

OBSERVATIONS

FROM THE SIDELINES
BY Kathryn Hall Bogle



LEAPING, TURNING, twisting, 39 metal salmon make their way up through the dashing torrents of the spillway. They lunge up and struggle through the current of rushing, churning white-water, propelled onward by the inborn drive of their species before reaching the calmer waters of the receiving pool.

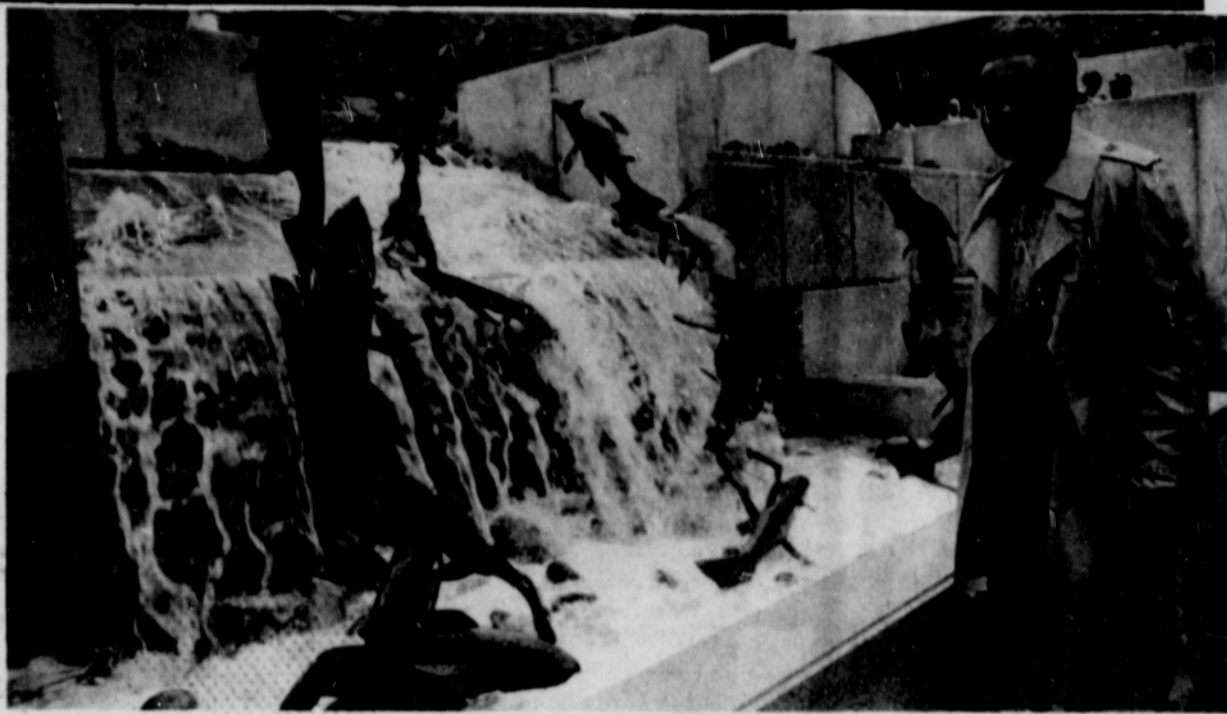
The tableau in bronze attracts thousands of shoppers and tourists at Lloyd Center. The ritual of the salmon, and the moving water, fascinates young and old alike. "It's just like Nature — the real thing"; "Nothing like it in the Northwest"; "It's beautiful"; "It's so peaceful and restful," they say. Some may toss a penny into the water before they move on. Many linger on and on. Some who have watched the progress of the unique fountain since the beginning, now feel a special possessiveness of the installation at its completion. It has become their own to discuss with a friend — or a stranger.

Though the water in the fountain was turned on for first test runs only a few days ago, construction has been under way for several months. The sculpture, commissioned by the Lloyd Corporation, Ltd., has now reached completion and has been fully installed in the Rose Garden area of the Lloyd Center Central Mall. Water will be running daily in the fountain after Thanksgiving. Formal opening is to be a springtime event.

Al Goldsby, the Portland artist and creator of this major sculpture, describes his work as "Free Form and Eagle." Approximately 12 feet by 36 feet, it has various groupings and fountain-fed pools on two levels. The water splashes and breaks on natural river rocks and small boulders. The rocks were selected and placed by hand by Goldsby and William Roth, the project's landscape architect. The two men searched the terrain and river beds near Scapoose to get the right stones for the vision they shared.

It was Roth who gave Goldsby's name to the Lloyd Corporation in 1982, and it was Roth who encouraged Goldsby to present his ideas for a fountain to the corporation, Goldsby said. Eventually, approval of his first cardboard mock-up of the fountain came through. They also granted the artist the latitude to set his own pace for completing the work, Goldsby said.

"It turned out to be a family proj-



Sculptor Al Goldsby stands next to his newly installed work at Lloyd Center. (Photo: Richard J. Brown)

ect," said Goldsby with a chuckle. "My son Albert, who wants to be an engineer, stopped what he was doing and became a sculptor's helper. My nephew, Mark, did the same thing. Howard McGee, my niece's husband, helped with the installation of the pieces. I got help, too, from Gene Michieli, another metal sculptor who is my friend of many years. Mark and Gene helped with the paper patterns. Mark and Albert learned to cut the metal with the band saw, and they helped sand and stain the pieces," Goldsby said. "Those 39 fish are heavy. Each one is two to three feet long and they weigh 15 or 20 pounds apiece. All the forging and the arc welding were done in my studio. The shaping and touching-up for highlighting I reserved for myself to do, so I'm well acquainted with each fish," Goldsby said.

General contractor, according to representatives of the Lloyd Corporation, was Howard Brewton. Sub-contracts went to Kern Lighting, a California electrical company, for the electrical pumping systems, and to W. A. Wiley for the installation of the granite container walls.

The artistry of Goldsby, a full-time Portland sculptor for the past 23 years, is represented in the private art collections of many Oregon families either in garden sculpture or indoor wall pieces or free-standing pieces. He is fond of sculpting aquatic animals and creatures of the forest, but Goldsby also is noted

for his Oregon landscapes in burnished metal.

THE WILLAMETTE VALLEY Racial Minorities Consortium held their Seventh Annual Conference on Nov. 2 and 3 on the campus of the Oregon Health Sciences University, according to Elizabeth Britton, M.S., president of the organization. Britton also served as conference co-chair along with Kenneth Kempner, PhD. Theme was, "Health is More than Skin Deep."

Leonard Laster, M.D., president of OHSU, welcomed the confer-

ence at the Portland Motor Inn. Featured at the banquet program were Poet Nathaniel Scott who read selections from his poetry, a troupe of Flamenco dancers, the Bow and Arrow Dancers, and young Goldie Irby, vocalist.

THE ENGAGEMENT OF Camille Hamilton and David Pating was announced to about fifty friends of the couple by Judge and Mrs. H. J. Belton Hamilton last Saturday evening at the West Linn home of the Hamiltons. A champagne round of toasting, begun by Judge Hamilton, imparted



David Pating and Camille Hamilton receive Origami paper cranes from David Nero and other party guests when they announced their engagement. Cranes are Japanese symbols for happiness. (Photo: Kathryn Hall-Bogle)

ence to the campus. The consortium of 15 colleges and universities has "proved to be a way to build a minority community larger and more meaningful than the context of each campus alone," according to an overview of the purposes of the organization.

Keynote address by Therman Evans, M.D., the CIGNA Corporate Medical Director, spoke to the topic of "Ethical Solutions to the Inequities Inherent in the Health Care of Ethnic People of Color." William Little, PhD, acted as moderator for three distinguished panelists, Felix Boating, PhD of Eastern Washington University; Wayne Williams, PhD, of University of Washington and O. R. Owens, PhD, of Portland State University. Major Morris, Ed.M. of PSU, acted as facilitator for this session. The Rev. T. L. Lewis, MA, pastor of Morning Star Baptist Church, participated as a panelist for a discussion of "Power of the Church and Minority Mental Health." Other discussions were held concerning Northwest Indians, Southeast Asians, Hispanics and Puerto Ricans.

At close of the conference a banquet was held for about 60 persons

the news of wedding plans for 1985. Both young people are now graduates of Stanford University where they first met. Camille, the granddaughter of Mrs. Tsuyako Minamoto is currently a senior at UCLA Law School. David, the son of Dr. and Mrs. Roger Pating of Glendora, California, is a senior at UCLA Medical School.

Wedding date will be set after both have been graduated in June and after Camille has passed the California State Bar examination, they say.

Meanwhile, the party guests made origami white paper cranes for Camille to use as a start towards the thousand paper cranes she will feature as wedding decorations for her summer garden ceremony. Cranes are a Japanese symbol for happiness and longevity as cranes are said to mate for life. A special "shochikubai," an arrangement of pine, bamboo and red berries presented by Mary Minamoto, an instructor in Ikebana, brought happiness to everyone present. Minamoto is aunt to Camille.

The young people returned to Los Angeles the following day, but expect to return to Portland for the Christmas holidays.



Bobbie Brown, hand crafter, sells pincushions of her original design. (Photo: Kathryn Hall-Bogle)

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