

Continued from Page 6

from sculpture to jewelry. That is what the White Bird has been all about.”

Evelyn Georges continued working at the gallery until her retirement in 2010. She died in 2014.

By the time Allyn Cantor took over the gallery in 2011, she had already been working there for ten years.

“It has been in the same location for 50 years; it hasn’t moved,” Cantor said.

Even the original cash register, called the “Wiz,” is still used every day.

The gallery will commemorate its 50th anniversary with a summer celebration of rotating artworks in a salon-style hanging through Sept. 6.

Housed in a building constructed in 1915, the gallery was once a grocery and butcher shop. Reminders of the past echo today. The “cold room,” where they stored the meat, still stands in the gallery, as well as a shelf that once held the town’s first library books. The space above the shop was once a boarding house for loggers. It’s now home to a yoga studio.

Local potter Barbara Temple Ayres, who managed the gallery from 1972 to 1974, called the gallery instrumental in making Cannon Beach the arts colony it is now.

“Evelyn kept the standards very high and attracted influential art buyers,” Ayres added. “It has maintained these standards over 50 years and helps to support local and up and coming artists.”

Cantor has expanded the gallery to include the work of local painters, sculptors, jewelry makers and basket weavers. She wants to continue Georges’ pursuit of emerging artists who are trying their wings with contemporary pieces that resonate with the next generation looking for affordable treasures.

“I feel like I’m following Evelyn’s footsteps in giving young artists a chance,” Cantor said. “Evelyn always used to say, ‘It’s just wall space, it’s not



Among the newer artists featured at White Bird Gallery are John and Robin Gumaelius, who together create whimsical ceramic figurines, including the one held by gallery owner Allyn Cantor.

going to hurt to try.”

This year’s anniversary poster, created by Robin and John Gumaelius, captures the gallery and its place in Cannon Beach.

Against a backdrop of blue sky and clouds stands Haystack Rock. In the foreground, a young woman balances on an elk while holding a rabbit in one hand and a white bird in the other. Below her, a cannon fires, and the words “White Bird Gallery” are framed in the spokes of a bicycle wheel. A banner at the bottom declares, “Fabulous 50th at Cannon Beach.”



Dolls made by Nancy Bell Anderson and Heather Henry.



Continued from Page 7

The heritage center’s birth

At first, Anderson made individual dolls to sell for a minuscule price. Then, realizing mass-producing was “not my favorite thing,” she started selling her original clothespin doll designs to several different magazines, bringing in enough money to keep her passion project — the Knappton Cove Heritage Center — afloat.

“I sold hundreds of clothespin designs,” Anderson said. “It created a nice buffer time.”

After a few years, however, it became clear the building would need repairs, such as a new roof. Since Anderson wanted to maintain the historical accuracy of the heritage site, she knew it would be a substantial investment. When she learned it would cost \$17,000, she thought, “Wow, I don’t think can sell that many clothespin designs.”

The next logical step was forming a nonprofit that would allow for procuring grants, and in the early 2000s, she accomplished that goal after nine months of filling out forms and going through meticulous procedures.

“It was kind of like having a baby,” she recalled.

‘A work of love’

The heritage site has been running for several years and the clothespin doll designs are no longer a critical part of its financial success, although Anderson continues to create kits and sell them at the museum for a small profit.

However, the hobby continues. Anderson’s daughter Heather Henry, who now

lives in Virginia, got involved in recent years. Together, they’ve designed new patterns, made unique dolls and compiled them for instruction books that are accessible for crafters of various ages.

They’ve also made greeting cards using pictures that feature the dolls. About three years ago, Henry developed a website, using it to virtually showcase their handmade dolls and conduct some commerce.

Asked whether they define their endeavors as an enterprise or a hobby, they responded that it falls somewhere in between.

“It’s a hobby we love to share,” Henry said. “It sort of pays for itself.”

Anderson added, “It’s a work of love, and it’s fun.”

During the pandemic, Anderson and Henry explored new ways to have fun with their clothespin doll creation.

“The pandemic has inspired us on another whole level,” Henry said.

With the extra time, they could be more active on the website, using it to connect with people from all over.

Henry started making videos featuring their creations and writing blog posts inspired by different seasons, holidays, current and historical events. Often, the dolls incorporate a particular heritage or history piece, such as the popular Votes for Women dolls or Lady Liberty.

The mother-daughter team doesn’t take custom orders or sell their dolls en masse.

“Instead of making the dolls, we’d like you to make it yourself,” Anderson said.

Henry agreed, adding, “Mostly, we’re there to inspire.”

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