



Home of the Tualatin River National Wildlife Refuge

1. CALL TO ORDER
2. ROLL CALL
3. ADJUSTMENTS TO AGENDA
4. CONSENT AGENDA
 - A. Approval of 3/26/26 & 5/4/26 minutes
5. CITIZEN COMMENTS
6. NEW BUSINESS
 - A. Medallion Art Discussion (Deann Garcia)
 - B. Cultural festival plan for 2026-27
7. BOARD COMMENTS
8. COUNCIL LIAISON REPORT
9. CENTER FOR THE ARTS STAFF REPORT
10. ADJOURN

How to Provide Citizen Comments:

Citizen comments may be provided in person, in writing, or by telephone. Sign-up forms will be available at the meeting for anyone who wishes to provide comments in person. Written comments must be submitted at least 24 hours in advance of the scheduled meeting start time by email to hallc@sherwoodoregon.gov and must clearly state that it is intended as a general Citizen Comment for this meeting. To provide comment by phone during the live meeting, email or call hallc@sherwoodoregon.gov, 503-625-4261 at least 24 hours in advance of the meeting start time in order to receive dial-in instructions. In-person and telephone comments are limited to 4 minutes per person. Per Council Rules Ch. 2 Section (V)(D)(5), Citizen Comments, "Speakers shall identify themselves by their name and by their city of residence." Anonymous comments will not be accepted into the meeting record.

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If you require ADA accommodations for this public meeting, please contact hallc@sherwoodoregon.gov or 503-625-4261 at least 48 hours in advance of the scheduled meeting time.

MEETING AGENDA

CULTURAL ARTS COMMISSION

May 18, 2026 at 6:30 pm

**SHERWOOD CENTER FOR THE ARTS
22689 SW PINE ST.
SHERWOOD, OR 97140**



Home of the Tualatin River National Wildlife Refuge

MEETING MINUTES

SHERWOOD CULTURAL ARTS COMMISSION

MONDAY, MARCH 16, 2026, at 6:30pm

SHERWOOD CENTER FOR THE ARTS
22689 PINE ST.

1. CALL TO ORDER

Chair Casler called the meeting to order at 6:30pm.

2. ROLL CALL

Board Members Present: Chair Jennifer Casler, Vice Chair Jane Parisi-Mosher, Casey Chen, Beth Flores, Michelle Nedwek, Deborah Reisman, and Lester Nishimura were present. Members Estela Schaeffer and Leah Nedwek were absent.

Staff Present: Chanda Hall (Sherwood Center for the Arts Manager)
Mary Weggeland (Administrative Assistant II)

City Council Liaison: Keith Mays

3. ADJUSTMENTS TO AGENDA

None.

4. CONSENT AGENDA

A. Approval of January & February Meeting Minutes

Reisman motioned to approve the consent agenda, seconded by Nishimura. Motion passed, all present members voted in favor.

5. CITIZEN COMMENTS

1. Hall shared a letter from Congresswoman Salinas congratulating the Cultural Arts Commission on the Lunar New Year Festival.

6. NEW BUSINESS

A. Medallion Art

1. Designers Deann Garcia and Andrea Marks presented their medallion designs virtually over Teams. They shared the themes from the eight medallion designs and explained that they are meant to show the intersection of humans and nature by weaving together human history and the natural world specific to Sherwood. Marks added that the black lines will be raised and white

sections will be the relief when translated into metal plaques. The layers of the design are represented by colors.

- a. Design 1- Kalapuya basket pattern and camas bloom
 - b. Design 2- Railroad lines with birds
 - c. Design 3- Agriculture: tool, grapes and onions
 - d. Design 4- Bricks and beavers
 - e. Design 5- Modern trail network and tracks
 - f. Design 6- Timber: Living and working
 - g. Design 7- Bowmen & Raptors
 - h. Design 8- Connectivity: Rivers & Bridges
2. Garcia and Marks ended this portion by explaining that they focused on adding layers to each medallion design so that residents can do rubbings of the medallions. They discussed adding a circle to each image. At this point they asked for questions and suggestions from the Commissioners. The Commission was shown the entire grouping at once to see how they integrate.
- a. Hall thanked Garcia and Marks for their presentation. Garcia said that they worked hard to create a cohesive set of designs but that each is unique at the same time. They wanted to balance the size and composition of each.
 - b. Flores said that the images are balanced. They tell a unique story but tie together.
 - c. Mays said that he liked the railroad design. The group discussed the tracks and fences on the medallion and whether they were too similar.
 - d. Hall felt that the designs were symmetrical and symbolic. Marks responded that they intentionally used symmetry on some but not all of the medallions. She asked if the group preferred the symmetry. Hall said that she likes a mix of both.
 - e. Mays asked if it is best to have the saw blade with all the teeth going in the same direction on Design 6. Garcia said they did start with a more realistic blade, but it felt like a whirlpool and changed it. Mays said he would like the blade to be continuous so that it is recognizable and remarked on his relatives in the timber industry. Garcia said that they like abstraction but not so much that it confuses people when they view the piece.
 - f. Casler asked if the basket design on Design 1 could have a different weave to make it clearer. Marks said they will look at options.
 - g. Parisi-Mosher asked if the bird wings on Design 2 could be more curved. She also asked if the scythe handles on Design 3 could be more curved.
 - h. Reisman asked for clarity on Design 5. Garcia explained that they are trying to show a trail network with an abstracted map. The design also shows the meandering nature of how animals move versus human trails in straighter lines.
 - i. Parisi-Mosher asked if the beaver tail on Design 4 could be more organic. Casler agreed and said that the beaver tail should feel more natural. She added that the birds on Design 2 have a Native American style but that the wings could be curved more like Design 7. Garcia agreed and said the group can pick a direction for the design: abstraction and geometric or naturalistic.
 - j. Chen commented that the brick around the beaver on Design 4 was too tight. The Commission discussed the brick and asked if it could be added under the beaver instead of around the animal so it does not look like it is entrapping the beaver. The Commission also asked about the beaver tracks and whether they are necessary on the medallion.
 - k. Nishimura asked about the raptor medallion (Design 7). Garcia shared that the fletching on the feathers is made from birds which ties the two elements. The feathers from the raptor are used for the arrow. Casler reminded the Commission about the feather sculpture that Schaeffer showed to the group months ago and said how cool it would be if

the medallion tied in to the sculpture. Flores said that the archery ties in to the high school and the Robin Hood Festival.

- I. Nishimura asked if the birds on Design 2 could look more like a goose than a vulture/bird of prey.
3. Garcia restated the feedback for each design:
 - a. Design 1 feedback- make the weaving be a horizontal symmetry and a basket design. Mays asked about the flower. Garcia said it is trillium flower. Parisi-Mosher asked if they could extend the roots of the onion. Garcia agrees and says that the tuber was important to the indigenous people. Nishimura suggested that the basket extend under the flower.
 - b. Design 2 feedback- make the birds more like geese and ducks and natural birds. Refine the train tracks. Parisi-Mosher suggested making the raised parts thicker. Garcia adds that they can do up to two levels on the casting. Marks said they can create design simulations to help show the difference.
 - c. Design 3 feedback- refine the current tools and maybe add more. Mays said that he loves the grapes and onions.
 - d. Design 4 feedback- change the beaver style to be more natural like the raptor design- tracks may go. Don't trap the beaver in bricks. Nedwek asked if there was a way to add the deer to create continuity with the roundabout deer sculptures. Garcia said maybe on the deer slide. Chen asked if they can add more animals. Casler suggested bees.
 - e. Design 5 feedback- maybe add a deer and make the prints life-size. Nishimura asked about the number of paw prints. Garcia said they did not have room to add all four prints for each animal. Casler suggested adding a shoe print. The Commission discussed adding a human element.
 - f. Design 6 feedback- keep the sawblades going one way. Have trees at different stages of the lifecycle. Maybe add a deer here as well.
 - g. Design 7 feedback- make the bird clearly one bird rather than two.
 - h. Design 8 feedback- none. Mays asked about the lines at the top and the bottom. Garcia said that she pulled those from the bridge. Chen commented that she liked the different thicknesses and suggested adding that to the other medallions as well.
 - i. Garcia concluded by showing the design/fabrication timeline and said that feedback is due by March 24. She stated that she and Marks will be at the April meeting to show examples in person. Chen asked Hall to find out when the Commission can have the depth simulation to really see what the designs will look like in cast bronze.

B. CEP Grant Discussion

Casler asked if they could table the discussion due to time. Mays said it is worth a discussion because the grant applications are due next month. Casler asked if more snowflakes are all the Commission wants to apply for. Hall said that she spoke with a small business about a mural. Parisi-Mosher asked how much it would cost. Hall said around \$6000. Mays explained the funding process. The Commission discussed how much the funding for the wiring on the light poles in Old Town would cost to finish the last few poles. Mays responded that the group could ask for more snowflakes and wiring. Hall said the group can also ask for a mural. Casler asked why the Commission could not ask for both. Mays responded to ask for what you did last time but add a line for wiring. Casler said we need to put it in the next section so that it is a complete set and collection. Mays explained where the wiring is incomplete on the Old Town poles. Hall said we can be specific in the grant application. The Commission discussed the options. Hall explained that it would be an option to revitalize Clancy's mural since it was the only one in town. Mays suggested just saying the Commission is doing a mural. Hall said a mural is still one of the easiest ways to add public art to town.

7. BOARD COMMENTS

None

8. COUNCIL LIAISON REPORT

A. Mays reported that three youth from Sherwood High School are back in DC with the Mayor and Kristen Switzer at a conference.

B. Casler said community members love the deer on the Oregon Street roundabout. Parisi-Mosher asked about the lighting for the deer. Mays said that will improve, as will the landscaping.

9. STAFF REPORT

Hall reported that the summer camp schedule had just launched and within the first morning they had \$27,000 of registrations come in. Hall said that staff are constrained by the size of the building in offering more summer programming. Mays said he can bring that up to the City Council. Mays asked about using other city facilities. Hall said we do as much as possible but that would require admin at each site. Hall and Mays discussed the logistics of having camp in multiple sites. Hall said we just finished hosting CYT for *The Wizard of Oz* and it was a very full building.

10. ADJOURN

Chair Casler adjourned at 8:07pm.

Minutes Approved on

Date

Chair or transcriptionist Signature



Home of the Tualatin River National Wildlife Refuge

MEETING MINUTES

SHERWOOD CULTURAL ARTS COMMISSION

MONDAY, MAY 4, 2026 | 6:30PM

SHERWOOD CITY HALL
22560 PINE STREET, SHERWOOD, OR

1. ROLL CALL

Board Members Present: Vice Chair Jane Parisi-Mosher, Casey Chen, Estela Schaeffer, Deborah Reisman, and Lester Nishimura. Members Jennifer Casler, Michelle Nedwek, Leah Nedwek, and Beth Flores were absent.

Staff Present: Kristen Switzer (Assistant City Manager), Chanda Hall (Sherwood Center for the Arts Manager), Mary Weggeland (Administrative Assistant II)

City Council Liaison: Keith Mays

2. NEW BUSINESS

A. Medallion Art Presentation

Deann Garcia shared a presentation on the medallion designs for the pedestrian bridge:

1. **Monogram S slide-** Garcia stated that she designed an “S” monogram to represent Sherwood, based off previous suggestions from the Commission. She showed an example of an S with a Robin Hood hat on top and asked if the symbol design resonated with the group. Parisi-Mosher asked if the hat could be compressed down into the S more. Garcia said she would try. Chen said that she liked the shape and texture of the design. Garcia said the rustic design would translate nicely in the medallion molds.
2. **Medallion text slide-** Garcia showed the eight texts/phrases that would go on the medallions and the new updates, which were changed based on feedback from the Commission.
3. **Bricks & Beavers slide-** Garcia shared the new design of this medallion and explained how they created each element. Parisi-Mosher noticed that the water under the beaver mimics the concrete wall design on the bridge entrance.
4. **Trails & Tracks slide-** Garcia explained that the initial design was not working and so they reworked the design to create a topographical map with different footprints.
5. **Timber: Living & Working slide-** Garcia stated that this design has not changed much since the first meeting.
6. **Bridges & Water slide-** Garcia described the changes from the first design, which included deleting the lines at the top and the cloud formations. They changed the bottom section to include more wetlands and hints of water.
7. **Slide of all 8 designs-** Garcia shared a side-by-side view of the eight medallion designs. She said that the agriculture-focused medallion will change the most out of the group of eight, as they are changing the fork-like tool. Garcia said that the rest were indicative of how other the medallions would look.

8. **Return to Bricks & Beavers slide-** Garcia showed a large image of this medallion and gave an explanation on the design change. Chen asked if the lines could look more organic. Parisi-Mosher asked if there could be parts added to the center to add texture. Garcia said they could adjust the water lines to make it seem like the beaver is in the water.
9. **Return to Monogram S slide-** Schaeffer asked to return to the monogram S slide and asked if the hat and letter S could be condensed. Chen asked if the S could be inside of circle, so it looks like a stamp or wax seal. Garcia created an example while they were speaking and asked for opinions. Mays said that by adding the line around the S, it would reduce the size of the S. Mays suggested that the section where the S is could be recessed. Commissioners discussed this idea.
10. Nishimura asked about the edges of the medallion designs and how some look beveled. Garcia explained that the mock-up does not accurately show what the edges will look like. She said the edges will need to be sharp for the casting process.
11. **Return to the Trails & Tracks slide-** Reisman asked for additional explanation of the symbols. Garcia said that the concentric circles and the plus signs are elements found on topographical maps. Schaeffer said that the topographical imagery gets lost in the design. She suggested using more obvious map symbols that people will recognize. The Commission discussed this suggestion and agreed that the topographical design and the deer were getting lost. Hall said that the deer is a good tie-in to other public art and should stay. Garcia said that the design challenge for this medallion is that there is not a focal point or main character. The Commission discussed using the deer as the focal point and adding trails behind it. Garcia also suggested reducing the size of the map.
12. **Return to the Forestry/Timber slide-** Parisi-Mosher praised Garcia for the design and how cohesive it is. Nishimura asked for clarification on the theme of the medallion. Garcia said that the story of the trees includes the Kalapuya who used to clear the prairies and how the Douglas fir trees have overgrown those areas. She said there is also a theme of intertwining the trees and forest industries. After discussion, Garcia said she could replace some of the pinecones with some oak leaf bundles or acorns to represent current day priorities of restoring the oak trees.
13. **Return to the Bridges & Water slide-** Nishimura asked if the duck could have more features instead of just an outline. Chen commented that the cattails seem too large and suggested adding another bird to the left-hand side. Commissioners discussed the details of the design. Garcia explained that the design plays with perspective to show that the pieces are abstract but work together. She gave different options to alter the design closer to what the Commission is asking. Parisi-Mosher asked if they could add a duckling.
14. Parisi-Mosher asked if the medallion order placement on the bridge was determined yet. Hall said they have not decided on the order of the medallions or which medallions will be larger.
15. **Agriculture slide-** Garcia explained the changes that still need to be made to this medallion and said they are still finalizing the design. She said they are taking out the pitchforks and will be adding horseshoes. They are also removing the dominant vine in the center and will add smaller vines.
16. Parisi-Mosher asked if there were changes to the Migration medallion and Garcia said that the only change was in the text, not in the image.
17. Nishimura asked for confirmation that each medallion will have a QR code that will give context to each design. Hall confirmed that there will be opportunities and info available for the public to dive deeper into the artwork and the meanings of each piece.
18. Garcia asked the Commission to look closely at the medallion text over the next two weeks and whether they are ready to move forward on those. She said she would send the updated presentation to Hall. She asked Hall to send her a picture of the deer statues on Oregon St.

Minutes Approved on _____
Date

Chair or transcriptionist Signature

DRAFT

Sherwood Medallions

Round 2.2 of medallion design



00.

Sherwood Monogram



**Shorter feather
Lowered hat**



01.

The land was tended before
it was settled
Woven from what the valley
has always given

04.

The builder, the beaver,
shaping waterways
From river clay, a
community rose in brick

07.

Watching wings, the arrow
learned its arc
Hawk and bowman, reading
the wind

02.

Migration and momentum
Wings and wheels, drawn by
horizon, guided by instinct

05.

Shared ground, shared
movement
Hoof, paw, and footstep
follow the same paths

08.

Before there were roads,
there was water
Bridges carry more than
footsteps

03.

Sun, rain, and patience bear
fruit
Roots run deep where
careful hands work

06.

Forests fell and rose again
What was cleared, in time,
reclaims itself

Notes from meeting:

04. Industry: Bricks & Beaver

Beaver tail too flat and stiff

Bricks not integrated with beaver enough

Footprints not needed

04.

Industry: Beaver & Brick

The idea of industry is typified by the beaver animal archetype, compared with early industry in the region: the brick foundry.



Notes from meeting:

05. Trails & Tracks

Try to make tracks close to life size of animal

Discussion on adding human tracks.

Discussion on adding a deer.

05.

Trails & Tracks

Trail networks are represented by lines on a map, symbolizing human travel, while animal travel is referenced by hoof and paw prints.



Notes from meeting:

06. Timber: Living and Working

Make the saw blade go in one direction

06.

Timber: Living & Working

This alternate version shows a different story, about the transition from oak savannah to fir forests and back again.



Notes from meeting:

08. Bridge & Water

Delete lines at top and create cloud formations

Some lines too heavy, too abstract

08.

Bridges and Waterways

The bridge itself is seen stretching across the wetland that used to be here, and still is in nearby refuges and greenspaces.



Notes from meeting:

01. Kalapuya basket pattern + Camas bloom

- make basket pattern less linear
- remove small flowers from the bottom
- emphasize roots more

01.

Kalapuya basket pattern +
Camas bloom

A weaving pattern motif meets the delicate Camas flower, symbolizing the relationship between traditional knowledge, seasonal harvesting, and cultural continuity.



Notes from meeting:

02. Migration: railroad line and birds

- make make birds less "vulture-like"
keep necks straight
- make birds more species specific
- refine railroad tracks

02.

Migration: Railroad line + birds

The strength of the rail corridor pairs with the lightness of a flock of geese, contrasting human-made paths with natural migration routes that still cross the valley.



Notes from meeting:

03. Agriculture: Tools, grapes and onions

- scythe needs refinement
- make onion roots more consistent

03.

Agriculture: Tools, Grapes, Onions

Stylized hand tools grape vines and onions highlight Sherwood's agricultural heritage and the craft of working the land, while honoring keystone crops over time.



Notes from meeting:

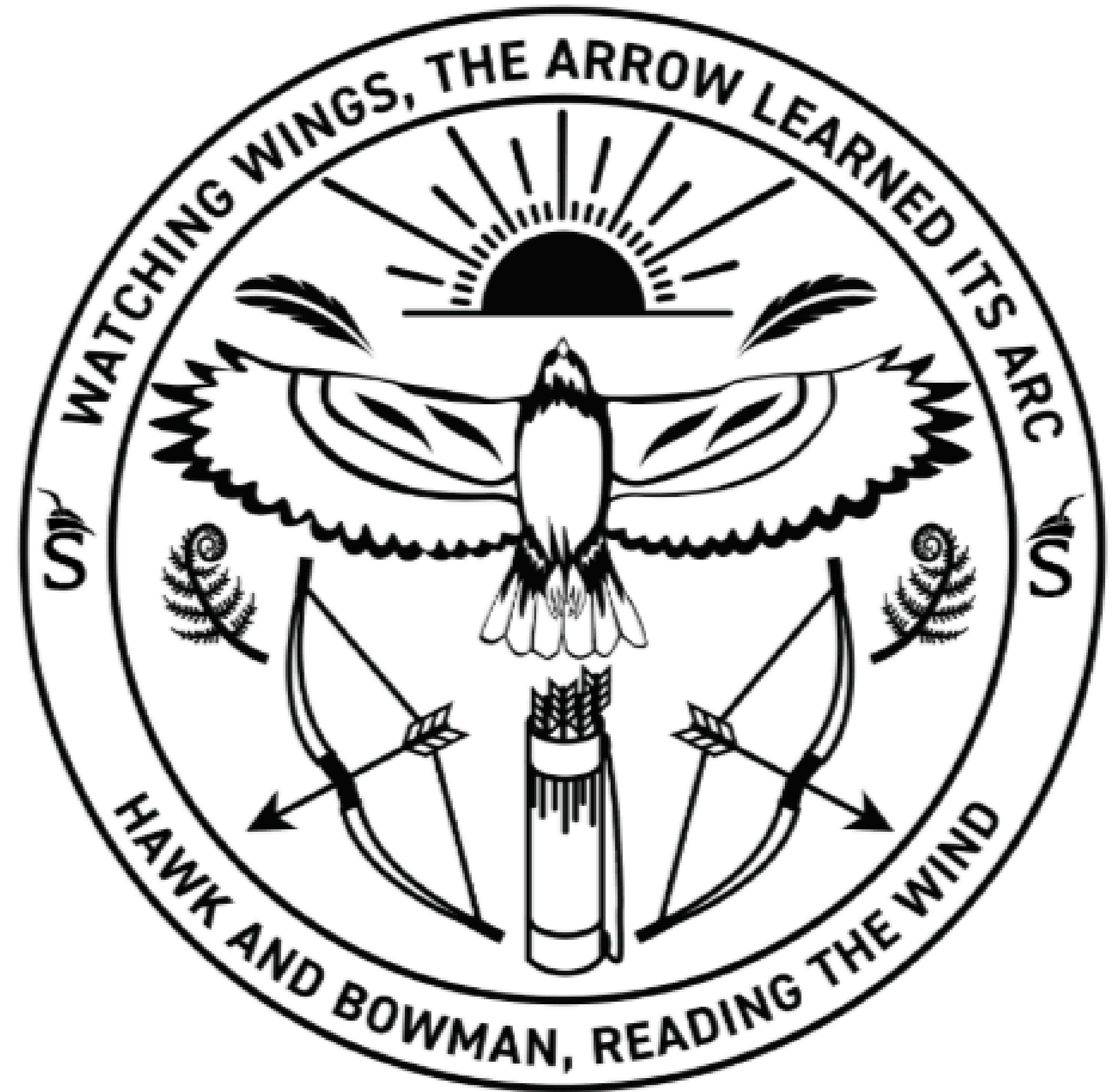
07. Bowman + Raptors

- make raptor look less like 2 separate birds

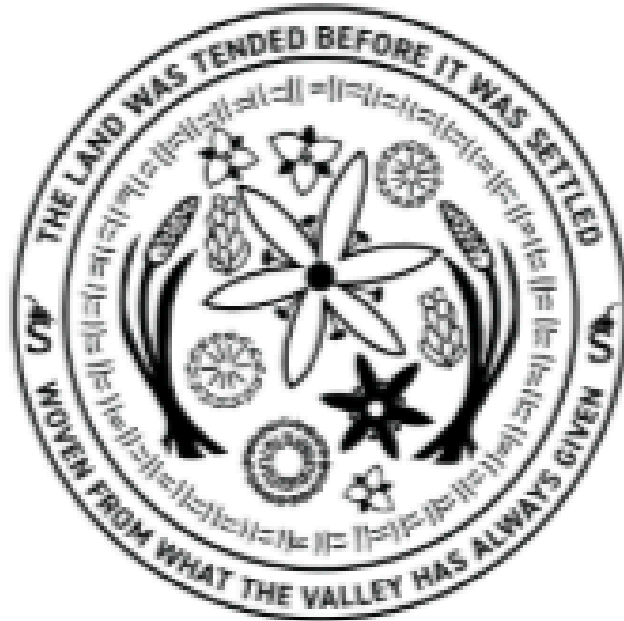
07.

Bowman + Raptors

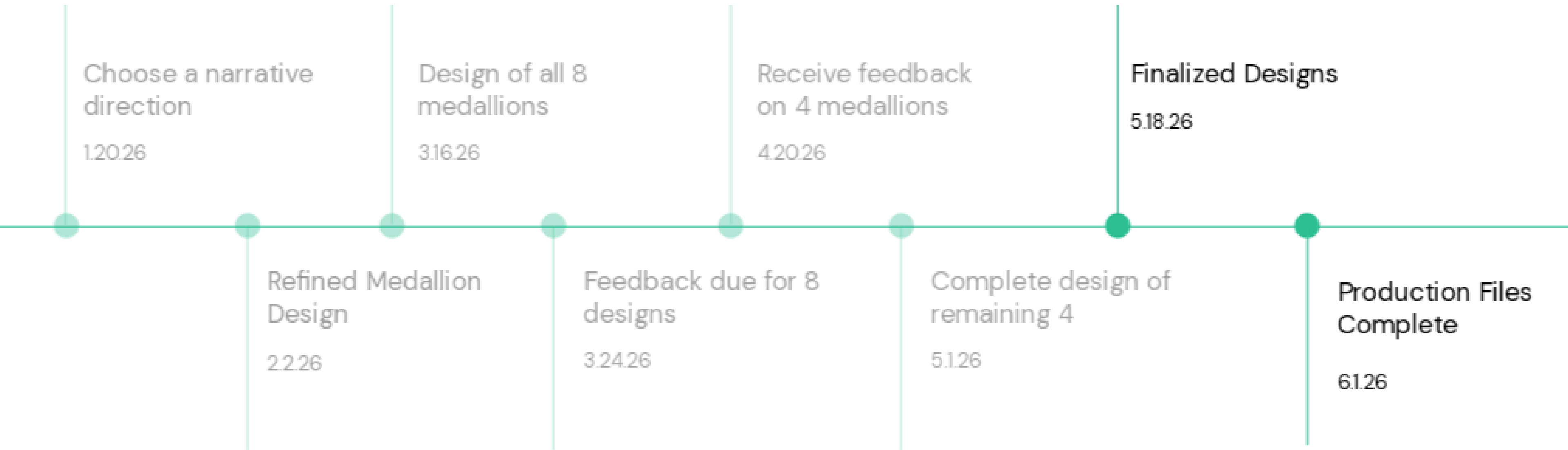
A raptor in flight is contrasted with a recurve bow, symbolizing local pride of place. Feathers connect the bird fletching on the arrows.



Round 2



Next Steps + Timeline



Thank you!