



WELCOME TO THE ARTWALLA PUBLIC ART WALKING TOUR AND COLORING BOOK!

We hope you will find this book both fun and educational. Fourteen pieces of public art are pictured, in photographs and outline drawings suitable for coloring. All are within walking distance of one another in downtown Walla Walla.

Each two page spread includes information about the artwork, a brief biography and a photo of the artist, and tells you where you may learn more about the artist and see more of their work.

In the center of the book is a map with each sculpture listed and numbered. The tour starts at Xeriscape Park, which is at the intersection of Rose Street and Isaacs Avenue at the NE end of downtown, and ends at the Farmers Market, between 3rd and 4th Avenues on Main Street. (Of course you may start the tour at the Farmers Market, walk east and read the book backwards, if you want to!)

When you color the pictures, please feel free to use whatever colors you want, and decorate the pictures in any way that seems beautiful to you. Try a variety of coloring materials. Some of the drawings have fine detail—colored pencils or fine-tipped markers might work best for those. Others with less detail might work well in crayons, pastels or even watercolors. If you want to photocopy the pictures before you color them, you can try more than one technique on each picture.

ArtWalla is proud to have been instrumental in bringing these sculptures to our community and hopes you will use Walla Walla's public art collection for inspiration in your own creative endeavors.

ArtWalla ♦ PO box 2192 ♦ Walla Walla, WA 99362-0192 ♦ 509/301-0185
www.artwalla.com



FROM A HOLE IN THE EARTH

By Bill Piper ♦ 1990

This sculpture was downtown Walla Walla's first public art installation. It was made possible by the artist/sculptor, Bill Piper, who donated it to the city in 1990.

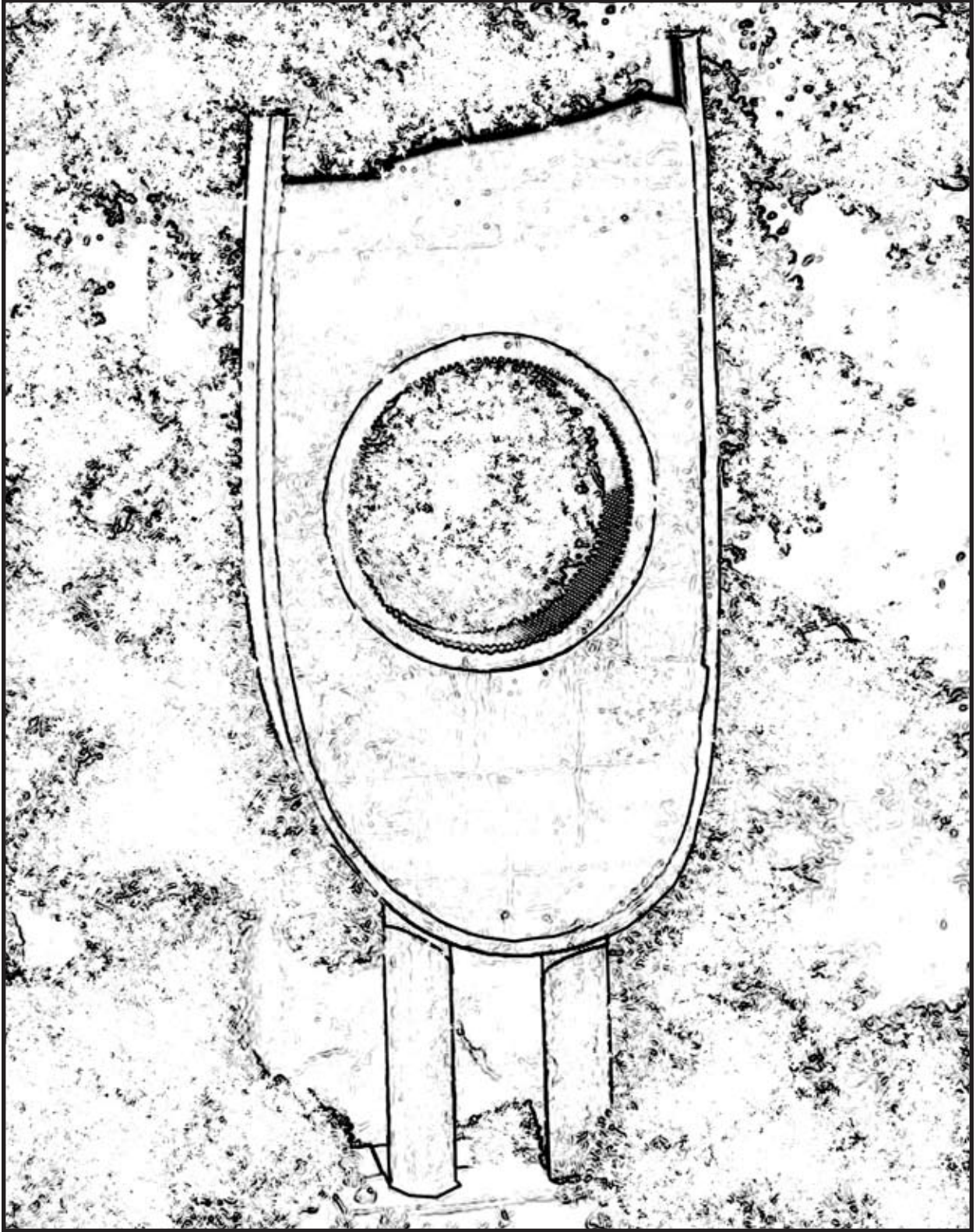
A Walla Walla native, Bill was the chairman of the Walla Walla Community College Art Department for many years before his retirement. Bill says, "My work, I hope, will compel the viewers to reach out and touch and to explore the lines, shapes and textures of the forms."

Bill works in a number of mediums, including marble, limestone, concrete, steel and bronze. "From a Hole in the Earth" is made from cast concrete and welded steel. Texture (how it feels) is a very important element in this artwork. How many different surface textures can you feel? The hole in the center of the piece forms a frame for interesting views. Look from both sides!

Bill has work in both private and public collections throughout the Northwest.



Bill Piper



FROM A HOLE IN THE EARTH
By Bill Piper ♦ Xeriscape Park at intersection of Isaacs Ave. and Main St.



A DELICATE BALANCE

By Wayne Chabre and Jeanne McMenemy ♦ 2004

This column of chickens and eggs is made of cast bronze with a subtle but colorful patina, like the colors on antique toys. Wayne says, "Recent world events may make us anxious and afraid; humor is one response in the face of our concerns. In this piece, the chickens balance precariously on hatching eggs to playfully present the age old question: "Which came first, the chicken or the egg?" but also to help us think about our "delicate balance" in the world.

Wayne has always been appreciative of nature, especially birds, and says that since he was a boy growing up on a farm, chickens have been his favorite birds. Do you think the chickens know what is happening to the eggs they are standing on? How does this artwork make you feel?

Jeanne McMenemy inscribed words from the song "Delicate Balance," by Tom Dundee on the "egg cup" base of the "Chicken and Egg" totem.

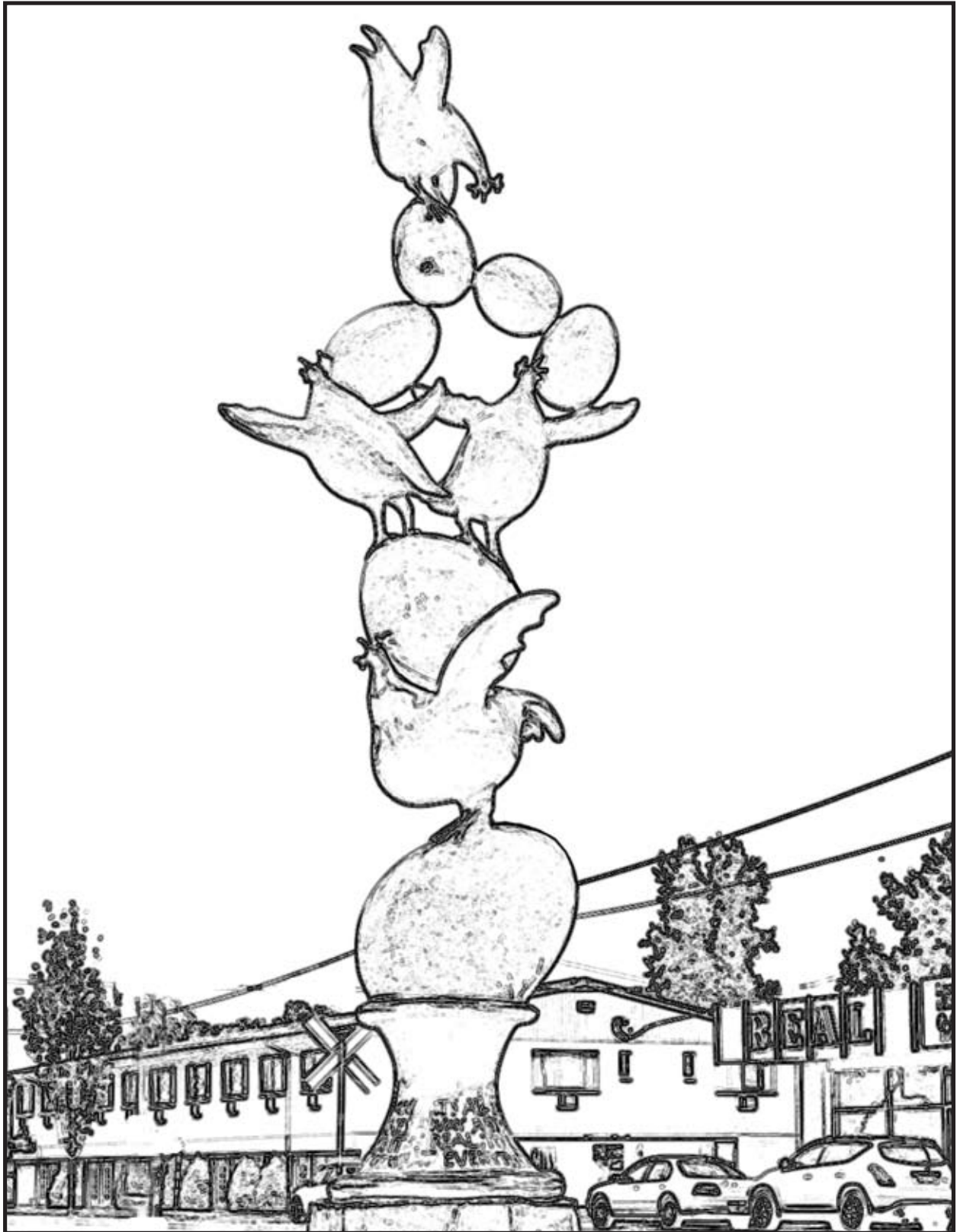
"And it's all such a delicate balance,
Takes away just as much as it gives,
To live it is real, to love it is to feel
You're a part of what everything is."

Jeanne is a calligrapher ("calligraphy" means "beautiful writing") and freelance graphic designer. Sometimes she collaborates with her husband, Wayne on his sculptures. See her calligraphy at www.mcmenemy.myexpose.com.

Wayne is a Walla Walla Valley native, with a B.A. in Art from Gonzaga University. He has created public sculptures in many NW cities. He enjoys creating sculptures that make people think as well as smile. See more of Wayne's work at www.waynechabre.com.



Jeanne McMenemy
& Wayne Chabre



A DELICATE BALANCE

BY WAYNE CHABRE & JEANNE MCMENEMY ♦ SW CORNER OF MAIN & PALOUSE



MOTHER AND CHILD

By Tom Emmerson ♦ 2003

This bronze sculpture represents the universal theme of motherhood in a timeless abstract design. (An abstract sculpture is not a pictorial or literal representation of a subject, but lets form, volume and line be the most important elements. The viewer can use his or her imagination to decide what the piece means to them.)

The strong design elements in this piece give it a monumental feeling, even though it is relatively modest in scale.

It was important to the artist that the sculpture look strong and pleasing from all sides.

Tom began this sculpture without any title or theme in mind. He started with basic design principles and worked to make the lines and contours of the sculpture beautiful to the eye. Only when the sculpture was complete did the "Mother and Child" theme suggest itself to him. Artists often work this way—they trust their instincts, respond to the piece as it emerges, and watch to see what will happen. When you look at this sculpture, do you see the "Mother and Child" from all sides? What other titles do you think might work for this piece?

Tom Emmerson graduated from Walla Walla College in 1972 and has been chairperson of the Art Department there since 1983. His Masters of Fine Arts is from the Otis Art Institute in Los Angeles. He did post-graduate work in drawing and sculpture at Portland State University. In his spare time, Tom enjoys baking bread and cooking foods from other cultures.

Tom's E-mail address is: tom.emmerson@wallawalla.edu.



Tom Emmerson



MOTHER AND CHILD

By Tom Emmerson ♦ Corner of Palouse and Alder Sts. at Carnegie Art Center



MATILDE ON HER WAY TO THE MARKET

By Nano Lopez ♦ 2003

A native of Bogotá, Colombia, Nano attended the National University of Bogotá and studied with the famous Colombian painter David Manzur. Nano's artistic talent was recognized at an

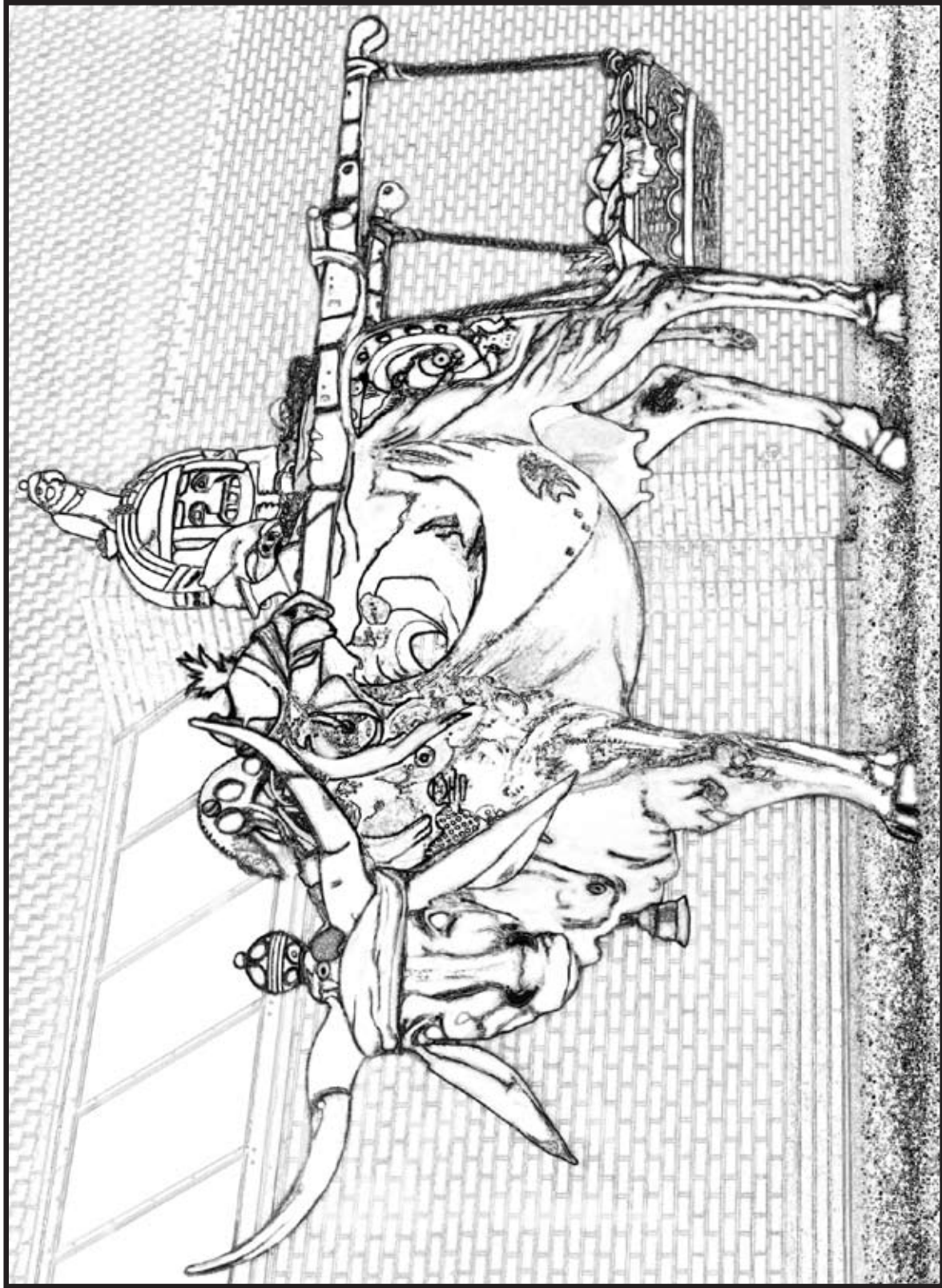
early age when he was awarded First Place in a school drawing contest. He traveled and worked in Madrid and Paris to learn more about sculpting and how to work with different materials: marble, granite, and fabricated steel. In Madrid, he began casting his own works in bronze and had his first solo art show. In 1983 he came to the United States and settled in the Pacific Northwest.

"Matilde" is a colorful and festive bronze sculpture of a cow carrying local produce to market. Surface texture is important in Nano's work. Look for all the different textures on the surface of this bronze cow—a lace-stamped belly, dotted hindquarters, old computer parts, and machine gears, are a few of them. The artist uses both mechanical, technical objects and organic, natural elements to represent the material and the spiritual worlds. What other textures can you find?

Matilde is a long-horned cow like the cows from Nano's native Colombia. The artist remembers seeing families arrive on donkeys at markets in his hometown. Matilde is working hard to take her wares to the market and reflects human efforts, difficulties, and struggles along life's journey. Matilde carries a big basket of produce from our region. Do you recognize some of the food in the basket? Nano put a hole through the cow's belly as "a window to look through" or a "Cow with a view." Look inside! Nano sculpted the hole to show his reverence for all that makes up a living being, both inside and out. You can see more of Nano's work at www.nanolopez.com/.



Nano Lopez



MATILDE ON HER WAY TO THE MARKET
BY NANO LOPEZ ♦ WALLA WALLA PUBLIC LIBRARY, ALDER ST AT SPOKANE ST.



ODD FELLOWS FAÇADE “WINDOWS ON THE PAST”

In 1993, the first major project of the Blue Mountain Arts Alliance (now ArtWalla) was to save the sandstone façade of the 1902 Odd Fellows Temple and relocate it to Heritage Park, in an effort to enhance and preserve the historic nature of downtown Walla Walla.

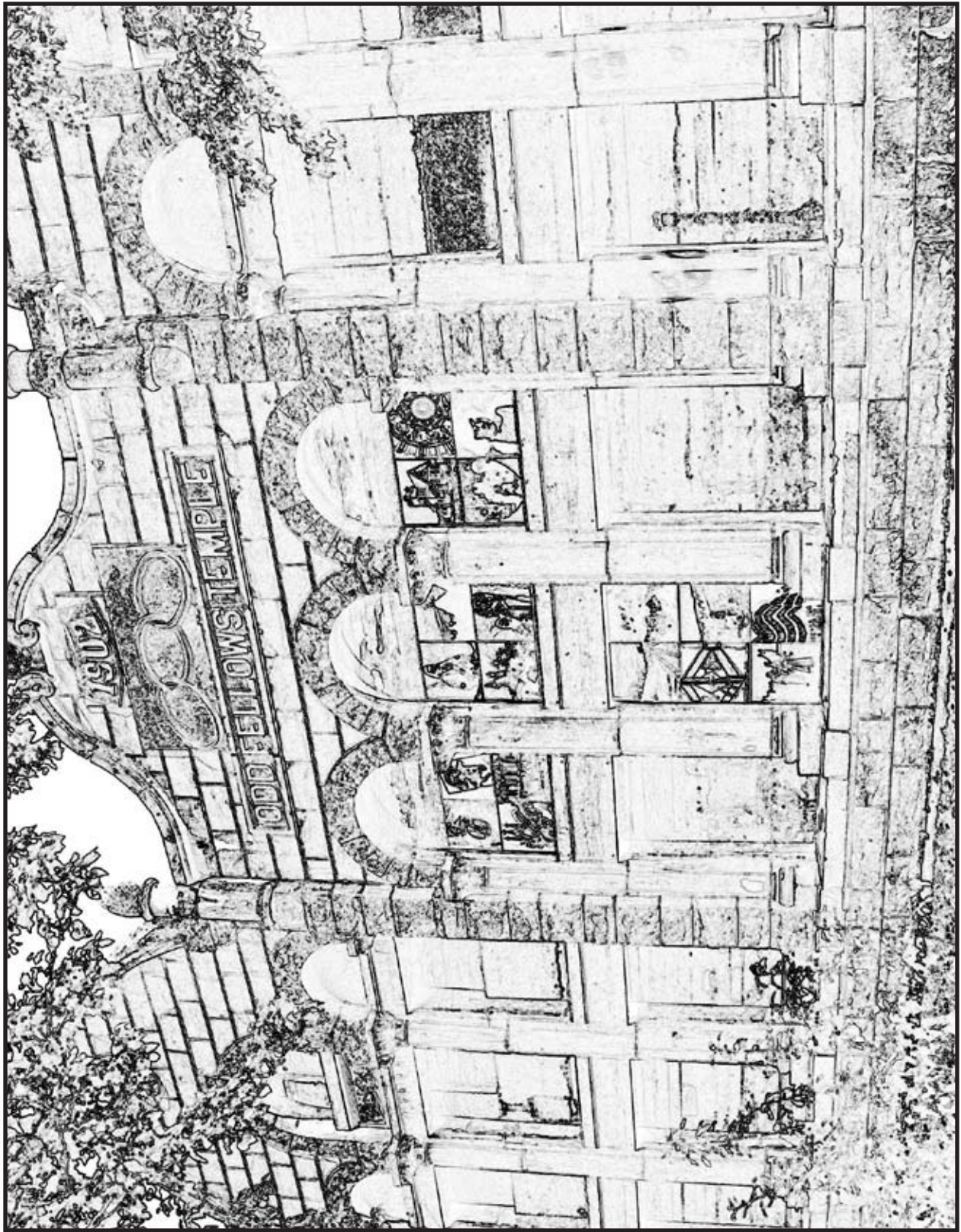
This \$70,000 project was underwritten by Baker Boyer Bank. Many individuals and organizations, led by Rob Robinson, Project Manager, contributed to this project. You can find their names on the dedication plaque next to the façade.

The Odd Fellows Temple was the first major public building designed by architect Henry Osterman. Osterman later designed other Walla Walla buildings— Green Park School, Carnegie Library (now Carnegie Art Center), City Hall, the County Courthouse, the Die Brücke Building and the Liberty Theater. Many of Henry Osterman’s signature design elements can be seen on these buildings; rough stone around arches, palladian symmetry, agricultural and fertility symbolism, and Dutch reformist style.

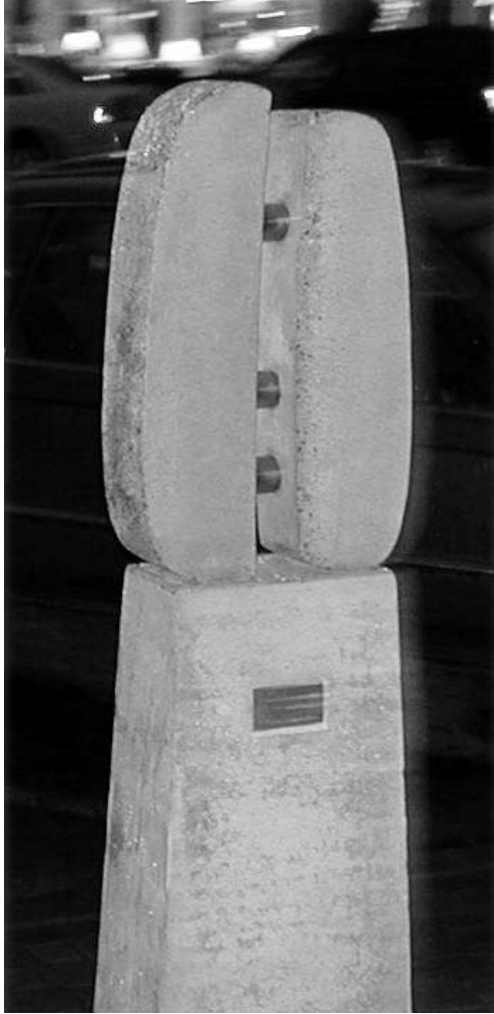
When the façade was dismantled for moving, each art-carved stone was numbered and a key was made so the stones could be put back in the exact same place, much like a giant jig-saw puzzle. Ron Milks from Modern Masonry designed special pulleys to lift the stones into place. Some of them weigh several hundred pounds.

Both the local and state Odd Fellows chapters supported ArtWalla in this project. When we reconstructed the façade, they asked us to correct a mistake that had been made in 1902—the original mason had installed the three-ring logo stone upside-down!

Now the façade is being filled with colorful and permanent images of the different ethnic and cultural groups that populated our Valley between 1850 and 1950. The “Windows on the Past” mural is the latest public art project undertaken by ArtWalla. The historic and contemporary photographs are reproduced in porcelain enamel on steel panels. The Art Director for this project is Jeanne McMenemy. She is assisted by research interns from Whitman College and Walla Walla University, and professional photographer, Hans Matschukat. You can read more about this project on the ArtWalla web site: www.artwalla.com.



ODD FELLOWS TEMPLE FAÇADE/"WINDOWS ON THE PAST"
Heritage Park, S. side of Main Street, between Spokane and Colville Streets



HOLDING IT TOGETHER

BY BILL PIPER ♦ 2001

This sculpture of cast concrete with brass connecting pins was created soon after the 9/11 tragedy in the hope of giving solace to its viewers. The two concrete pieces bending away from each other are held together by the three central brass rods. This simple construction can help us to contemplate and to understand the complex emotions that transformed our world after 9/11.

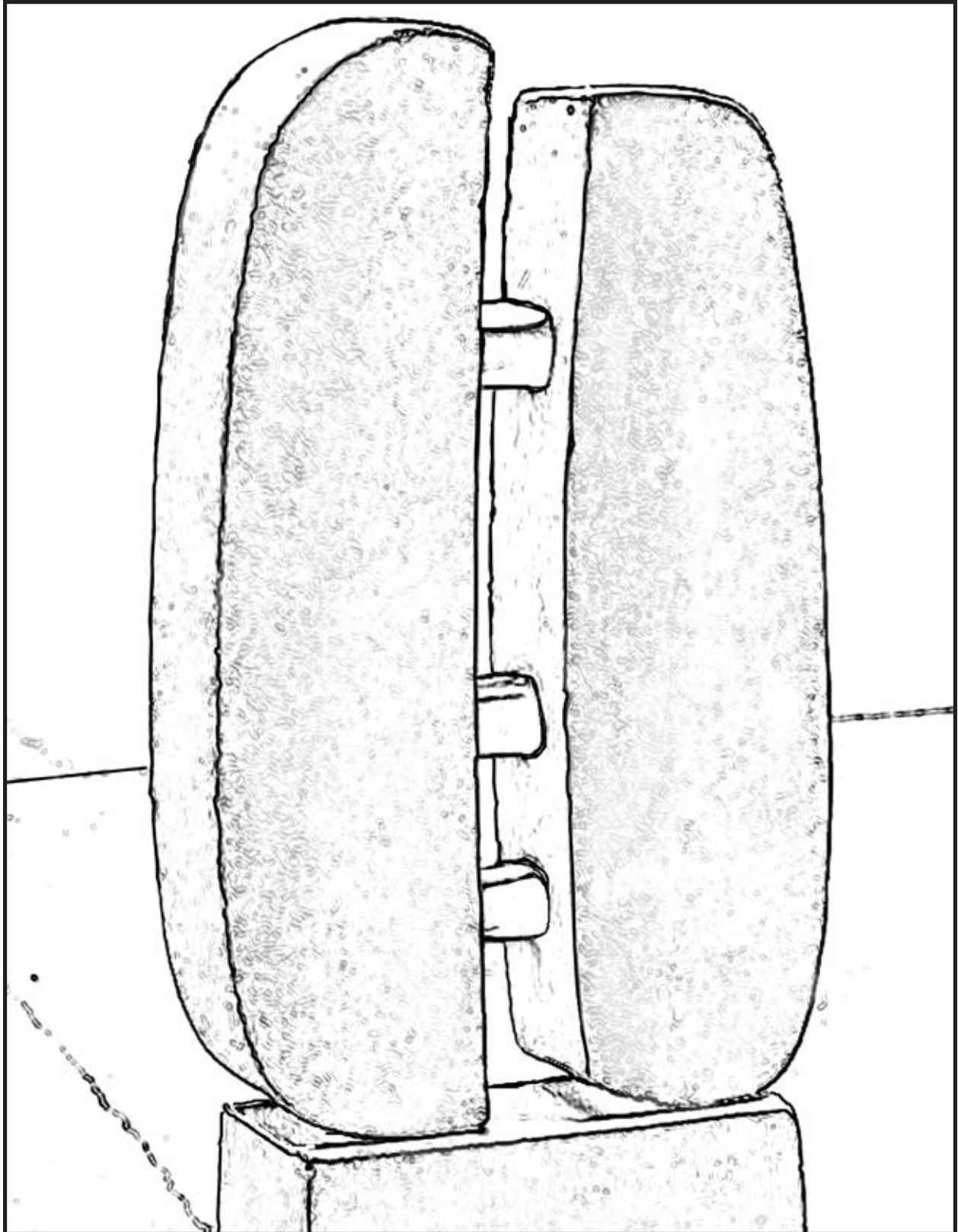
Bill hopes people will touch and appreciate his work for its textural qualities. What do these shapes suggest to you?

Bill has worked often with cast concrete. Visit his large scale work at Walla Walla Community College called "The Arch of Friendship." You can walk under the arch, which is constructed of similar materials.

Bill began his study of art at Walla Walla Community College and went on to obtain a Masters of Arts from Eastern Washington University in 1973. He has retired from teaching, and lives in Walla Walla.



Bill Piper



HOLDING IT TOGETHER

BY BILL PIPER ♦ S. SIDE OF MAIN ST., NEAR THE W. CORNER OF COLVILLE ST.



HE'S NOT HEAVY, HE'S MY BROTHER

By Bill Piper ♦ 2003

This sculpture is carved from two pieces of white Colorado "Yule" marble and sits on a black granite base. The artist says, "This piece touches on subject matter suitable for all time, and especially for these times. A reminder to all of us to lend a helping hand whenever possible and to be tolerant while treating others as our brother."

Bill's carving is sensual and tactile and is meant to be enjoyed through the sense of touch as well as the visual sense.

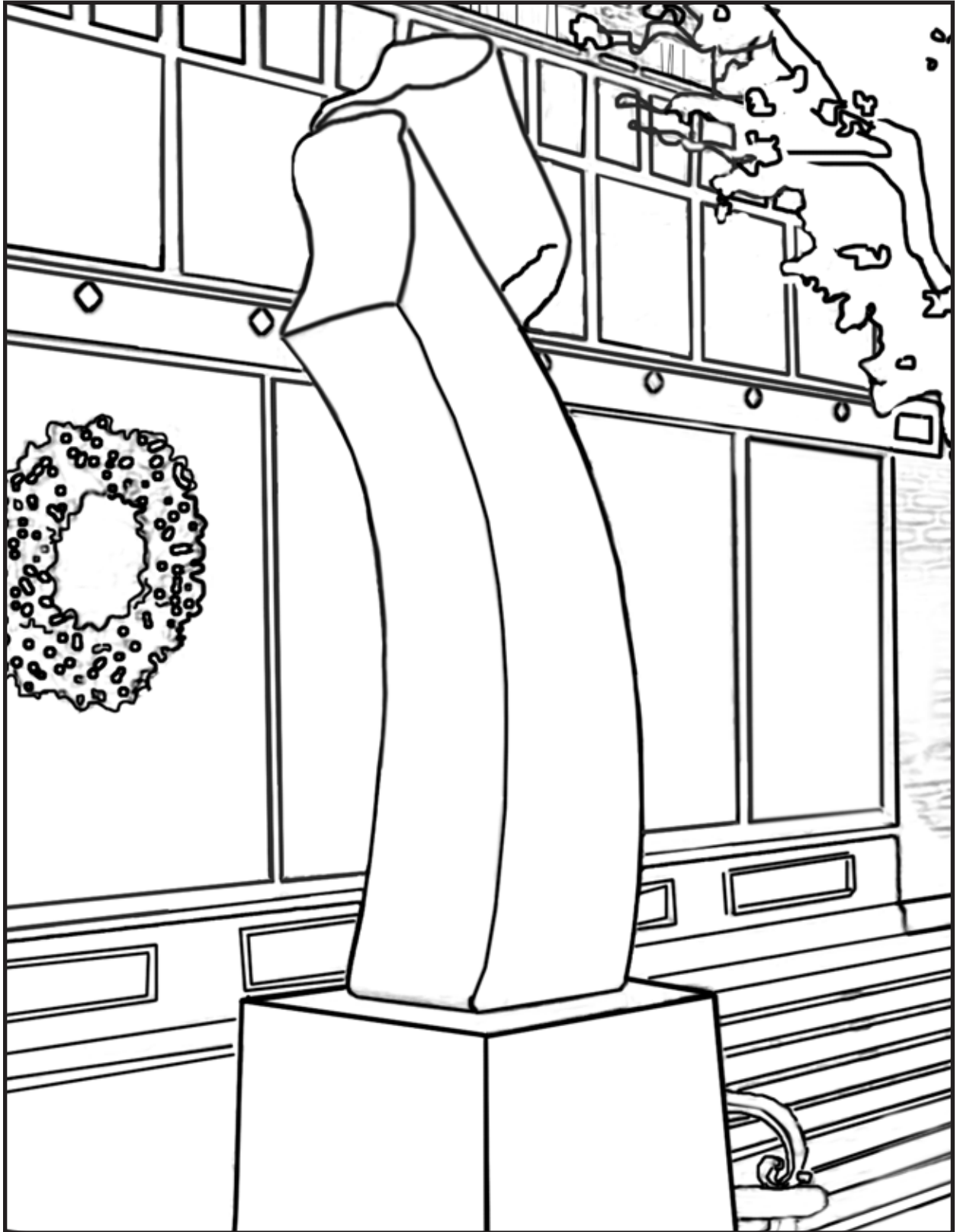
Through the Cleveland Institute of Art, Bill spent a semester teaching at an art school in Lacoste, France, where he experimented with carving different kinds of stone and discovered that marble is harder to carve than limestone. This sculpture weighs almost $\frac{1}{2}$ ton. Bill used chains and pulleys to move it and work on it in his Walla Walla studio. Imagine how patient an artist must be in order to transform a huge rectangular piece of marble into these curved and arched shapes.

At the dedication of the sculpture in December, 2003, a poem titled "*Finally*," by Michael J. Kiefel was read. Here is an excerpt:

"When I think of these people, I wish for them an afterlife
in which stones can float
and avalanches spread around them like parted waters
a casket can be a boat
the roots of trees can be reversed so that their branches fill with birds
symmetrical as an hour glass.
The every which way staircases of M.C. Escher can be scaled without falling.
Irony will work out as logically as any syllogism.
Poets will finally smooth scowls as if they were giving massages."



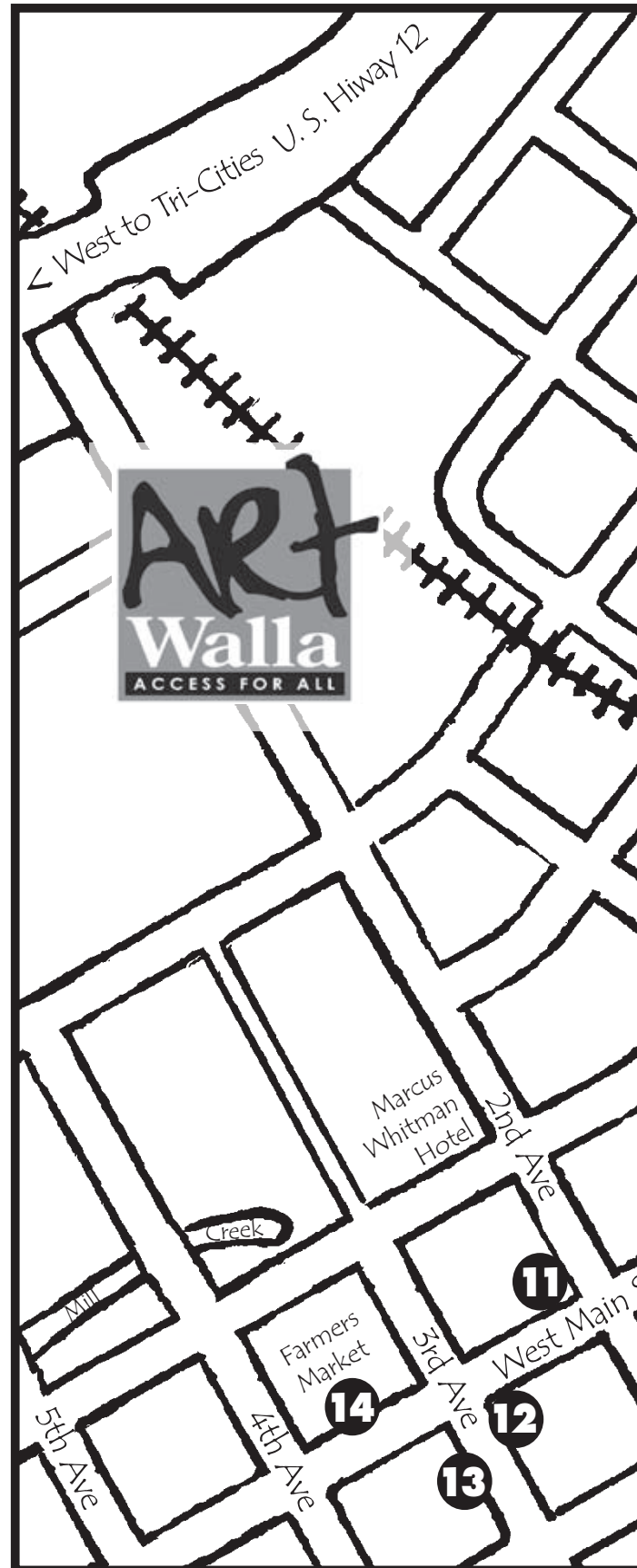
Bill Piper

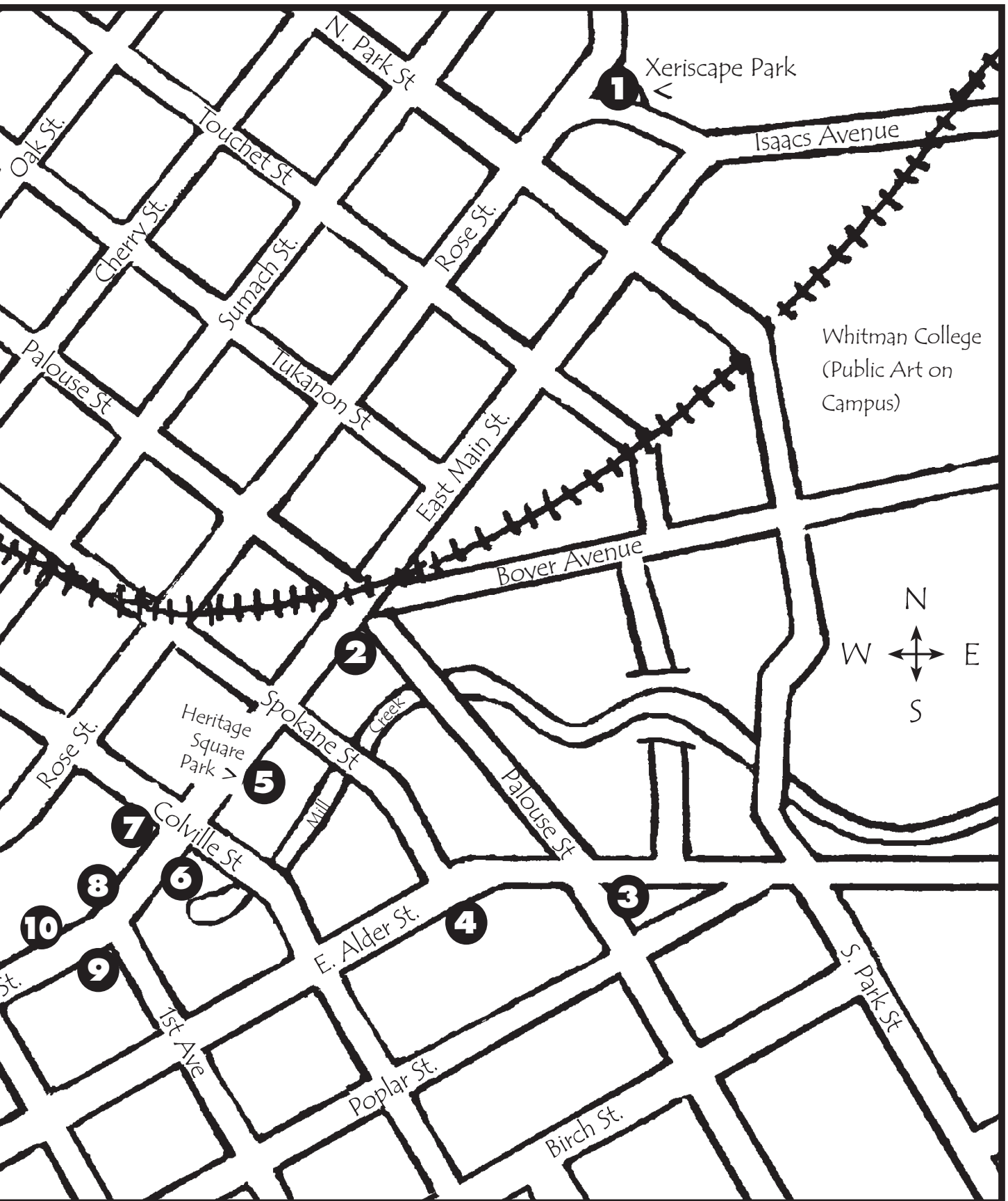


HE'S NOT HEAVY, HE'S MY BROTHER
BY BILL PIPER ♦ CORNER OF MAIN ST. & COLVILLE ST.

PUBLIC ART WALKING TOUR

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Wayne Chabre







GUARD PIGEON

By Wayne Chabre ♦ 2001

Wayne Chabre says that he intended the Guard Pigeon to be “a whimsical symbol of steadfast belief and optimism in the face of reality.”

Wayne grew up on his family’s wheat ranch 35 miles north of Walla Walla. Now he lives in a Victorian house on a Walla Walla street lined with many big old trees. He converted the garage into his studio.

His background as the son of a farmer gave him access to tools and equipment, and the confidence to explore many aspects of metalworking. “I make art to say things with my hands that I can’t express in words,” he says. “I believe that artwork should be a daily experience for people, to give pleasure and soften the fierceness of life.” He delights in giving everyday subjects bigger-than-life stature. What do you think Wayne did to make the pigeon seem so strong and “on guard?”

Wayne graduated from Gonzaga University, with a B.A. in Art. He has been commissioned to make sculptures for many NW cities, but he says it gives him special pleasure to be a part of the public art collection of his home town.

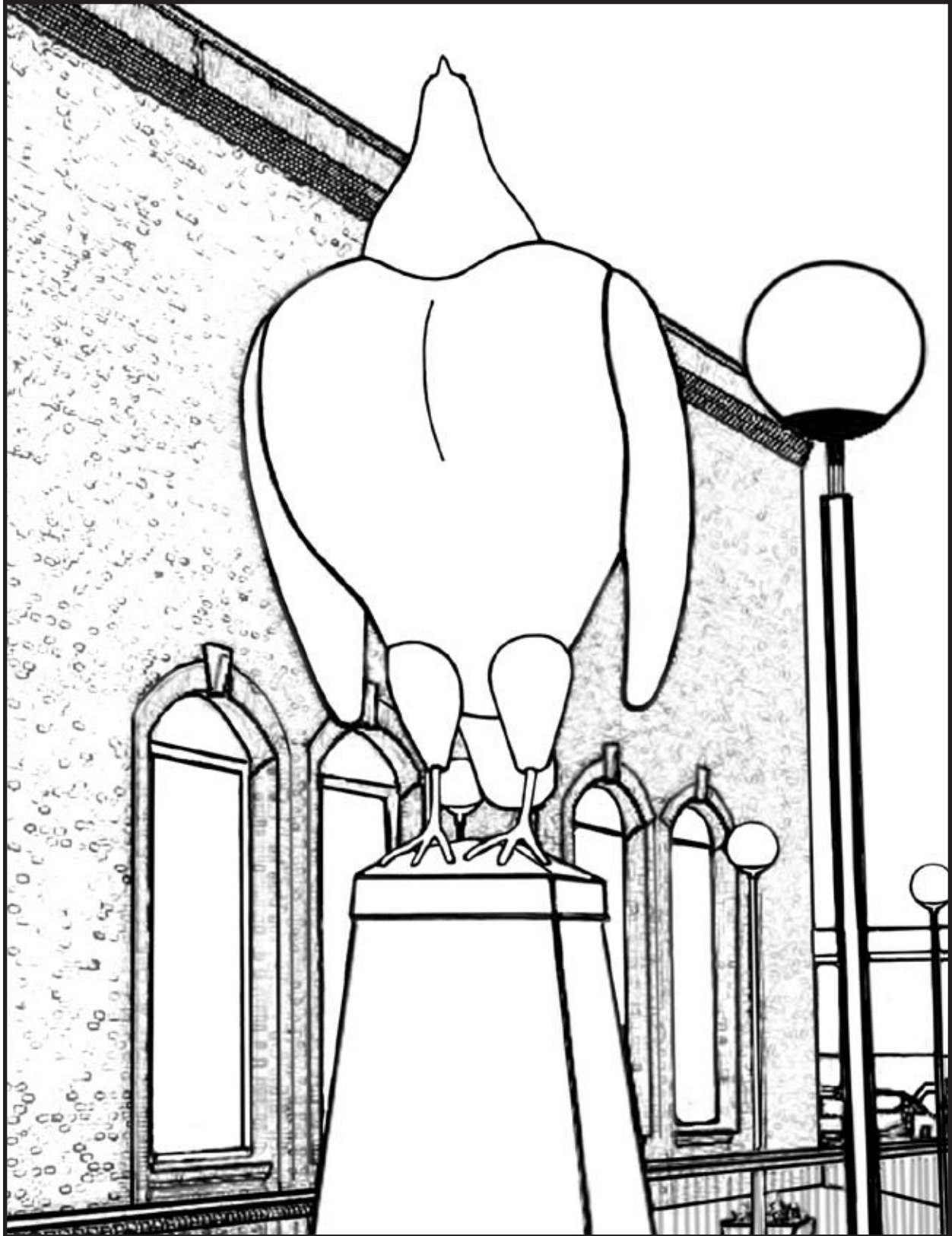
The bronze Guard Pigeon stands as a tall sentry on Main St., facing the terra-cotta eagles swooping from the façade of the old Liberty Theater. Wayne thinks that the pigeons that gather on the roof of the theater and the sculpture enjoy looking at each other.

Often, bronzes are cast in molds taken from an original model sculpted in clay, but Wayne made the original Guard Pigeon from hammered copper.

Wayne’s web site is: www.waynechabre.com.



Wayne Chabre



GUARD PIGEON
BY WAYNE CHABRE ♦ 1ST & MAIN



THOUGHTS DISCOVERED

By Brad Rude ♦ 2001

Brad has a deep respect for and understanding of the animal world which shows in this sculpture of the City's Pet Dog. He decorated the dog's coat with many images. Can you find the dog bone? The Volcano? The dog is balancing a stack of objects on his nose. Can you recognize them? Why do you think the artist gave the dog this job to do?

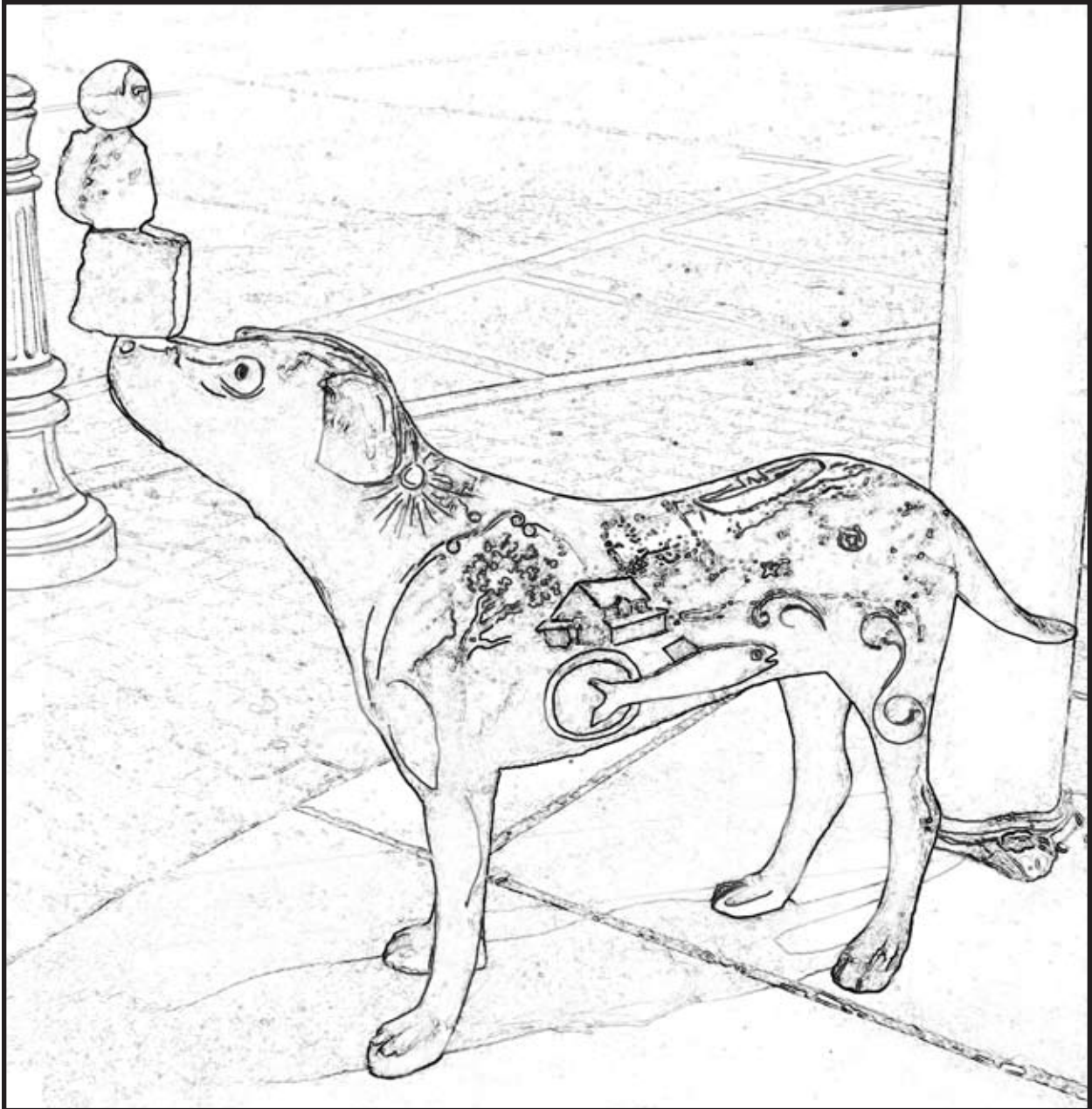
As a youngster, Brad collected old stuff and turned his bedroom into a museum with lighted shelves and drawers full of rusted tools, arrowheads, bottles and coins. He spent hours in his grandfather's workshop carving parts for small horse-drawn wooden wagons and helping him build windmills and log cabins. He learned photography at school and set up a pottery studio at home. Vessel and other pottery shapes are frequently found in Brad's work. Can you find any in this sculpture? Brad's work draws us into the natural world and allows us to experience the part of it that is beyond our human perception. Do you think the title of the piece refers to the Dog's thoughts, or to ours, as we interpret the surface decorations?

Brad graduated from Walla Walla High School in 1983 and began work at the Walla Walla Foundry as a patina artist. Patina is the finish coat and color applied to sculptures. At the Foundry he discovered his own talent and began his artistic career. Brad says, "When I make a painting or sculpture, I know that I have only caught a few of the things that are related to that specific place. The next instant, there might have been a flock of a hundred birds swooping down, or a thick smoke filling the air. Every moment frozen, though, is a story in itself." What stories can you see on the dog's coat?

See more of Brad's work at: www.bradrude.com.



Brad Rude



THOUGHTS DISCOVERED
By Brad Rude ♦ SW Corner of 1st and Main



BLOOMS IN AUGUST

By Squire Broel ♦ 2001

An oversize lemon inscribed with flower shapes perches along the sidewalk inviting pedestrians to wonder at this bronze sculpture.

A familiar object, in this case a simple lemon enlarged and enhanced with energetic and somewhat mysterious decorations, is used to give viewers a new way to look and see. This is a Modern Art approach—the ordinary is made extraordinary by the manipulation and creativity of the artist.

If you were going to make an ordinary object into a beautiful bronze sculpture, what object would you choose?

Squire Broel has been creating art since he was old enough to make things on his own. He has always been fascinated by the magic of painting and the way that a work of art could make him feel an array of strong emotions. He studied many paintings and learned about the lives of the artists.

Squire fell in love with the flower and vegetable markets of Hong Kong, when he lived there in the early 1990's. He often uses images from that experience in his artwork, both paintings and sculptures.

Though Squire has lived in some far away places, he grew up here in Walla Walla, and lives and works here now. His studio is at 222 E. Main Street between Palouse and Spokane Streets, underneath Ze Bagel.

You can see more of Squire's plant and flower images, as well as his other work at www.broelstudio.com.



Squire Broel



BLOOMS IN AUGUST

By Squire Broel ♦ Main St. (North side) between 1st and 2nd



LIGHTS OF THE VALLEY

By Squire Broel ♦ 2003

The artist has created a gracefully curved cast bronze lantern in the form of an ancient Chinese vessel.

The surface of the bronze is adorned with low-relief modeling of lively Moon flowers which invite the viewer to enjoy the sculpture through the sense of touch as well as sight.

Some of the floral blooms on the surface are made of cast translucent resin that allows the lights inside the vessel to shine through, giving a luminous glow to the entire sculpture at night and on foggy days. The Asian influences seen in this sculpture speak of the artist's time in Hong Kong as well as the thread of Southeast Asian history woven throughout our Valley.

Squire says his aim is to create works that explore in visual ways the deep emotions sensed by the soul through experiences in the physical world. What emotions do you feel when you look at and touch "Lights of the Valley?"

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Enjoy more of Squire's work at www.broelstudio.com.



Squire Broel



LIGHTS OF THE VALLEY
BY SQUIRE BROEL ♦ MAIN ST. AND SECOND AVE. (N.W. CORNER)



THE THINKER

BY RALPH TRETHEWEY ♦ 2002

A bronze frog, with other forest creatures under his toadstool chair, sits and contemplates the water world in the nearby pond. The artist wanted his frog to be approachable and child-friendly and placed so that you can sit right next to him. Look under the toadstool and see how many of the frog's friends you can find.

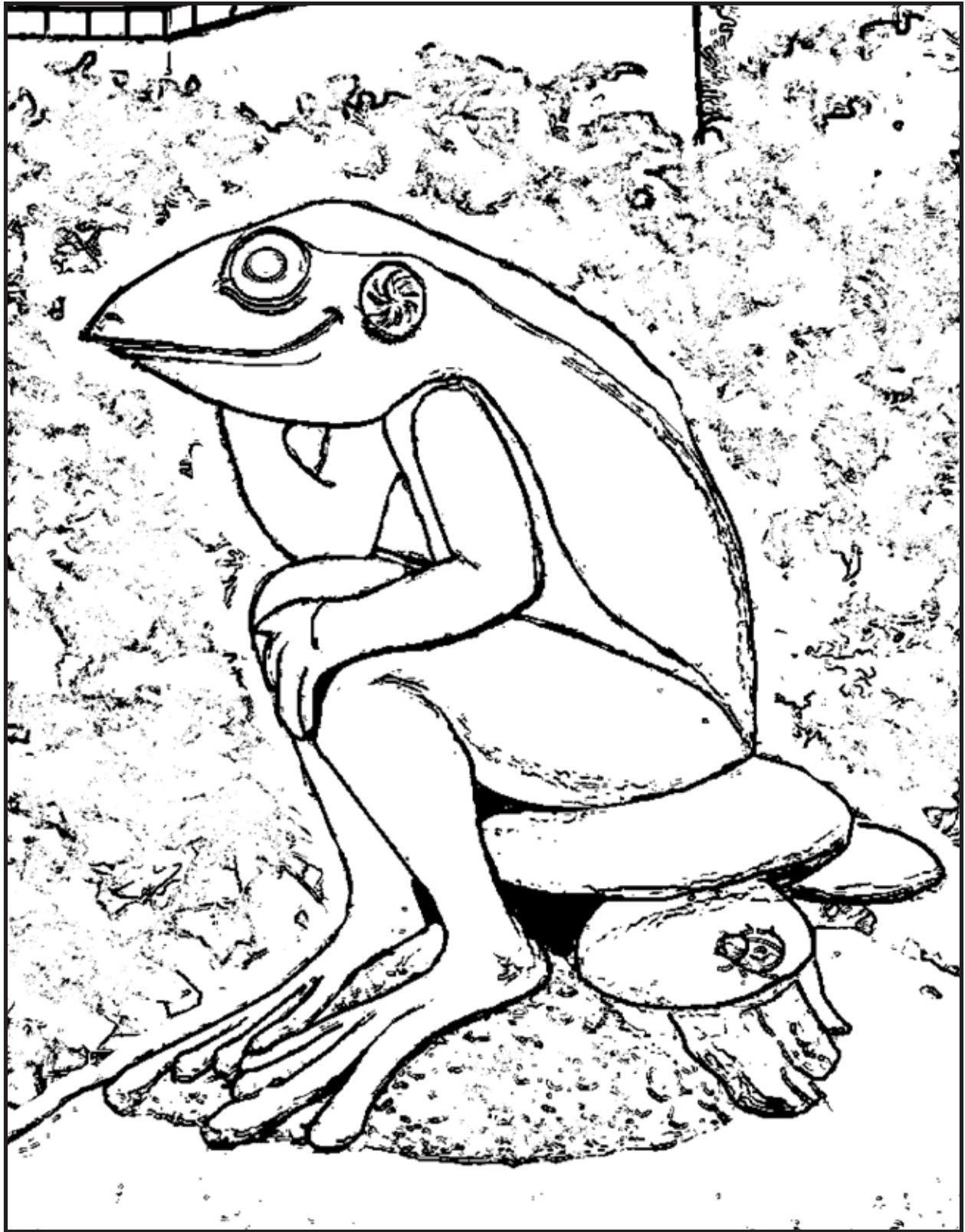
Ralph is a sculptor who is known for his realistic renditions of birds and animals, but he ventured into the imaginative world with

this whimsical piece. The frog's pose comes from the famous sculpture by Auguste Rodin, which portrays a man in the same pose, with his head on his hand. That sculpture is also called "The Thinker." What do you think this frog might be thinking about?

A graduate of Portland State University, Ralph has worked as a sculptor and woodcarver for 30 years. In addition to producing commissioned fine art, he enjoys frequent outdoor wanderings to observe birds and animals and landscapes in morning and evening light—the source of his inspiration. He has done many lifelike bird sculptures for numerous museums including Hawaii Volcanoes National Park. His works are also in select galleries and private collections, including those of Hank Williams Jr., former Governor of Oregon, Barbara Roberts, and "Ripley's Believe It or Not!" Ralph also carves very realistic mule and whitetail deer antlers, both large and miniature, from wood. He carves the "world's smallest antlers" from pecan shells. Recently, he has begun a series of bird sculptures in bronze. See more of Ralph's work at www.trethewey.org.



Ralph Trethewey



THE THINKER
BY RALPH TRETHEWEY ♦ S.E. CORNER OF MAIN ST. & 3RD AVE.



CONVERGENCES

BY IAN & JENNIFER BOYDEN ♦ 2004

Convergences is a column of basalt stone, encircled with bands of poetic text. Basalt is stone from volcanoes that erupted 15 to 17 million years ago, found over most of our region.

The polished band represents the horizon—the place where the sky and earth meet. This space offers the dreamlike poetry to our imagination. This sculpture is not “complete” until a person is reflected in the mirror-like polished surface, reading and thinking about the poem fragments.

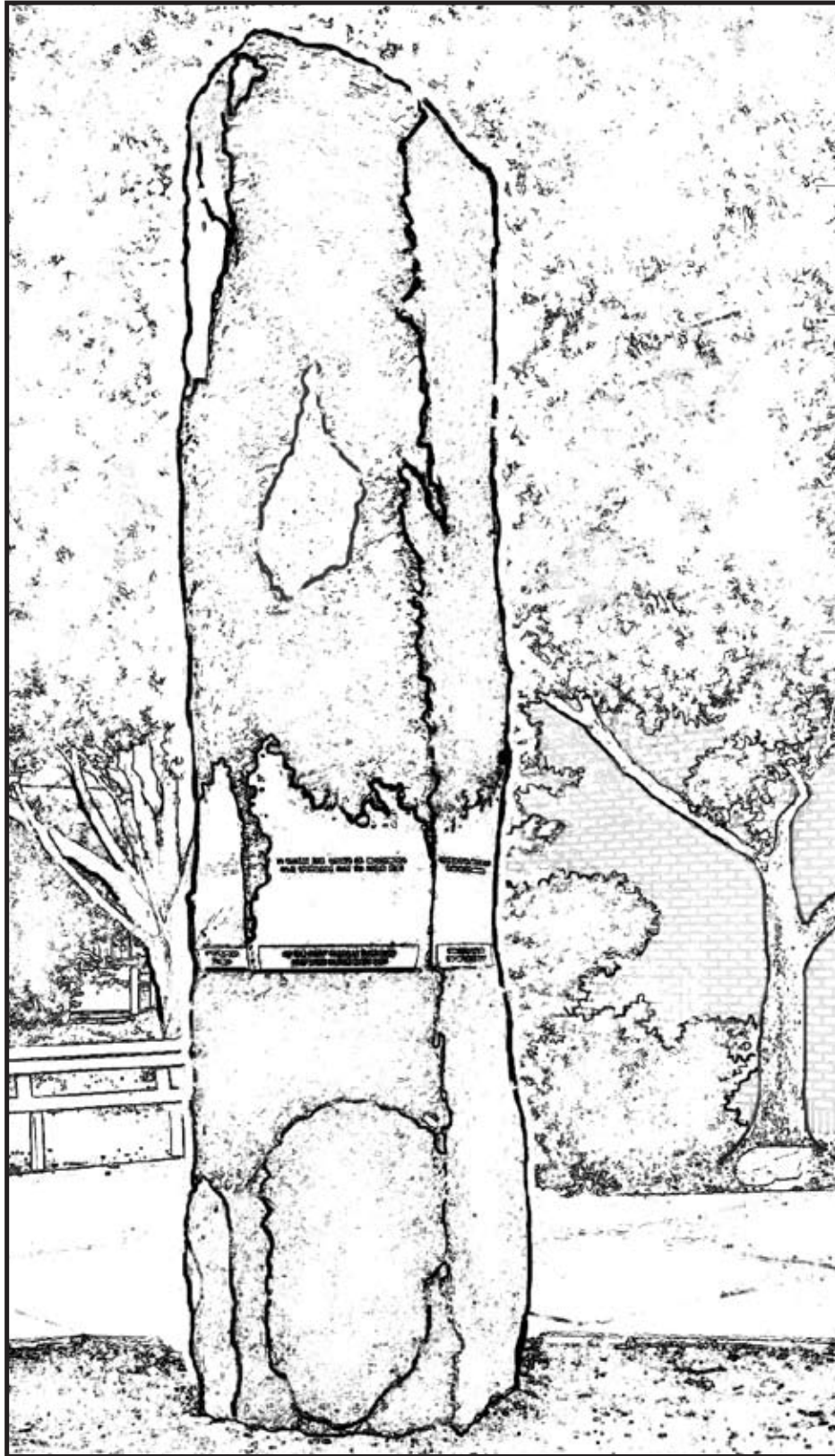
The upper text band is carved into the basalt—the letters are formed of “air.” These words contain images of the sky. The lower words are cast in bronze, which is a mixture of materials mined from the earth. The poetry on this band refers to the earth. How do these fragments of poems make you feel? The column weighs 12 tons (24,000 lbs.) Nearly 8 feet of it is below the ground. How do you think it was installed?

Monuments similar to this, which allow viewers to participate in the artwork by reading and completing the ideas of the sculptor were created over 2,800 years ago in China. These monuments are highly prized cultural objects that many people travel to visit. The Boyden’s “Convergences,” has brought this ancient Chinese tradition to Walla Walla.

Artist Ian Boyden is also the director of Sheehan Gallery at Whitman College and owns Crab Quill Press, which makes fine-press and artists books (www.crabquill.com). He holds an M.A. in Art History from Yale University and has studied and traveled extensively in China. Jennifer Boyden, an artist and published poet, teaches English at Walla Walla Community College and holds an M.F.A. in Creative Writing from Eastern WA University.



Jennifer & Ian Boyden



CONVERGENCES

BY IAN & JENNIFER BOYDEN ♦ W. SIDE OF 3RD AVENUE BETWEEN MAIN & ALDER



ROOTED

BY WAYNE CHABRE ♦ 2003

Gracing the bandstand at the Farmers Market this pavilion provides shelter for the musicians who play at the market on Saturdays, May–October.

The pavilion is designed to bring to mind old-fashioned market carts with canvas sides that rolled up to open for market. The roof of the structure

looks like panels of stretched cloth. What technique has the artist used to make the hard bronze roof panels look like flexible canvas?

The hammered copper fruit basket on top of the pavilion is filled with produce from our Valley. Can you identify some of the fruits and vegetables? The flying ribbons form a weather vane, which rotates on a ball-bearing from a trailer hitch and moves easily in the slightest breeze.

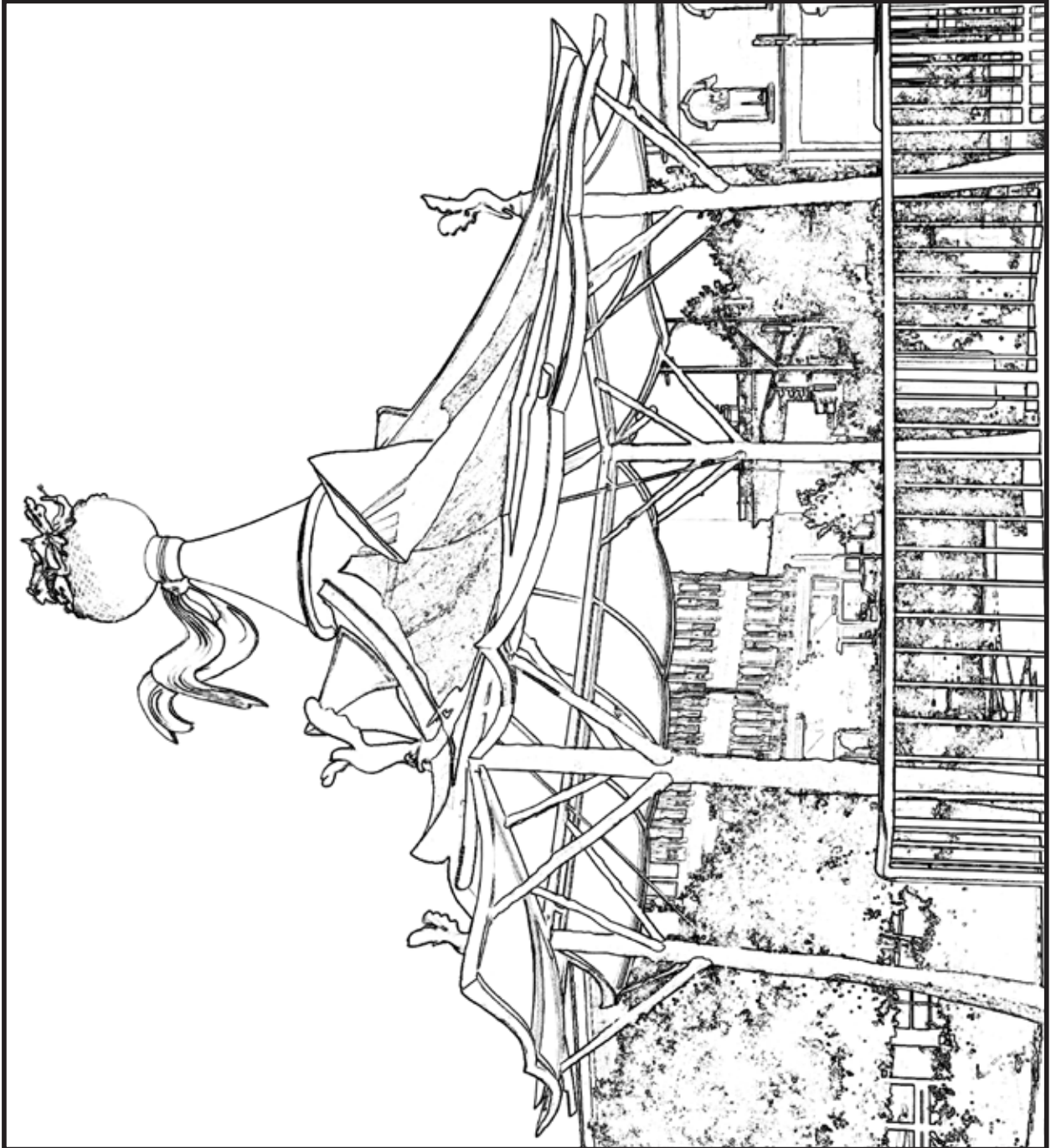
The posts of the pavilion are cast in bronze in molds taken from actual Tamarack trees found in the Valley. These bronze uprights serve to “root” the pavilion to the bandstand. The structure that supports the bronze roof is made of steel, and the birds on the four corners are cast bronze. The Pavilion’s title reflects Wayne’s deep sense of place and his love for his home-town.

Wayne Chabre grew up on a wheat ranch on the Snake River, about 35 miles North of Walla Walla. He earned his B.A. in Art from Gonzaga University in 1969. “Rooted” is similar to a pavilion he created for the Doernbecher Children’s Hospital in Portland, Oregon.

That pavilion and many more of his sculptures may be seen at www.waynechabre.com.

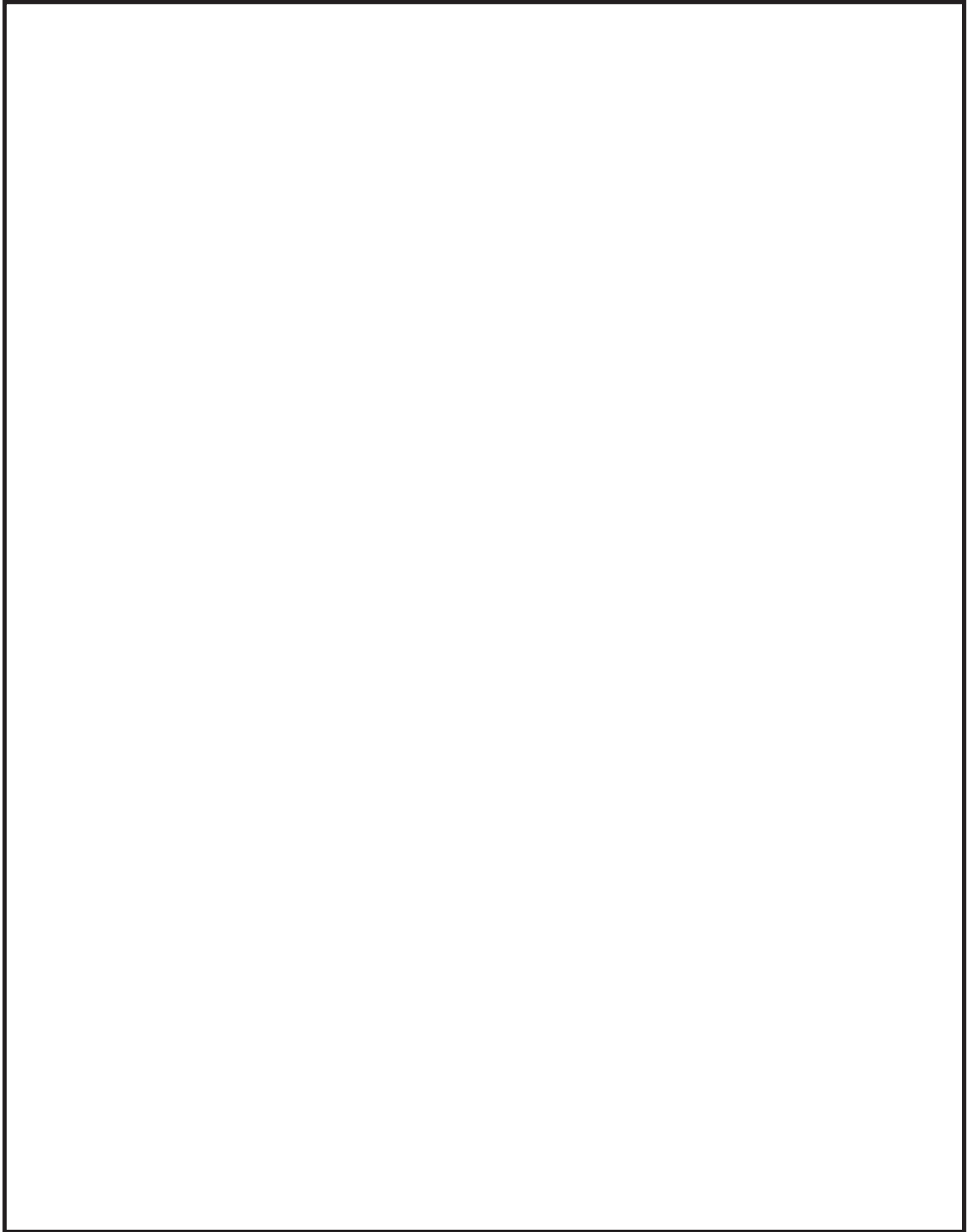


Wayne Chabre



ROOTED

By Wayne Chabre ♦ Main St. (N. side) between 3rd and 4th (Farmers Market)



ARE YOU INSPIRED?
DRAW AND COLOR YOUR OWN IDEA FOR A SCULPTURE!