

RFQ: A CALL FOR ARTISTS

HEIDI ERICKSON

ART INSTALLATION PROJECT AT THE LINCOLN CITY CULTURAL
CENTER IN LINCOLN CITY, OREGON

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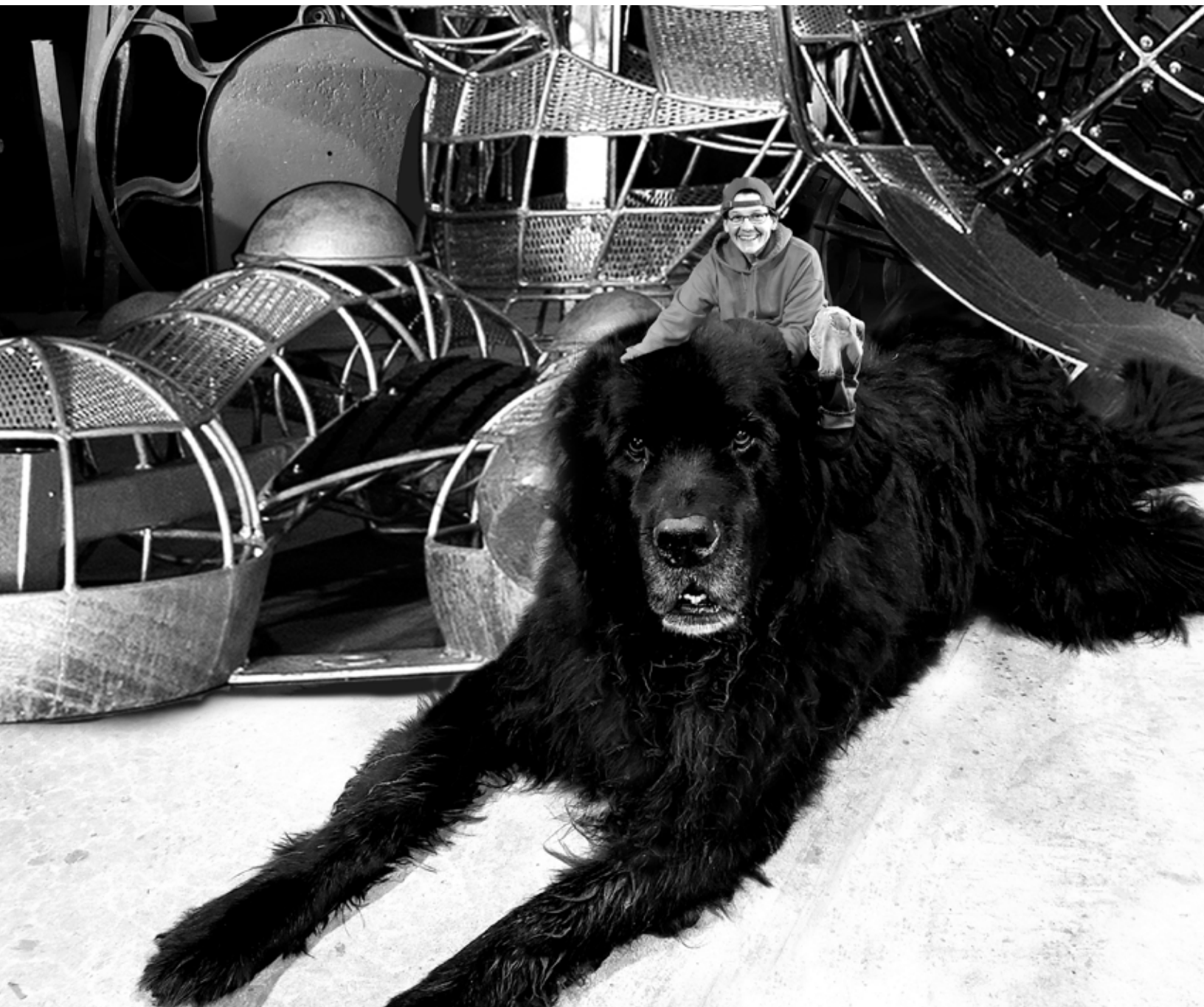




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APPROACH



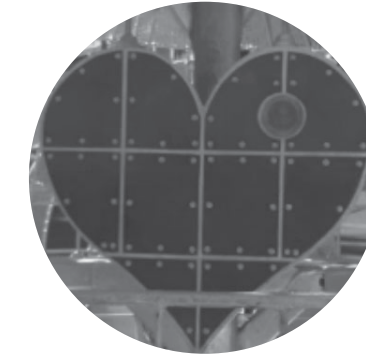
I consider the opportunity to create art for the public both a wonderful gift and an important responsibility. My creative process has always strived to create powerful and thought-provoking pieces that not only build community and demonstrate a strong connection to the location for which the art is created, but also to inspire and empower audiences across the ages; and if, along the way, my art elicits a smile from people, it especially warms my heart.

Other crucial aspects I consider in my approach to creating public art are relevance and responsiveness to the site, local history, inclusivity within the community, as well my unwavering commitment to completing projects to the highest engineering, design and aesthetic standards.

As I evolve as a human and an artist, so, too, has my decision-making process. As such, my decision to pursue a public art opportunity is contingent on primarily one condition: genuine and sincere engagement with the community in many of the aspects of the public art-making process. Specifically, I am actively seeking opportunities where I can collaborate with community members, other artists, professionals, visitors, and community leaders to facilitate a **community-engaged public art piece**.

I have always believed that we are stronger together than we are apart and that we can only truly reach our highest potential if we work together and see ourselves as part of a whole; so, too, with my vision of creating public art--I believe the efforts of many may truly eclipse even a well meaning solitary effort. A public art piece that is made in partnership with a community, for the community it is intended to serve, has the potential to inspire a sense of shared ownership and pride in one's community, as well as to remind us that we are all exquisitely connected.

INTEREST



I count Serendipity among my most treasured friends. I'm especially grateful for the time she unceremoniously poked me in the ribs as I was throwing out the remnants of a Portland newspaper I'd been using to wash windows, and made sure I noticed the 'Employment Opportunities' section. That was 28 years ago and I've been fortunate to call Lincoln City my home ever since.

I can almost always 'feel' if an art-making opportunity is a good fit for me. When I reviewed this RFQ, I got goosebumps thinking about the potential a public art piece at the Lincoln City Cultural Center had to catalyze a sense of real connectedness, joy and inspiration in our town. Goosebumps have historically been the best litmus test of whether a project is a good fit for me; although my head hasn't stopped swirling with ideas, you can be sure that my heart would be leading the charge.

Having lived in Lincoln City for nearly 3 decades, I have become part of the DNA of this community. While I am saddened by our trials and tribulations, I'm also thrilled by our triumphs, large and small. With respect to this public art project, I genuinely want it to be successful, regardless of who is commissioned to make it. My vision would be that it far exceeds the expectations of the public art call, and be a work that our community and visitors alike will feel emotionally invested in and draw inspiration from.

The stars have aligned at last! After years of hard work and persistence by many who knew the value that public art brings to communities, we now have a dedicated, passionate and mission driven public art committee, a master public art plan and vision, continued support by many community members, and the resources to fund a spectacular public art "experience" in Lincoln City! What a fantastic opportunity this is!

EXPERIENCE



In the exact instant that I settle on an idea for a sculpture, it becomes a living, breathing, feeling being that is counting on me to tell its story, and to breathe life, love, and soul into it - into him or her. I take this responsibility seriously and do everything in my ability to ensure that the piece will captivate, engage, and inspire across all ages, as well as draw smiles from all who encounter it, whether it's a serendipitous meeting or an intentional visit. I sincerely hope that my pieces will be as engaging for people today as they will be for generations to come...

People have told me that they feel especially drawn to and inspired by "Sparky, The Wish Guardian", who joyfully greets people at the entrance of Regatta Park, and delighted by "Ozzie, Louie, and Finnegan", who do their best to break up our overcast days with their large pops of unexpected vibrancy and good cheer at the Community Center. "Rube Gold-bird" cycles enthusiastically on his brilliant homemade unicycle in Lake Oswego, Oregon to the delight of his human family and their friends and neighbors, and "Big Frog Joy" quickly became a celebrity in the Mountain Home neighborhood in Portland, Oregon with his jubilant prize-winning pose and 'magnetic' personality.

I drove by "Sparky" a week or so ago, on my way to the hospital and blew him a kiss, like I always do when I see him. I did a double-take this time when I noticed a little girl hugging Sparky's big tire tread belly while her parents took a picture. I smiled as a few tears rolled down my cheek. Knowing "Sparky" as I do, I am certain that this little girl made his day. He will keep another wish safe and she will have made a forever friend and a lasting memory.

PROCESS



Successful planning and implementation of this public artwork would include the following phases:

- Working collaboratively with the commissioning agency, peer professionals, design review and advisory committees, the general public, elected officials, and design and construction teams;
- Thoughtful planning for community outreach, involvement, and engagement;
- Creating relevant and responsive project conceptual and aesthetic designs;
- Calculating an overall budget by budgeting for every phase of a project;
- Developing strict fabrication milestones and deadlines;
- Coordinating site installation; and lastly,
- Developing a realistic and cost-effective maintenance plan for the proposed artwork

For over 20 years I have worked with oodles of satisfied clients and public art professionals creating many private commissions and several public art commissions. With every project I learn something new and vital about "the process". I call the following lessons learned my 5 Deal Breakers and if any of the following conditions are not met, I would simply not be able to do my best work:

Is a public art project realistic for me to pursue?

1. Is the timeline realistic for completing a site-specific, one-of-a-kind public artwork? This is absolutely critical and I have serious concerns about the proposed timeline for this project
2. Is the project's budget sufficient to meet the commissioning agency's stated objectives?
3. Will I have written clarity concerning what an "inclusive" budget does and does not cover?
4. Will I be able to work closely with an established, committed Public Art Committee/ Agency who has a clear mission, vision, values, and standards?
5. The Public Comes First in Public Art - Per my stated vision, will I be allowed to engage the public and my community in the development of this public artwork? I believe this will strongly equate with the long-term success of the project.

The public art process is one that demands openness to change, as well as flexibility and grace of its artist: an understanding that clients, site conditions and the project scope may change during the project lifetime. As such, I bring a clear understanding that the whole is greater than the sum of its parts and the artist is only one spoke in that collaborative wheel. Finally, the process will succeed with open and transparent communication.



—
WORK SAMPLES



BIG FROG JOY

DIMENSIONS:

H: 9 FT. X W: 8 ½ FT. X D: 4 FT.

MATERIALS:

FORGED AND FABRICATED
MILD STEEL
POWDER COATING

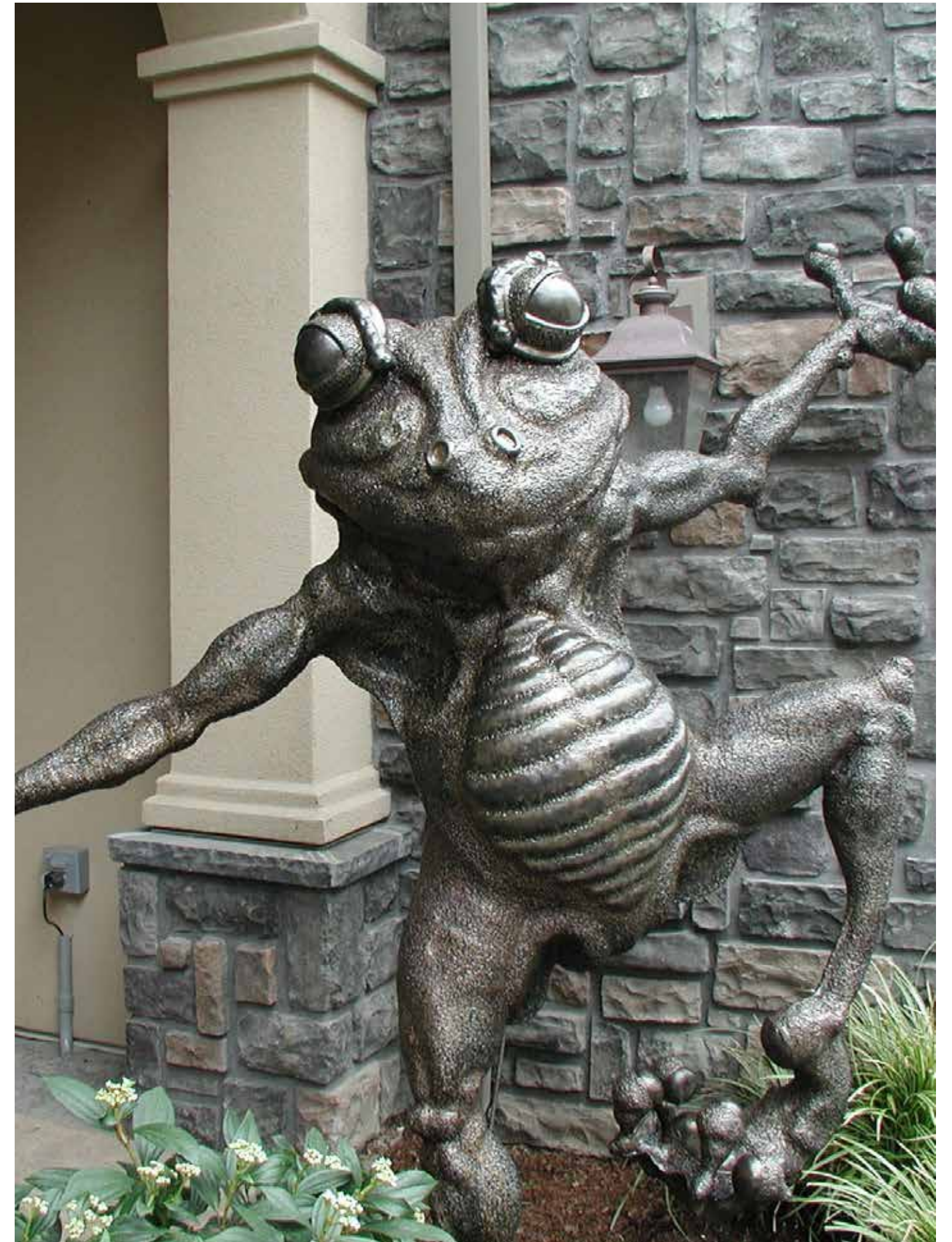
LOCATION:

PORTLAND, OREGON

COMMISSIONED PRIVATE COLLECTION OF THE ORINGDULPH ESTATE, PURCHASED FROM CORPORATE COLLECTION OF MATRIX DEVELOPMENT

David Oringdolph loved life, theatre, comic book art, designing, engineering, construction, anything that would make him smile, all things unusual, and frogs of course.

This 1,000 pound frog reminds us of what a wonderful gift life can be, and to celebrate it every single day. My signature 'wish vessel' is the heart and soul of this frog, and is respectfully encapsulated inside him forever.



SPARKY, THE WISH GUARDIAN

DIMENSIONS:

H: 16 ½ FT. X W: 12 FT. X D: 18 ½ FT.

MATERIALS:

FORGED AND FABRICATED
MILD STEEL ROUND BAR
MILD STEEL PLATE
EXPANDED STEEL
RECYCLED TIRE TREAD
HOT DIPPED
GALVANIZED

LOCATION:

LINCOLN CITY, OREGON

VIDEO:

WWW.SPARKYSHEART.COM

PUBLIC ART INSTALLATION CREATED FOR THE CITY OF LINCOLN CITY AND PERMANENTLY INSTALLED AT REGATTA PARK ON DEVIL'S LAKE IN LINCOLN CITY, OREGON

"Sparky" is an enormous, 2 1/2 ton, very friendly, big hearted lake creature who welcomes visitors to Regatta Park on Devil's Lake in Lincoln City, Oregon. He was lovingly named by the middle school kids in Lincoln City as a result of a naming contest.

Because the beautiful park is popular with children, it was important to me that the public art piece be endearing and relatable to children as well as "the young at heart".

It was important to me to create a piece that was scaled appropriately for the expansive space yet designed and fabricated in such a way so as not to obscure the beautiful view of Devil's Lake.

By far, the most important part of this piece is what is contained inside Sparky's large 150 pound red heart that is suspended inside his body. His heart, my signature 'wish vessel', keep safe, the collective treasured wishes of hundreds of people from the Oregon Coast to as far away as Australia and the United Kingdom. It is of paramount importance to me, that every piece I make, and especially public art, have a strong connection to both the people and place for which the work is created. I always look at my work as a way to build community, and to inspire others to believe that their hopes and dreams can come true.



DIMENSIONS:

H: 16 ½ FT. X W: 12 FT. X D: 18 ½ FT.

MATERIALS:

FORGED AND FABRICATED
MILD STEEL ROUND BAR
MILD STEEL PLATE
EXPANDED STEEL
RECYCLED TIRE TREAD
HOT DIPPED
GALVANIZED

LOCATION:

LINCOLN CITY, OREGON

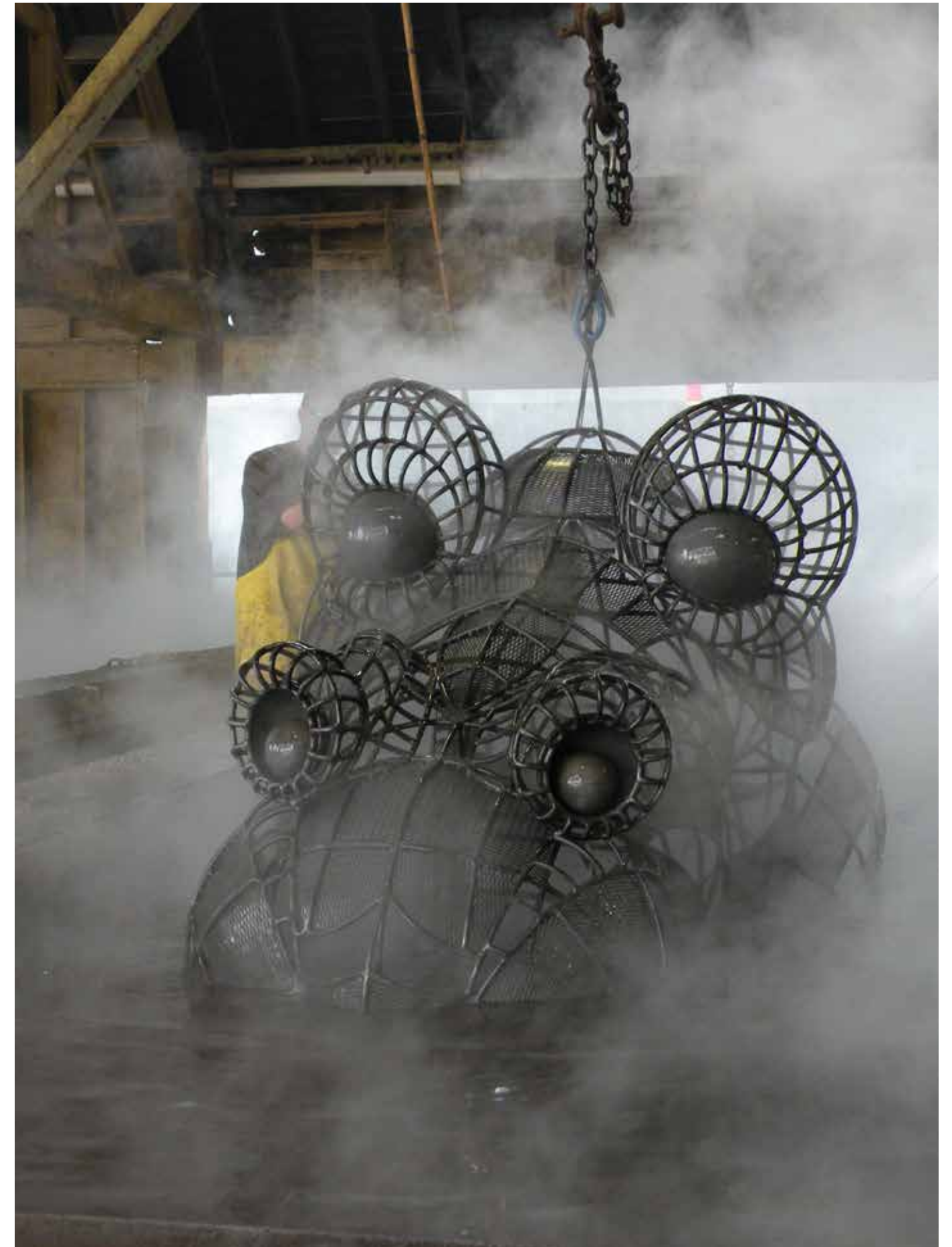
TAKING A BATH IN MOLTEN ZINC

Sparky was designed, engineered, and constructed to assemble in 9 different pieces so that it could be hot-dip galvanized. The size of the galvanizing bath dictates the size of the pieces that need galvanizing. This photo shows Sparky's head emerging from 'his' bath of protective molten zinc.

When building mild steel sculpture for a highly corrosive environment such as the Oregon Coast, it requires a special process to keep it from rusting. If a piece is not fabricated from stainless steel, or Cor-ten steel, it must be designed, engineered, and constructed so that it can be hot-dipped galvanized. Hot-dip galvanization is a form of galvanization. It is the process of coating iron and steel with zinc, which alloys with the surface of the base metal when immersing the metal in a bath of molten zinc at a temperature of approximately 840 °F.

A typical hot-dip galvanizing process operates as follows:

- Steel is cleaned using a caustic solution. This removes oil/grease, dirt, and paint.
- The caustic cleaning solution is rinsed off.
- The steel is pickled in an acidic solution to remove mill scale.
- The pickling solution is rinsed off.
- A flux, often zinc ammonium chloride is applied to the steel to inhibit oxidation of the cleaned surface upon exposure to air. The flux is allowed to dry on the steel and aids in the process of the liquid zinc wetting and adhering to the steel.
- The steel is dipped into the molten zinc bath and held there until the temperature of the steel equilibrates with that of the bath.
- The steel is cooled in a quench tank to reduce its temperature and inhibit undesirable reactions of the newly formed coating with the atmosphere



REINVENTING THE WHEEL

DIMENSIONS:

H: 10 FT. X W: 14 FT. X D: 4½ FT.

MATERIALS:

FORGED AND FABRICATED
MILD STEEL
POWDER COATING

LOCATION:

LAKE OSWEGO, OREGON

**PRIVATE COLLECTION OF DALE BURGHARDT INVESTMENTS,
PURCHASED THROUGH LAKE OSWEGO FOUNDATION OF THE
ARTS, "GALLERY WITHOUT WALLS", A NATIONALLY ACCLAIMED
PUBLIC ART PROGRAM**

"Reinventing The Wheel" is inspired by a daydream I had as I walked to my studio while watching the birds look for worms in our newly planted lawn. This bird, 'Rube Gold-bird', grew very tired of pecking in the dirt, all day, every day, looking for worms to eat. He was a very inventive and curious bird and decided that he would invent a new way, his way, to find worms. He crafted a unicycle made of sticks and a magnificent 'worm catcher'! He rode his unicycle happily about the the lawn, pushing an enormous two-wheeled golden apple on a stick!! Surely this would entice worms to climb the tiny ladder into the apple!

My signature 'wish vessel' is hidden for always in the breast of 'Rube Gold-bird.'



DAMSEL

DIMENSIONS:

H: 4 FT. X W: 9 FT. X D: 7 FT.

MATERIALS:

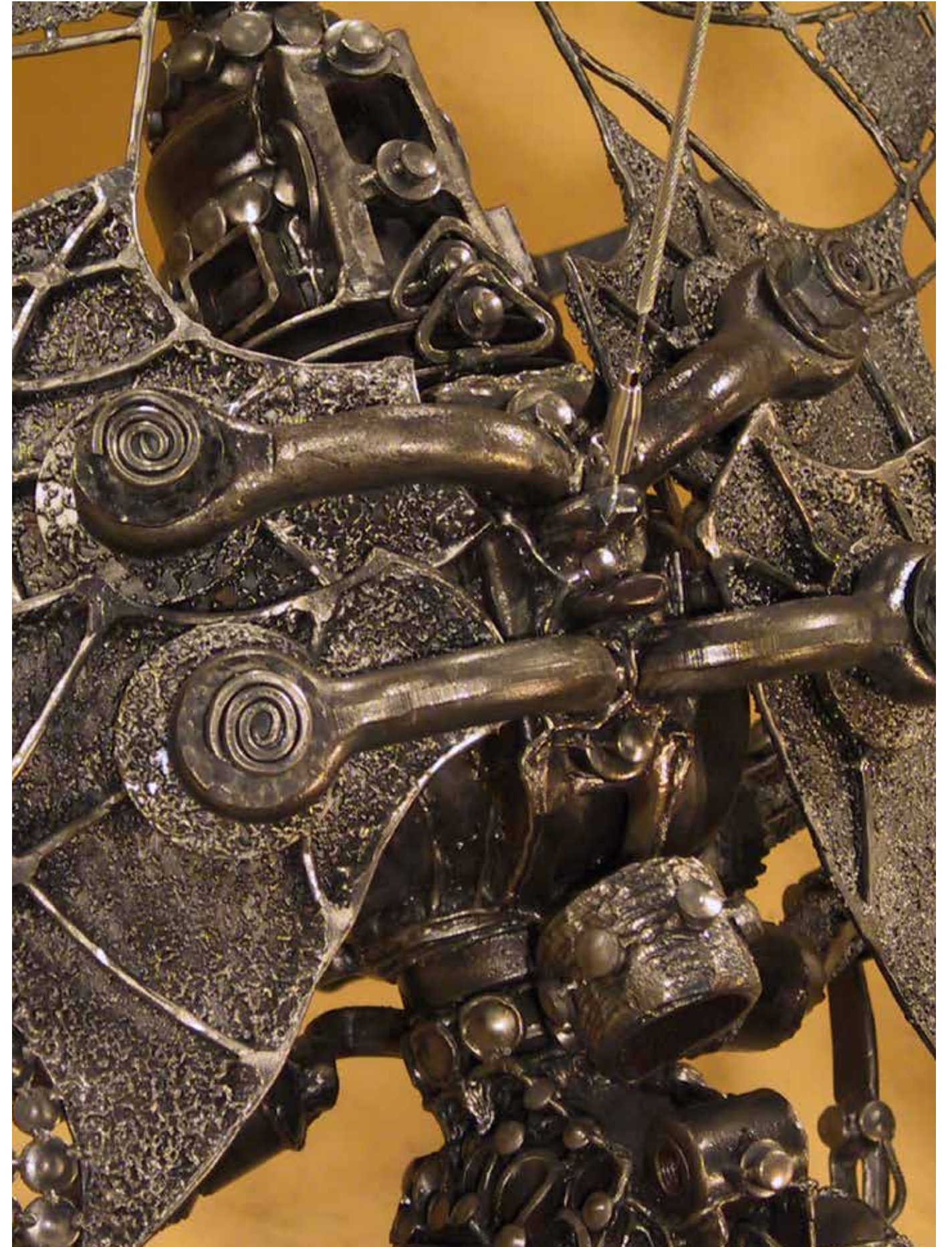
FORGED AND FABRICATED
MILD STEEL
REPURPOSED AUTOMOBILE PARTS
POWDER COATING

LOCATION:

PORTLAND, OREGON

**CORPORATE COLLECTION OF LELAND WALTUCK, STANDARD
STEEL COMPANY, PURCHASED AT "FIRST THURSDAY GALLERY
WALK IN THE PEARL" AT THE GREGORY BUILDING IN
PORTLAND, OREGON**

"Damsel" is a larger than life, steampunk representation of a dragonfly and/or a damselfly. I have always been enamored by dragonflies. In many cultures they are symbolic of change, transformation, adaptability, and self-realization. Additionally, seeing a dragonfly often foreshadows good luck and prosperity. I always make a wish when I see a dragonfly flying in our garden. My signature 'wish vessel' is hidden in the end of Damsel's tail..



HEIDI ERICKSON

SCULPTOR AND ILLUSTRATOR IN LINCOLN CITY, OR

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EDUCATION	1990 B.S., University of Oregon, Eugene, OR Major: Sociology Minor: Art, Mathematics
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SELECTED EXHIBITIONS	<p>2019 "Coming Home II : Hillsboro's Artistic Foothold", Glenn & Viola Walters Cultural Arts Center, Hillsboro, OR</p> <p>2017 Sitka Invitational, Portland OR</p> <p>2015 Sitka Invitational, Portland OR</p> <p>2014 Sitka Invitational, Portland OR</p> <p>2010 "100 Artist's Show, Nourish and Sustain", Mary Lou Zeek Gallery, Salem, OR</p> <p>2007 Lake Oswego Foundation for the Arts, "Gallery Without Walls", Lake Oswego, OR</p> <p>2007 Invited - Maryhill Museum of Art Annual Juried Outdoor Sculpture Invitational, Goldendale, WA</p> <p>2006 "Coming Home: Hillsboro's Artistic Foothold", Glenn & Viola Walters Cultural Arts Center, Hillsboro, OR</p> <p>2006 Invited - "Art on the Avenues", Wenatchee, WA</p> <p>2003 "First Thursday Gallery Walk in the Pearl", Gregory Building, Portland, OR</p> <p>2001 "Women Do Iron", Artisans Center of Virginia, Waynesboro, VA</p>

IN THE COLLECTION OF	<p>2019 Kathleen Twist, Madison WI - Aluminum Illustration/Sculpture - to be gifted to Children's Hospital of Wisconsin, Wauwatosa, WI - Commission</p> <p>2019 Judy and Bob Vogland-Dayton, Portland, OR - Sculptural "Tree of Life" Railing System - Private Collection</p> <p>2012 City of Lincoln City, Regatta Park, Lincoln City, OR - "Sparky, The Wish Guardian" - Public Art Installation</p> <p>2010 Douglas and Gretchen Wride, Palm Desert, CA - Kitchen hardware - Commission</p> <p>2009 Lincoln City Culinary Center, Lincoln City, OR - "Culinary" Angel Series - Commission</p> <p>2009 Larry and Karen Root, Newport Beach, CA, "Grace", Angel Series - Private Collection</p> <p>2009 David and Carla Spangler, New York, NY - "Musical", Angel Series - Private Collection</p> <p>2008 Dale Burghardt Investments, Lake Oswego, OR - "Reinventing The Wheel" purchased from Lake Oswego Public Art Exhibition - Corporate Collection</p> <p>2007 Lake Oswego Foundation for the Arts, Gallery Without Walls, Lake Oswego, OR - "Reinventing The Wheel" - Public Art Installation</p> <p>2006 Legend Homes, The 'Q' Condominium Project at Orenco Station, Hillsboro, OR - 2 ton fabricated "Q" Outdoor Modular Seating - Public Art Installation Sculptural Lighting - Commission</p> <p>2006 Judy and Bob Vogland-Dayton, Portland, OR - "Nothing Pressing", and "Good Things Come To Those Who Weight", Toy Series - Private Collection</p>
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IN THE COLLECTION OF (CONT.)

2005	Craig Selvidge, Lincoln City, OR - Custom Vintage Car Dash- Commission
2004	City of Lincoln City, Community Center, Lincoln City, OR - "Ozzie, Louis, and Finnigan" - Public Art Installation
2004	Hugh and Liz Lyshkow, Bath,UK - Illustration/Copper Etching - Private Collection
2004	David Oringdulph Estate, Portland, OR - "Big Frog Joy" - Exterior Sculpture Private Collection
2003	David Oringdulph Estate,Portland, OR - "9 Panels", 900 Pound Interior Wall Sculpture - Private Collection
2003	Leland Waltuck, The Standard Steel Company, Portland, OR - "Damsel", Interior Sculpture - Corporate Collection
2003	Nathan Sanders and Roberta Siegel, Portland, OR - "Jack and the Beanstalk" - Exterior Spiral Staircase, "The Garden" - Interior Ornamental Stair Well Panels, Ornamental Window Guards - Private Collection
2002	Bonnie Doyle, Portland, OR - "Totem" - Entry Courtyard Sculpture - Private Collection
2001	Barbara Fox, Microsoft, Salishan, OR, - Architectural Hardware - Commission
2001	Marilyn Georges, Houston, TX, - "Tendril" - Interior 4 Panel Sculpture - Private Collection
2001	Marilyn Georges, Houston, TX - Interior Sculptural Lighting - Commission
2000	Side Door Café, and Eden Hall, Gleneden Beach, OR - Chalkboard Art Installation - Commission

SELECTED PUBLICATIONS AND MEDIA

2013	"Creature Comes To Life", Oregon Magazine February, 2013
2012	"A Wish Come True - The Devils Lake Creature emerges into the sunlight", The News Guard, Lincoln City, OR - August 8, 2012
2012	"Devils Lake Creature Featured - Dedication of Towering Sculpture is Saturday", The News Times, Newport, OR - August 7, 2012
2012	"A Monster Mash - Two-ton creature to take center stage at Devils Lake Revival", The News Guard, Lincoln City, OR - August 1, 2012
2012	"The Evolution of a Dragon", The News Guard, Lincoln City, OR - April 11, 2012
2012	American Galvanizers Association https://galvanizeit.org/project-gallery/devils-lake-creature1
2008	"All the little creatures", The News Guard, Lincoln City, OR - December, 2008
2007	Lake Oswego Foundation for the Arts, Art News, Issue 5, Lake Oswego, OR - Spring 2007
2005	"New sculptures adorn community center", The News Guard, Lincoln City, OR
2004	"Lincoln City Metal Sculptor Creates Art, Relationships", The News Times, Newport, OR - July 16, 2004
2004	"Public art is necessary and not frivolous", Viewpoint, The News Times, Newport, OR - May 5, 2004
2004	"Proposal accepted for public art project", The News Times, Newport, OR - April 20, 2004
2003	Pacific Northwest Sculptors Publication, June, 2003
2002	"Heidi Erickson Creates Huge Work", Depoe Bay Beacon, Depoe Bay, OR - December, 2002
2001	"Women Do Iron", The Anvil's Ring, Volume 30, Number 1, Fall 2001
2001	"Lead People to Your Door", The Capitol Press, May 2001
2000	"Sculptor Heidi Erickson Makes Magic out of Metal", The News Times, Newport, OR - February 29, 2000
1999	"Heidi Erickson Creates 'Big' Work", The News Times, Newport, OR - July 2

RELATED EXPERIENCE

- 1985 - Present Illustrator - Selected Clients Include:
McDonalds; Dairy Queen; A&W; Burger King; Good Fruit Grower Magazine;
Ponzi Vineyards; BridgePort Brewery; George Morlan Plumbing; Don Frank
Commercial Flooring; Central Lincoln PUD; Side Door Café & Eden Hall
Ozzie's Surf Shop; Oregon Coast Aquarium; Yaquina Bay Yacht Club; Yuzen;
The Eugene Oregon Daily Emerald Newspaper
- 2003 City of Lincoln City Wellness Program, Lincoln City, OR, motivational speaker,
topic: "The Artist Within Us"
- 2001 City of Lincoln City Urban Renewal Project, Lincoln City, OR - selected as
member for Public Art Committee
- 2001 Instructor, "Slug Soup", (Art Car) A Program of the Community Arts Program
for Children, Cloverdale, OR
- 2000 Instructor, "Slug Soup", (Cartoonology) A Program of the Community Arts
Program for Children, Cloverdale, OR
- 1999 Newport Women's Business Association, Newport, OR, selected as member
of panel and guest speaker for "Dare To Dream" program

AWARDS

- 2012 American Galvanizers Association - National Award of Excellence - "Sparky,
The Wish Guardian"
<https://galvanizeit.org/project-gallery/devils-lake-creature1>
- 2012 Lifetime Honorary Membership - Association of Women in the Metal Industry
- 2004 Phoenix Family Museum, Phoenix, AZ - selected to be included on artist team
for future collaborative projects for the museum

GALLERY AFFILIATIONS

Rowboat Gallery, Pacific City, OR
Volta Gallery, Lincoln City, OR
Glenn & Viola Walters Cultural Arts Center, Hillsboro, OR

PROFESSIONAL ORGANIZATIONS

Association of Women in the Metal Industries - Portland Chapter
ABANA, Artist-Blacksmith's Association of North America

REFERENCES

CHESTER NOREIKES - Former Lincoln City Councilman
☎ 541.996.3755
📍 1421 NW 19th St, Lincoln City, OR 97367-3822
✉ joanandchester@gmail.com

JUDY VOGLAND - Arts Professional
☎ 503.223.3418
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✉ judyvogland@yahoo.com
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DOUGLAS WRIDE - Retired Corporate Executive
☎ 714-595-4077
📍 385 Salishan Drive, Gleneden Beach, OR 97388
5819 E Jean Avenue, Phoenix, Az 85018
✉ dwride@wrideadvisory.com

SUZANNE ALLEN - Former Instructor for the Department of Defense Education
Activity
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📍 1950 NE 102nd Avenue, Apt 149, Hillsboro, OR 97006
✉ suz.allen37@gmail.com





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PORTFOLIO



GATES - LEAVES AND GRASS

DIMENSIONS:

H: 9 FT. X W: 18 FT. X D: 2 ½ IN.

MATERIALS:

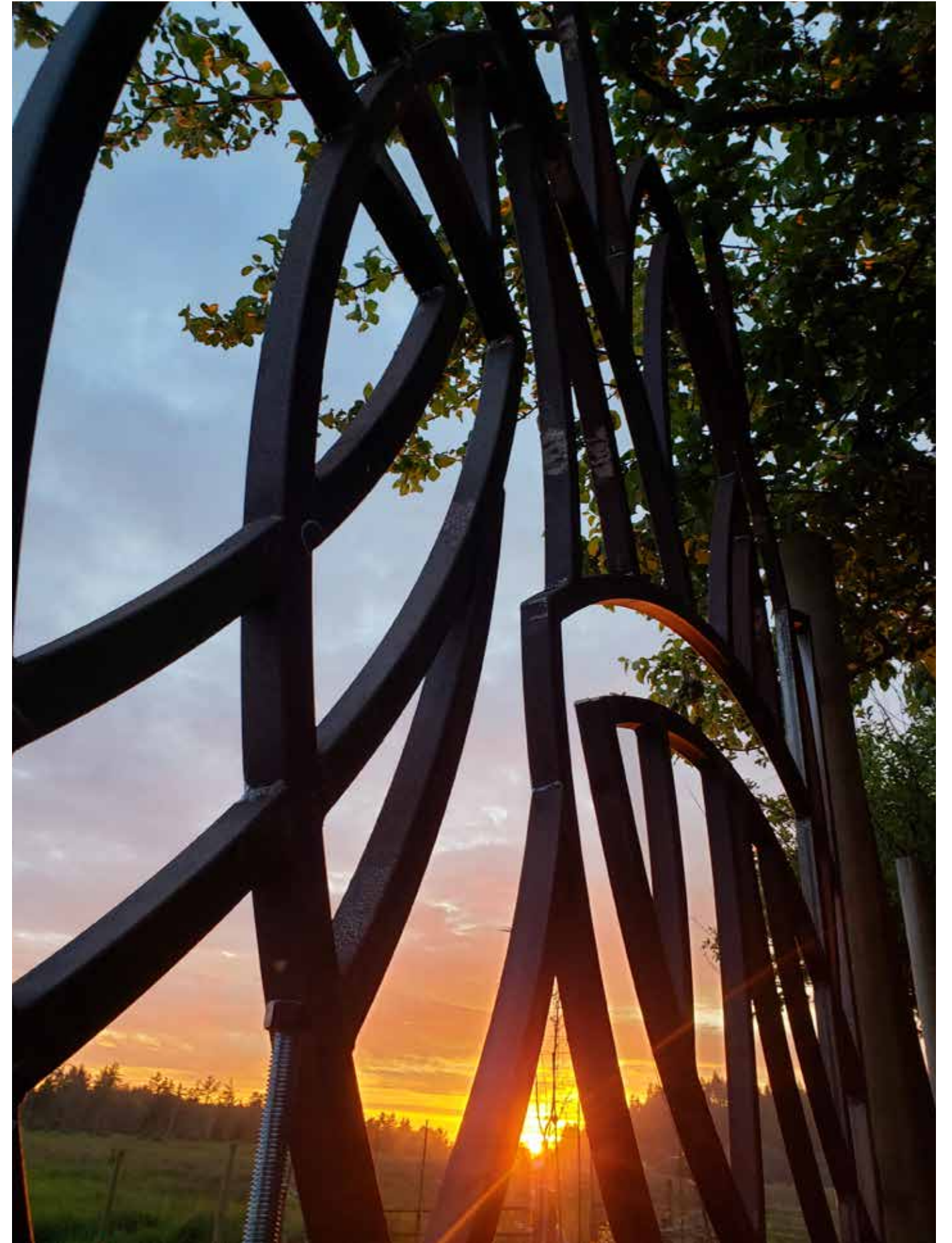
FABRICATED MILD STEEL
HOT DIPPED GALVANIZED
POWDER COATING

LOCATION:

VARIOUS LOCATIONS

PRIVATE COMMISSION

From the 'Leaves and Grass' Exterior Hardscape Series



GATES - LEAVES AND GRASS

PRIVATE COMMISSION

From the 'Leaves and Grass' Exterior Hardscape Series

DIMENSIONS:

H: 9 FT. X W: 10 FT. X D: 2 ½ IN.

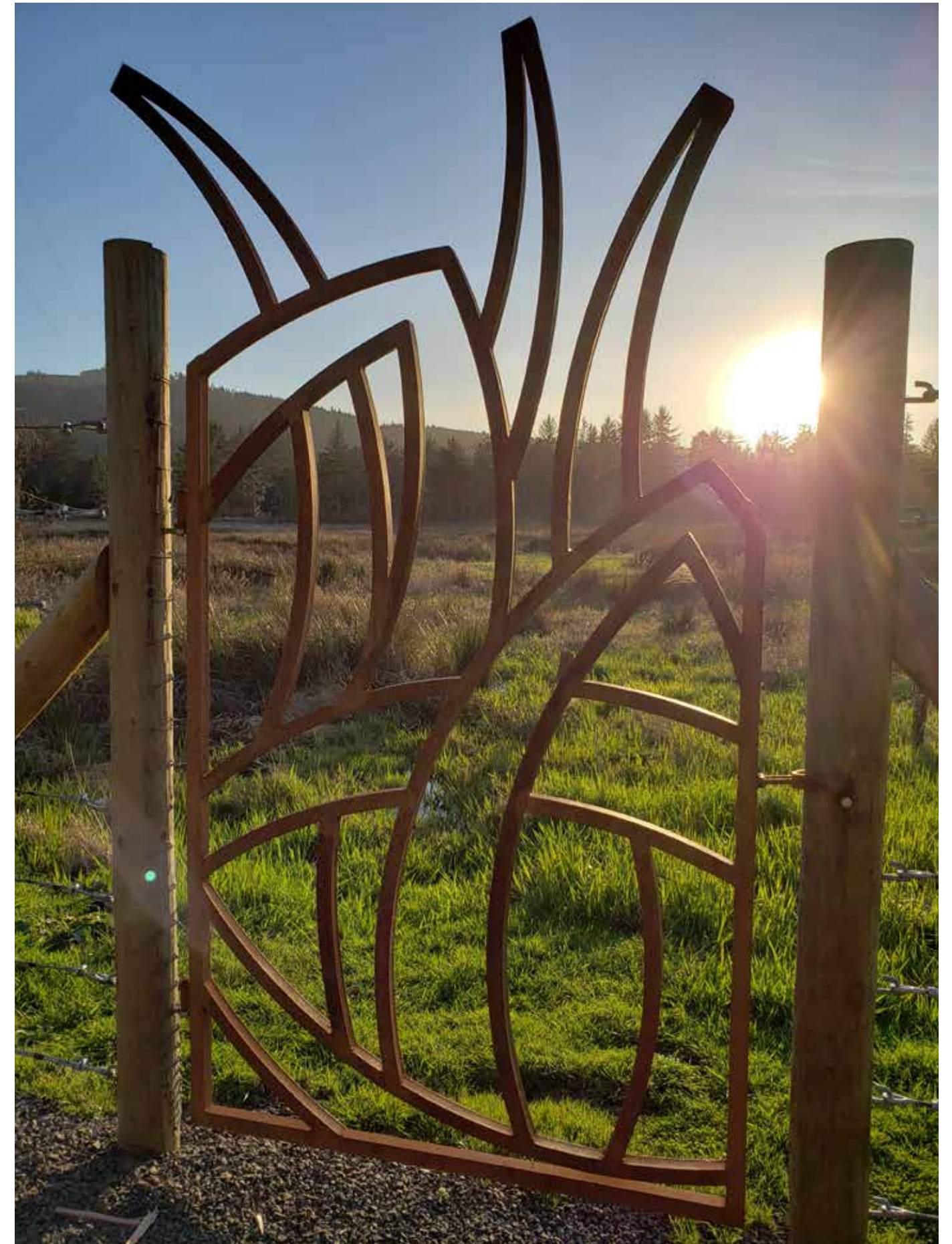
H: 9 FT. X W: 4 FT. X D: 2 ½ IN.

MATERIALS:

FABRICATED MILD STEEL
HOT DIPPED GALVANIZED
POWDER COATING

LOCATION:

VARIOUS LOCATIONS



BENCHES - LEAVES AND GRASS

DIMENSIONS:

H: 2 FT. X W: 10 FT. X D: 20 IN.

MATERIALS:

WOOD
FABRICATED MILD STEEL
HOT DIPPED GALVANIZED
POWDER COATING

LOCATION:

VARIOUS LOCATIONS

PRIVATE COMMISSION

From the 'Leaves and Grass' Furniture Series



THE GARDEN

DIMENSIONS:

H: 34 IN. X W: 7 FT. X D: 5 IN.

MATERIALS:

FORGED & FABRICATED MILD STEEL
POWDER COATING
CHERRY WOOD

LOCATION:

SALISHAN, OR

PRIVATE COMMISSION

"The Garden" is a two-panel mild steel and cherry wood railing, depicting a lush northwestern garden of ferns, hostas, echinacea, and 'Dr. Seussian' flowers and foliage. Each member of the family whom I was commissioned to make this for, is represented in the garden sculpture by a very special bug who shares some of their unique characteristics; a Ladybug, Damsel Dragonfly, Firefly, and a Walking Stick.



SPECIAL FRIENDS

DIMENSIONS:

H: 24 IN. X W: 16 IN. X D: 3 ½" IN.

MATERIALS:

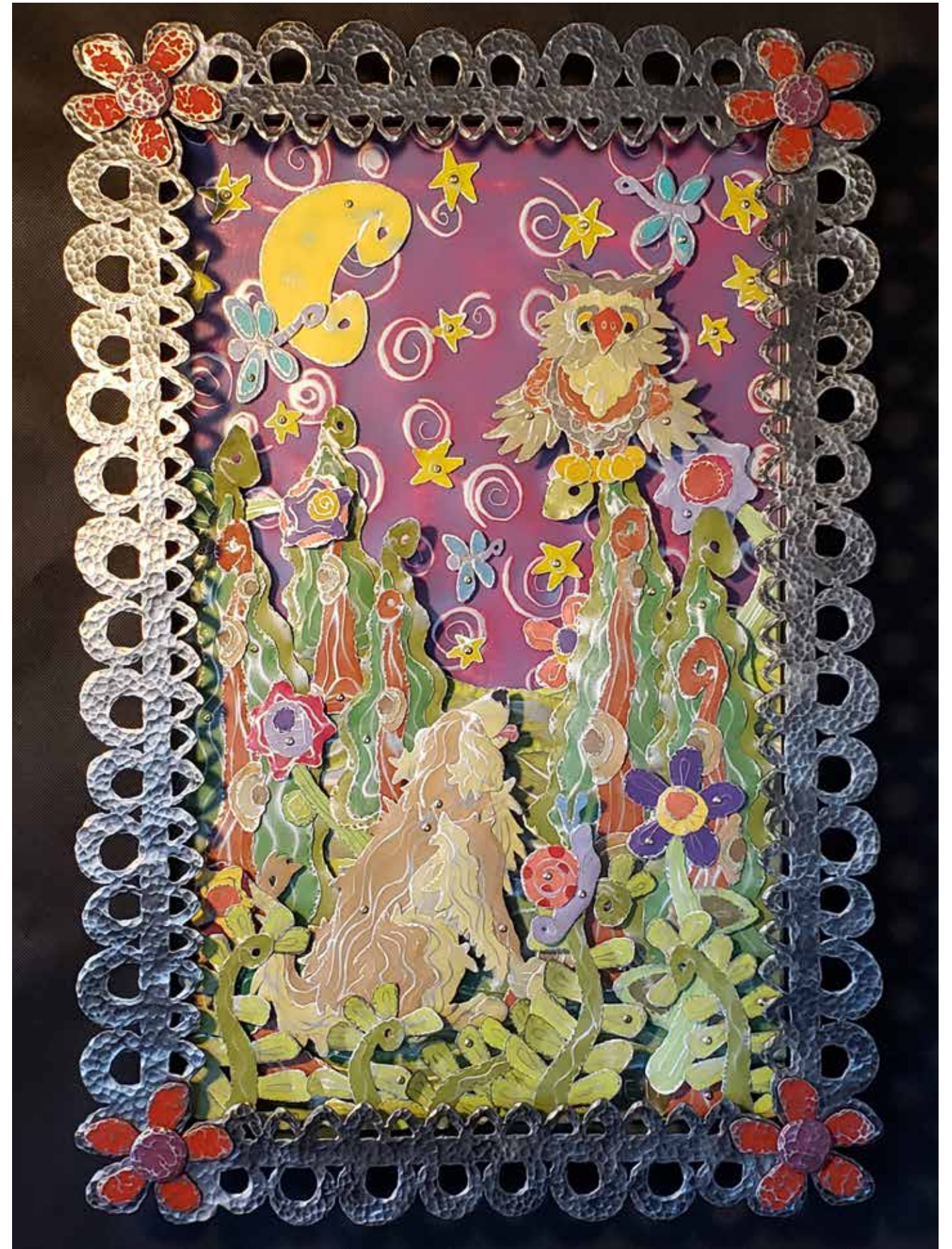
ALUMINUM
MILD STEEL
PAINT
PRISMA PENCILS

LOCATION:

PORTLAND, OR

**ANIMAL STORYTELLING SERIES
PRIVATE COLLECTION**

"Special Friends" visually tells a story about three very special friends; Gracie the Golden Retriever and her two friends, a very talkative owl and an inquisitive snail. Much of my work in this series depicts the thousands of stories I have made up, over the course of my entire life, about the lives of all the animals, birds and bugs that I love so dearly. It is important to me to share these stories because they have the potential to inspire joy in others, as well as to awaken empathy for all living things.



NOTHING PRESSING

DIMENSIONS:

H: 14 IN. X W: 7 IN. X D: 5 IN.

MATERIALS:

RECLAIMED VINTAGE IRON
ETCHED BRASS
MILD STEEL
CARVED WOOD
PAINT
PRISMA PENCILS
GLASS
LIGHT

LOCATION:

PORTLAND, OR

TOY SERIES

PRIVATE COLLECTION

Most every year I make a couple of pieces to add to a series I lovingly call, the "Toy Series". These art objects are always made of 'rescued', castaway, vintage relics that I usually find in junk yards. I am drawn to them because of their beautiful vintage 1950 era lines. Everyday objects were crafted so beautifully in that time period. First I give these pieces their name, which is almost always a pun made about their original intended use. I then build the concept of the piece around their given name. I accentuate their beauty by adding complementary forged, fabricated, milled, and carved objects made of copper, brass, steel, aluminum, and wood. Sometimes I create a prisma colored illustration to help them tell their story. And finally, to complete their transformation, I patina them with brightly colored paint and prisma color, treated in such a way as to make these pieces look time worn. Often times I wire them so that they light up and reveal a secret world inside.

"Nothing Pressing" tells a story about what one might do, if there was nothing pressing to do. The back of the iron reveals an etched brass plate that lists the things I might do if nothing were pressing. The window lights up to reveal one item on that list. And finally, the handle has been crafted in such a way that purposelessly renders it useless as an iron. A gentle nudge to me (and to all of us) to spend more time living as if nothing were pressing.



GOOD THINGS COME TO THOSE WHO WEIGHT

DIMENSIONS:

H: 12 IN. X W: 10 IN. X D: 3 1/2 IN.

MATERIALS:

RECLAIMED VINTAGE SCALE

ETCHED BRASS

MILD STEEL

PAINT

PRISMA PENCILS

GLASS

LIGHT

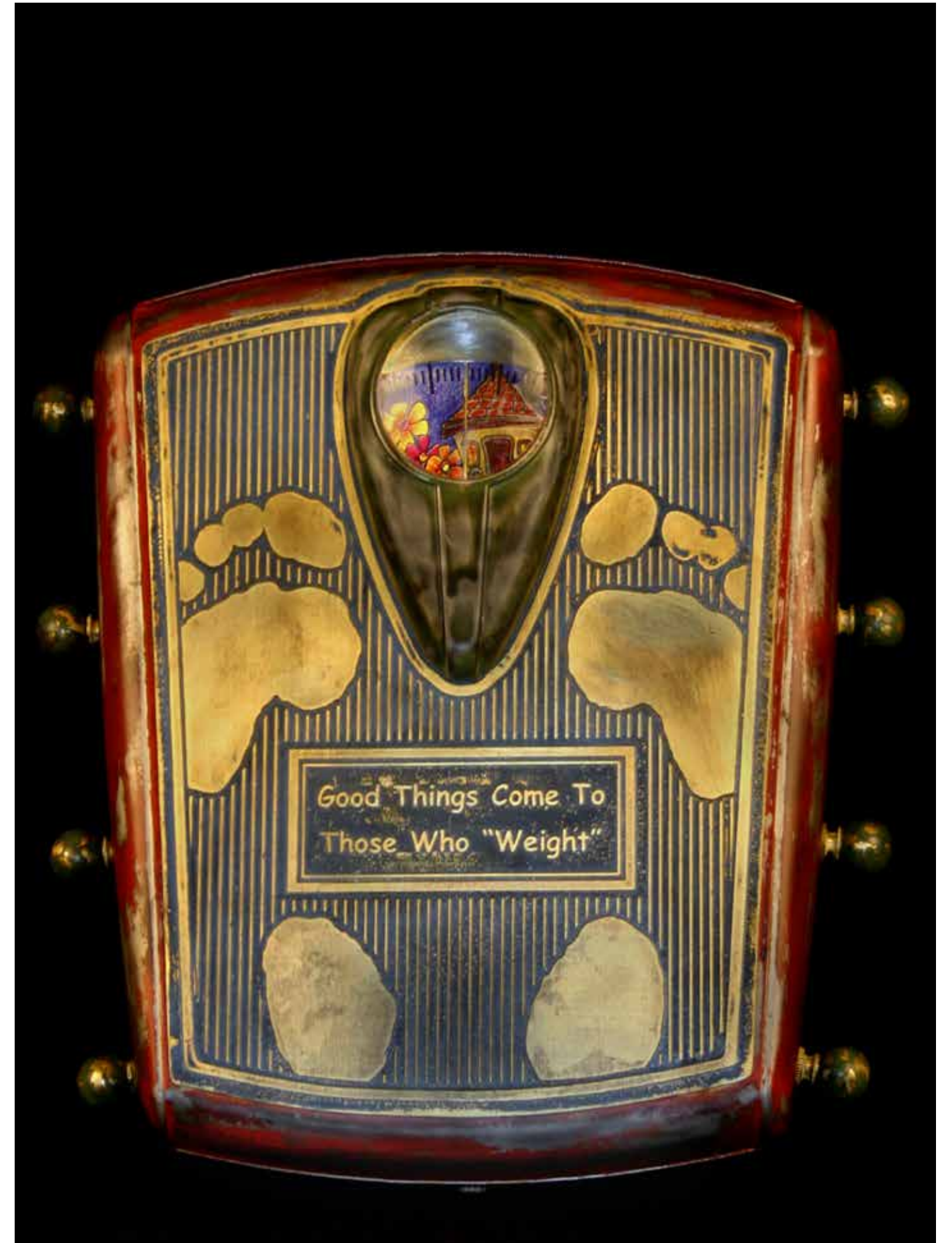
LOCATION:

PORTLAND, OR

TOY SERIES

PRIVATE COLLECTION

"Good Things Come To Those Who Weight" is a piece that belongs to the Toy Series. A vintage scale, destined for the landfill, gives a nod to the old coin operated carnival fortune telling machines! Whereas getting on a scale often times gives foreboding news, this scale's dial reveals illustrations which visually tell its user which of the many good things he or she is destined to receive.



A SLICE OF EVERY SEASON

DIMENSIONS:

H: 14 IN. X W: 24 IN. X D: 4 IN.

MATERIALS:

RECLAIMED BAKERY BREAD PAN
TEXTURED BRASS
MILD STEEL
PAINT
PRISMA PENCILS
GLASS

LOCATION:

PORTLAND, OR

TOY SERIES

PRIVATE COLLECTION

"A Slice Of Every Season" is a member of the Toy Series. In years past this vintage commercial bread pan served up loaves of tasty bread. Today it proudly displays an illustrated portrait of my favorite apple tree in every season.



IF AN EVINRUDE COULD TALK

DIMENSIONS:

H: 34 IN. X W: 13 IN. X D: 10 IN.

MATERIALS:

RECLAIMED EVINRUDE HOUSING
MODEL RAILROAD TRACKS
VINTAGE LAMP PARTS
FABRICATED, MACHINED ALUMINUM,
COPPER, BRASS
MILD STEEL
PAINT
PRISMA PENCILS
GLASS
LIGHT

LOCATION:

PORTLAND, OR

TOY SERIES

PRIVATE COLLECTION

"If An Evinrude Could Talk" is also an honorary member of the Toy Series. This piece was inspired by an absolutely beautiful, oily, forlorn vintage Evinrude boat motor that I found and resuscitated at a metal recycling yard. As an expression of gratitude, Evinrude offers to us, a glimpse into the magical world it sees underwater - a joyous Octopus holding the hand of the moon!



IF AN EVINRUDE COULD TALK

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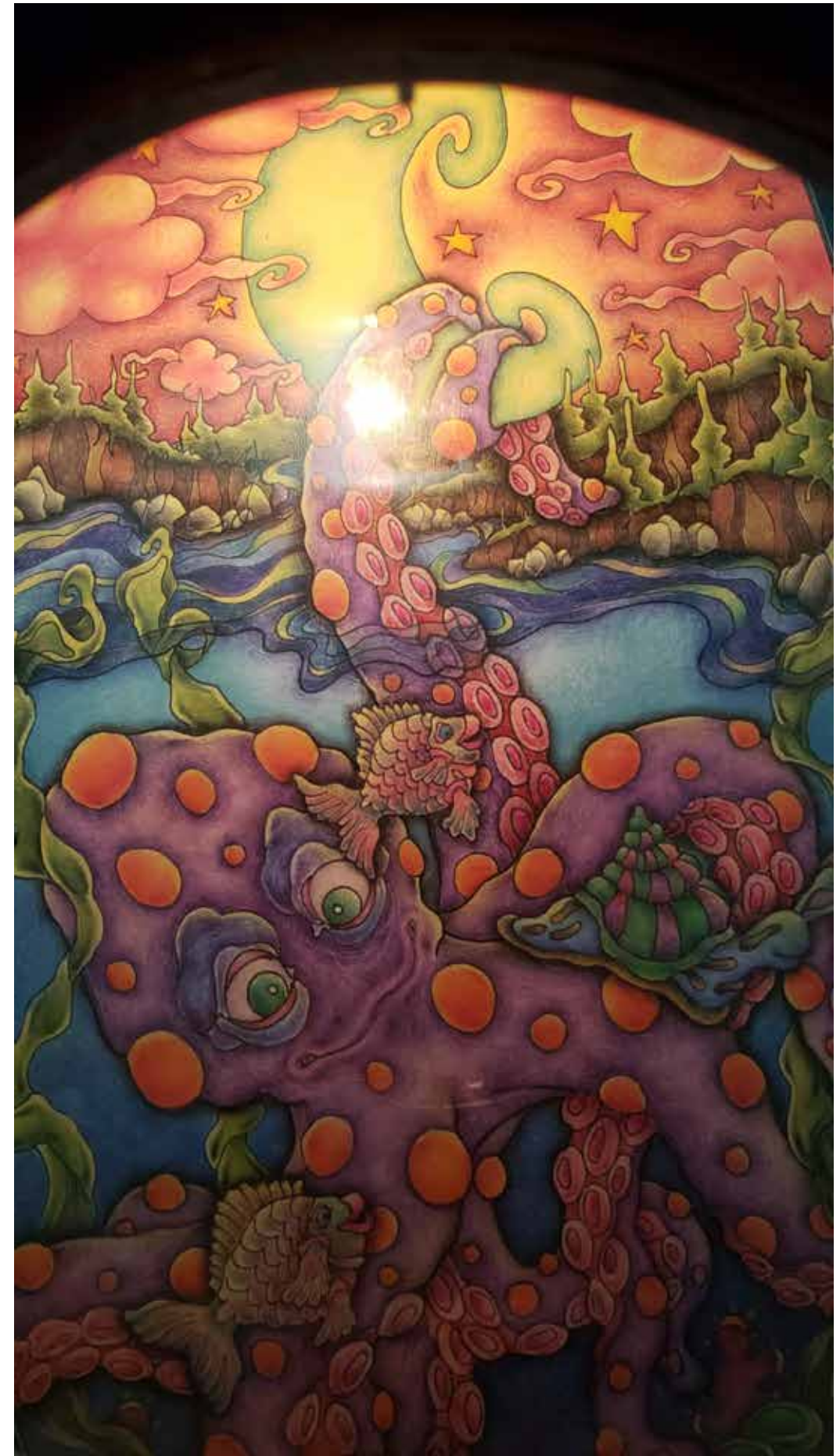
LOCATION:

PORTLAND, OR

TOY SERIES

PRIVATE COMMISSION

"If An Evinrude Could Talk" is also an honorary member of the Toy Series. This piece was inspired by an absolutely beautiful, oily, forlorn vintage Evinrude boat motor that I found and resuscitated at a metal recycling yard. As an expression of gratitude, Evinrude offers to us, a glimpse into the magical world it sees underwater - a joyous Octopus holding the hand of the moon!





THANK YOU FOR THE OPPORTUNITY TO SUBMIT THIS RFQ. YOU MAY
DOWNLOAD A COPY OF IT BY VISITING WWW.HEIDIERICKSONART.COM/RFQ.