQUIERDO

b., 1925, Madrid, Spain

Studied at the Ecole des Beaux-Arts in Marseille, France, 1941; under Frederic Littman, 1945-50; and at the Portland Museum Art School, graduating in 1951. Awards: Norman Davis Purchase Prize, Seattle Art Museum, 1961; other purchases by the Seattle Art Museum, the Henry Gallery, University of Washington, Santa Barbara Museum of Art, and private collectors in the United States and abroad. Exhibited in one-man shows: Kharouba Gallery, Portland, Oregon; Portland Art Museum; Reed College; Morrison Street Gallery; Pacific University; College of Puget Sound; Seattle Artists Gallery; Concordia College; etc. Other exhibitions: Portland, Seattle, San Francisco, Denver, Philadelphia, New York, Providence, etc. Work: wood carving, "The Monarch of the Forest," Oregon Centennial Forestry Pavilion; "The Voyager," A.I.A. Pavilion, Oregon Centennial; metal relief, Lane County Court House, Eugene, Oregon; exterior panels, U.S. National Bank, Baker, Oregon; copper sculpture, Equitable Savings and Loan Association Building, Tacoma, Washington; "St. Paul" in wood, Belluschi church, Portland; copper sculpture, Portland Savings and Loan Association, Lloyd Center Branch, Portland, Oregon; cast stone sculpture, Mary Crest High School, Portland; etc. Artist-in-residence at Reed College, 1954-56. Instructor at Portland Museum Art School since 1953. Past chairman, Oregon Chapter of Artists Equity. Married to Lois Baker Cartozian; four children; resident of Portland, Oregon, since 1943. Address: 10298 S.W. Fourth Street, Portland 19, Oregon.

"To the degree in which I am involved with life around me depends the scope and nature of my work. In particular I depend on the human figure; at the same time the shapes of plants, machinery parts, insects, ancient armor, roots, and bones have an interest for me, partly for their power of suggestion, and I find myself combining them with the figure to create a more direct and intense statement."

1. **Tajo.** Terra cotta. H., 35 ins. 1958. **NFS.**
2. **Night Flower.** Welded metal. H., 38 ins. 1959. **\$600.**
3. **Portrait of a Queen.** Welded metal. H., 23½ ins. 1961. **\$600.**



Jensen. 1. BIG-LITTLE GIRL. Photo: The Artist

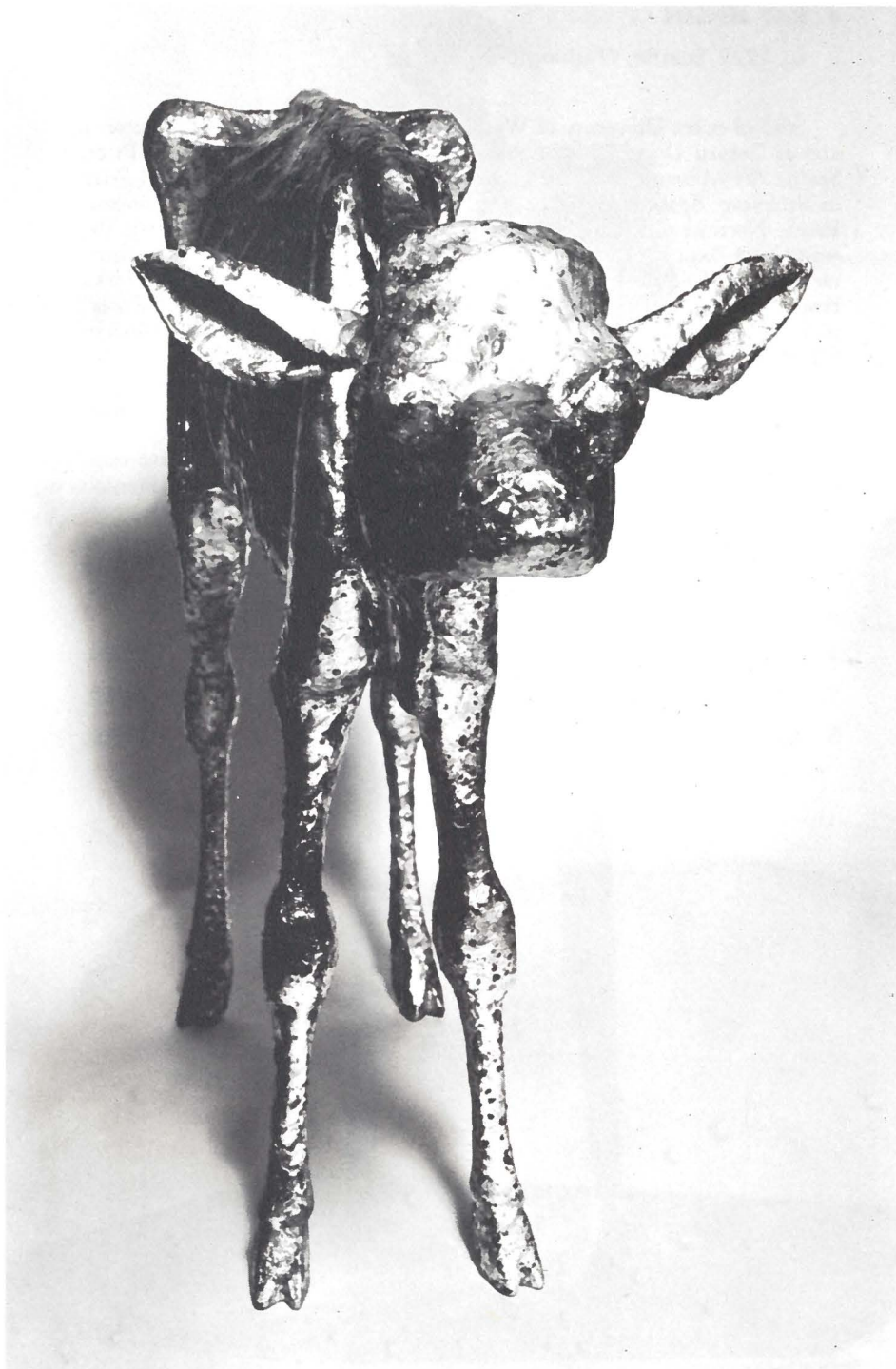
4. RAY JENSEN

b., 1929, Seattle, Washington

Studied at the University of Washington (A.B. with a major in sculpture) and at Cornell University (M.F.A. in sculpture). Awards: Purchase Prize, Seattle Art Museum, 1953; Purchase Prize, Denver Annual, 1959; 2nd Prize in Sculpture, Spokane Art Annual, 1960. Exhibited: Seattle Art Museum; Pacific Northwest Arts and Crafts Fair, Bellevue, Washington, 1956-61; Pacific Coast Biennial, Santa Barbara Museum of Art, 1959; Northwest Invitational, Portland Art Museum, 1959; Boston Arts Festival, 1960. Work: bronze, "Pursuit of Knowledge," in Seattle Public Library; "Wildlife Pools" in Lloyd Center, Portland, Oregon; etc. Taught at the Coventry Modern School, Coventry, England, 1958, making at the same time several trips to the Continent. Also taught at Cornell University and the University of Washington. Now teaches sculpture at the Cornish School of Allied Arts, Seattle. Address: 3802 94th N.E., Yarrow Point, Bellevue, Washington.

"My work results from a response to visual experiences which have combined stimulating shapes and subject matters. They are generally an expression of the inherent dignity of living beings, while embodying a form of commentary on the contemporary scene. I do not pursue a single thought but rather work at whatever strikes my fancy. I am a firm believer in the image. Without it expression in art is more or less incommunicable and the range of form *very* limited."

1. **Big-Little Girl.** Wrought bronze. H., 15¼ ins. 1960 **\$300.**
2. **Father Figure.** Brazed steel. H., 15¼ ins. 1961. **\$180.**
3. **Angry Bird.** Wrought bronze. H., c. 19 ins. 1961. **\$200.**



5. WILLIAM KOOCHIN

b., 1926, Canada

Exhibited in one-man shows: Montreal, Toronto, Vancouver, B.C., and Victoria, B.C. Work: commissions for the Canadian Pavilion at the Brussels World's Fair, the Redemptorist College in Edmonton, and the Vancouver International Festival. Address: 1745 Phillip Street, North Vancouver, British Columbia, Canada.

1. **Violinist.** Welded metal, copper finish. H., 20 ins. n.d. **\$250.**
2. **Golden Calf.** Welded metal, brass finish. H., 19 ins. n.d. **\$450.**
3. **Nude.** Welded copper. H., 30 ins. n.d. **\$600.**



Littman. 2. OF MY GENTLE FRIEND. Photo: B. L. Freemesser

6. FREDERIC LITTMAN

b., 1907, Hungary

Studied at the National School of Fine Arts in Budapest and at the Académie Julien, the Académie Ranson, and the Ecole des Beaux-Arts in Paris. Lived in France, 1925-40. Taught sculpture at the Académie Ranson, 1943-40. Artist-in-residence, Antioch College, 1941; Artist-in-residence, Reed College, 1941-45; taught sculpture, Portland Museum Art School, 1942-61; since then, at Portland State College. President, Oregon Guild of Painters and Sculptors, 1948-49. Consulting sculptor with the United States government, 1950-54. Citation from the Oregon Chapter of the American Institute of Architects, 1952. President of the Northwest Institute of Sculptors, 1957-58. Exhibited: Budapest, Paris, Brussels, New York, Chicago, Portland, Seattle, San Francisco, Yellow Springs, Ohio, Santa Barbara, Vancouver, B.C., Philadelphia. Work: Zion Lutheran Church, Portland, Oregon (embossed copper doors; architect, Pietro Belluschi); Marion County War Memorial, Salem, Oregon (marble relief); Laberee Memorial Fountain, Portland (welded bronze); Olympic School, Longview, Washington (cast stone relief); Franklin D. Roosevelt Memorial, Grand Coulee Dam, Washington (nickel-silver), for the United States government; First National Bank of Portland, Salem Branch (eight marble reliefs); Oregon State Highway Commission (three marble reliefs); Madonna and Child, University of Portland (hammered lead); United States National Bank, Woodstock Branch, Portland (aluminum relief); Seminary, Kenmore, Washington (embossed copper doors); Community Hospital, Grays Harbor, Washington (bronze sculpture at entrance); "Students of Oregon," Erb Memorial Student Union, University of Oregon, Eugene; "Suffer the Little Children to Come Unto Me," Children's Chapel, First Unitarian Church, Portland; "Abraham Lincoln," Lincoln High School, Portland (bronze); Temple Beth Israel, Portland (bronze doors: "The Ark," "The Burning Bush"); Holyrood Cemetery, Seattle (ten stone carvings); Buddha's Universal Church, San Francisco (bronze doors, in process of execution, October, 1961). Address: 445 N. W. Skyline Boulevard, Portland 10, Oregon.

"Sculpture is cold, hard stone, brought to life and animated by light. It is glowing, molten bronze arrested deliberately in its flow, to conform to a poetic concept of shapes and volumes, of light-reflecting surfaces, gently bent planes and harsh angles. Imagery born of reality and of fantasy—of fear and of worship and of love."

1. **Chinoiserie No. 2.** Bronze. H., 19½ ins. L., 46 ins. 1961. **\$750.**
2. **Of My Gentle Friend.** Bronze. H., 45 ins. 1961. **\$2,500.**
3. **Mistral.** Plaster. H., 52½ ins. W., 57 ins. 1961. Price in bronze: **\$4,500.**



McCracken. 1. BIRD PREPARING FOR FLIGHT. Photo: William R. Conchi

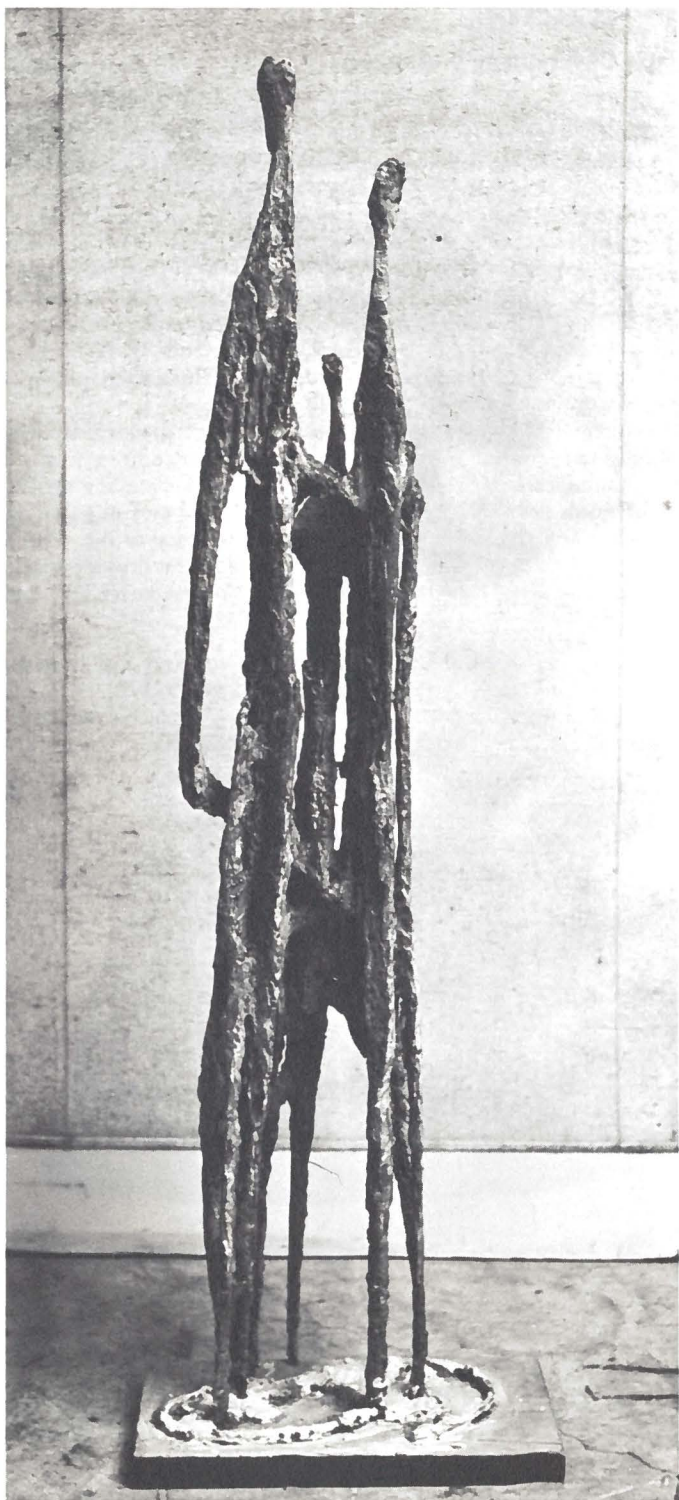
7. PHILIP McCRACKEN

b., 1928, Bellingham, Washington

Studied at the University of Washington, receiving the A.B. degree with a major in sculpture, 1953. Served as an assistant to Henry Moore in England, 1954. Worked independently in New York in 1955, and, since that time, after service in the United States Army, independently on Guemes Island, Washington. Married; father of three sons. Exhibited: one-man shows at the Seattle Art Museum, 1961, and the Willard Gallery in New York, 1960; other exhibitions at the Museum of Modern Art, New York, the Claude Bernard Gallery in Paris, the Houston (Texas) Museum of Art, the Santa Barbara Museum of Art, the Ogunquit (Maine) Gallery, the Detroit Institute of Arts, the Pennsylvania Academy of the Fine Arts, etc. Address: North Beach, Guemes Island, Anacortes, Washington.

"In my memory are many long discussions, often pressing on with the night running out—searching, seeking some articulate, definitive words to express and communicate principles, objectives—reasons for making art. Beyond the heaps of words lies the essential reality of the act of creating a thing, and the true reasons and principles involved remain a mystery to me. The things I could say would be describing the edges of a hole in the sky; a great love of life and its mystery and beauty—awareness of its flowing meter and engaging it with one's whole spirit . . ."

1. **Bird Preparing for Flight.** Cast stone, taken from the first model. H., 27 ins. Full scale, cast stone piece executed for the Norton Building, Seattle, 1959. This cast stone model lent by Mr. and Mrs. Langdon S. Simons, Jr., of Bellevue, Washington. **NFS**
2. **Bronze Fish.** Bronze. H., 1½ ins. L., 7 ins. 1961. **\$200.**
3. **Forest Form.** Juniper wood. H., 17¼ ins. 1961. **NFS.**



Morris. 1. CATHEDRAL Photo: Al Monner

8. HILDA MORRIS

b., 1911, New York City

Studied at the Art Students League and at Cooper Union in New York. Exhibited: repeatedly at annual exhibitions, Seattle Art Museum, San Francisco Museum of Art, Portland Art Museum, and Denver Art Museum; "American Sculpture" exhibition at Metropolitan Museum of Art, New York, 1951; "International Water Color Exhibition," Brooklyn Museum of Art, 1953; Reed College; International Exhibition, Sao Paulo, Brazil, 1955; Museo de Arte Moderne, Rio de Janeiro; "Art in the Twentieth Century" exhibition, San Francisco Museum of Art; "West Coast Artists," American Federation of Arts traveling exhibiton, 1958-59; National Drawing Competition, Boston Arts Festival, 1959; "Northwest Artists" invitational, Portland Art Museum; Third Pacific Coast Biennial, Santa Barbara Museum of Art; "Private Worlds," American Federation of Arts traveling exhibition, 1960; "International Selection 1961;" Dayton Art Institute. Work: in numerous private collections of the United States; in the permanent collections of the Seattle Art Museum, the Portland Art Museum, the San Francisco Museum of Art, the Munson-Williams-Proctor Institute, the California Palace of the Legion of Honor. Ford Foundation Fellow, 1960. Married to the painter, Carl Morris; one son. Address: 919 N.W. Skyline Boulevard, Portland, Oregon.

"Each of my sculptures is a fusion, a segment.

The subject says its name.

Where I live shapes it.

What I am shapes it.

The medium shapes it.

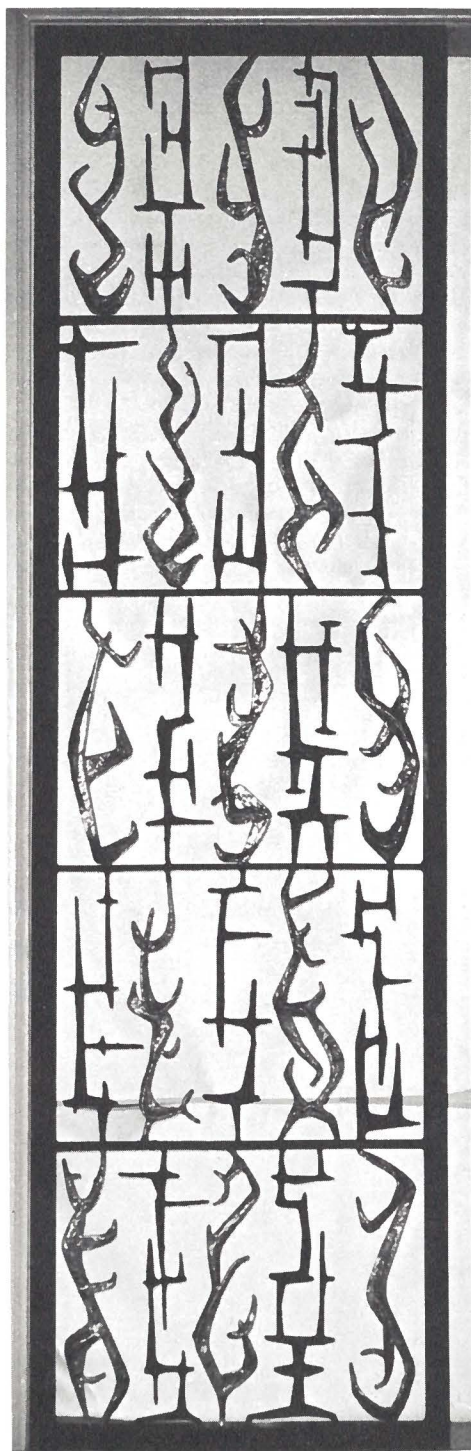
The inner growth pushes forward, to the edge of tension between form and space, finally defines and fixes the image.

All of this, like the elliptical flow of time, continues through the image.

These forces shape the form;

And become the Sculpture . . . "

1. **Cathedral.** Hydrocal and glass. H., 72 ins. 1953. **\$1,000.**
2. **Captive Reach.** Bronze. H., 33¾ ins. 1956-58. **\$800.**
3. **Centaur's Laugh.** Cement. H., 36 ins. L., 46 ins. 1961. **\$1,000.**



Taysom. 3. SCREEN NO. 5.
Photo: B. L. Freemesser

9. WAYNE TAYSOM

b., 1925, Afton, Wyoming

Studied at University of Wyoming, Columbia University, University of Utah (B.F.A., 1948); École des Beaux-Arts, Paris, 1949; Teachers College, Columbia University, 1950; Cranbrook Academy of Art, 1950; Cranbrook Academy of Art, summer, 1950. Travel in the United States Navy to Hawaii and the South Pacific; later travels in France and Italy, 1949, and in Mexico on sabbatical leave, 1957-58. Exhibited: one-man shows at the University of Oregon, 1952, at the Portland Art Museum, 1954, at Oregon State College, 1954, 1955, 1957, 1959, and 1961; other exhibitions: Michigan Artists Annual, Detroit Institute of Arts, 1950; two-man show, Detroit Institute of Arts, 1951; Oregon Artists Annuals, Portland Art Museum, 1953-60; Oregon State Fair, 1954-61; Northwest Artists Annuals, Seattle Art Museum, 1954-60; Western Artists Annuals, Denver Art Museum, 1953-61; San Francisco Art Association Annuals, 1954-57, and 1960; Ball State Teachers College, 1960; "Church Art Today," Grace Cathedral, San Francisco, 1960; Oregon Centennial Exhibitions, Portland Art Museum and Exposition Building, Portland, 1959; etc. Work: in the permanent collections of the Portland Art Museum, Erb Memorial Union, University of Oregon ("Trees"), Oregon State University ("President Strand"), Lane County Court House, Eugene, Oregon (relief), and United States National Bank Building, Corvallis (relief); also numerous private collections of the United States. Employed as clay modeler and designer, Chrysler Corporation, 1950-51. Taught sculpture, School of Architecture and Allied Arts, University of Oregon, 1951-53. Assistant Professor of Sculpture, Oregon State University, 1953 to present. Married; four children. Address: 1765 Alta Vista, Corvallis, Oregon.

1. **Christ Fragment.** Welded bronze. H., 27 ins. L., 54 ins. 1960. **\$850.**
2. **Seed Pod.** Polychromed steel. H., 48 ins., 1960. **\$400.**
3. **Screen No. 5.** Steel and bronze. H., 84 ins. 1961. **\$500.**



Zach. 1. STANDING FIGURE.

Photo: B. L. Freemesser

10. JAN ZACH

b., 1914, Slany, Czechoslovakia

Studied at the Superior School of Industrial Arts in Prague and at the Academy of Fine Arts in the same city. Studied under Angelo Zeyer, noted water color painter, as his only pupil. Exhibited: one-man shows in the Museum of Fine Arts of Rio de Janeiro (under patronage of the Brazilian Ministry of Education) 1943, in Belo Horizonte, 1945 (by invitation of State of Minas Gerais, Brazil), in various institutions in Brazil under patronage of the Instituto Brasil-Estados Unidos and the Instituto do Arquitetos do Brasil; in Arts Center of Greater Victoria, British Columbia, 1952; traveling exhibition organized by Western Canadian Circuit, 1953; Victoria Art Gallery, 1954; two-man show with Canadian photographer, Kenneth McAllister, Museum of Art, University of Oregon, 1959; other exhibitions; Fifth Quarterly Exhibition, Vancouver (B.C.) Art Gallery; "Progressive Painters of Western Canada," University of Manitoba; "Sculpture of the Pacific Northwest," School of Architecture and Allied Arts, University of Oregon, 1955; Northwest Institute of Sculptors Annuals, Vancouver Art Gallery, 1956, University of British Columbia, 1957, Portland Art Museum, 1959; Northwest Artists Annual, Seattle Art Museum, 1956; Pacific Northwest Artists invitational, Portland Art Museum, 1959; Third Pacific Coast Biennial, Santa Barbara Museum of Art, 1959 (circulated for ten months); etc. As a decorator, active in organizing major exhibitions in Czechoslovakia, especially Municipal Exposition of Water and Gas, Prague, 1937, Municipal Exposition of Pilsen and Exposition of Oriental Czechoslovakia in Kosice, Slovakia, 1938. Work in private collections and galleries in Czechoslovakia, including Municipal Gallery of Prague and Modern Czech Gallery of Prague. Decorated Czechoslovak Pavilion, New York World's Fair, 1939. Commissioned by Bata Shoe Company to compile and illustrate a manuscript volume depicting the industrial development of Brazil and the participation in it by the Bata firm (presented to President Getulio Vargas of Brazil, 1940). Organized for the Free Czech Government a photographic industrial display in Salon of the Brazilian Press Association, Rio de Janeiro, preparatory to resumption of trade between Brazil and Czechoslovakia after World War II, 1945. Organized traveling exchange exhibitions of contemporary artists, between Czechoslovakia and Brazil, 1946; beginning of a "Five Year Plan" for cultural interrelationships between the two countries; cut short by the Communist "coup d'état" in Czechoslovakia, February 1948. Designed settings and costumes for the "Ballet Valse Triste," presented by the Original Ballet Russe for its world premiere, Municipal Theater, Sao Paulo, Brazil, July 1946. Founded Museum of Modern Art, Resende, Estado do Rio, and associated school of painting, 1949. Decorated residence of author, Marques Rebelo, Rio de Janeiro (murals, sculptures, furniture). Commissioned by City of Cataguases, Minas Gerais, for monument to Dr. Amaro, founder of the College of Cataguases (Oscar Niemeyer, architect), 1950. During eleven years in Brazil, did much illustrating and edited magazine, *Cocktail*. Taught painting at Banff (Alberta) School of Fine Arts, and opened school of painting and sculpture in Victoria, British Columbia, 1951. President of the Northwest Institute of Sculptors, Oregon Chapter, 1959-60. Commissioned by Lane County Art Commission for cast iron sculptures for the Lane County Court House Park, Eugene, Oregon, as part of Centennial project, 1959. Research grant from Office of Scientific and Scholarly Research, University of Oregon, 1959-60, to pursue sculptural research on "Coordination of Shadow as a Plastic

Element in Equal Partnership With Surrounding Solids in the Sculptural Concept and in Color Effects in the Human Sphere." Currently at work on series of eleven cast iron grills for the Equitable Savings Association Building, Roseburg, (architects: Stafford, Morin and Longwood), commissioned, 1960 (laminated wood sculptures, metal reliefs, a mosaic, and a design for a carpet). Work: in numerous private collections and museums in Europe, South America, Canada, and the United States. Since 1958, head of division of sculpture in School of Architecture and Allied Arts, University of Oregon. His sculpture, "Prometheus," on University of Oregon campus, northeast of the Museum of Art, commissioned by Gamma Phi Beta sorority, 1958. Married. Address: 1788 Thirtieth Avenue East, Eugene, Oregon.

"In the process of doing sculpture, the mystery of development of the form from the mass, as well as the clarification of the image in one's mind, utterly fascinates me.

Sculpture for me is a glorious play of lights and shadows, which become elements of design just as much as the solid parts of the sculpture. I regret the moment when the sculpture is finished and the creative process comes to an end.

It delights me to have forms around me for years, slowly to carve them away from the mass and thus to cherish the image in my mind for a long time. Working on a large scale interests me very much. Sizable natural rock formations and large twisting and thrusting trunks and roots of trees excite me more than anything else. But the intricacy of diminutive shapes of plants and shells leaves me with everlasting impressions which I tend in my mind to transform into monumental images.

The vast volcanic and other natural formations of Oregon and the Pacific Northwest give me opportunity for this further exploration."

1. **Standing Figure.** Black walnut. H., 9 ft. 1959-61. Work resulting from research grant, University of Oregon, 1959-60. **\$4,000.**
2. **Forms in Rhythm.** Brass alloy. H., 8 ft. 1961. Work resulting from research grant, University of Oregon, 1959-60. **\$3,800.**
3. **Reclining Figure.** Terra cotta. L., 14 ins. One of the model studies for a large sculpture for the future Eugene City Hall. 1961. **\$150.**

