

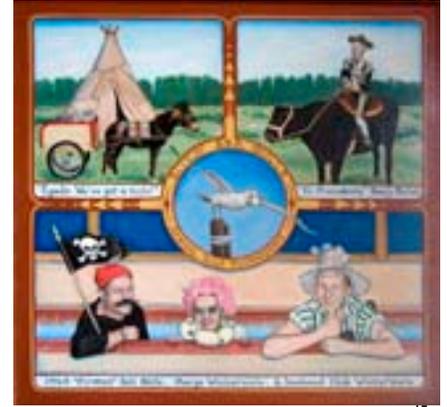


• Walking Tour of the Artwork •

Main Dining Room

• Bar Area •

Start in the building's southeast corner where views of the golf course mix with the bustle of the bar, and an antique bar-top cannon readies a warning shot across the bow of Seaside. Below the television is Olivia Behm's colorful tribute to a colorful event, the Sittin' Sea Gulls golf tournament. The annual event ran from 1959 to '68 and featured themes, costumes and some of the region's most wild players.



Opposite Behm's piece is Lyle Hehn's play on the legend that Native American Clatsop peoples witnessed Spanish galleons off Oregon's coast during the 1500s. Here, the galleon is emblazoned with McMenamins's references, as if to show that our "ship" has finally run aground here in Gearhart.



Just around the corner is Jenny Joyce's view of the 2nd second Gearhart Hotel (1910–1915) and a herd of riders galloping along the beach. During Gearhart's early days, there was an active stable and riding academy not far from the hotel.

Nearly adjacent is Myrna Yoder's wonderful image blending a McMenamins icon or two (namely, Edgefield's water tower, although airborne,) with more familiar icons of the Gearhart links course. The image is based on an eccentric C.H. Robertson oil painting completed in 1839. Called "Caddie Willie," that original hangs in the Royal Burgess Society of Edinburgh.

Walk down the hallway to enjoy the picture gallery, but before exiting the bar area, be sure to raise a glass with world-renowned chef James Beard. Beard was born in Portland, but began summering in Gearhart with his parents in 1906 at the age of three. He was a proponent of the town, and his likeness, painted by Olivia Behm, can be found picnicking in the bar area's northeast corner.

• North Dining Area •

Art work, history and sweeping views co-exist in this room perhaps better than in any other part of this property. Olivia Behm's "Golf Comes to Gearhart" playfully tells a tale that very well may have happened: Robert Livingstone, a Scot, golf enthusiast and early Gearhart resident, shows Marshall Kinney that there is far more to hitting a ball into a tin cup than, well, hitting a ball into a tin cup. Kinney's wife Narcissa looks on, perhaps with more than a hint of disapproval.

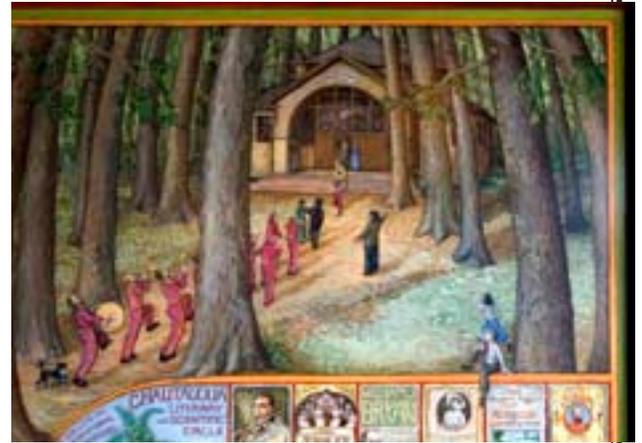
Next is "The Legend of St. Rule," Joyce's depiction of an ancient Scottish legend concerning St. Andrew's, the birthplace of golf.



Meadowlarks, surf, wild flowers and Marshall Kinney are all elements of Kolieha Bush's piece. Kinney, known at the time as Astoria's "Salmon King," is essentially Gearhart's founding father, having purchased 873 acres of Clatsop Plains land from the pioneering Gearhart family in 1888. Marshall and his wife Narcissa platted the town in 1890 to coincide with the arrival of the Astoria and South Coast Railway in Gearhart.

Jenny Joyce's haunting piece recounts a true Gearhart event. Many long-time residents recall that every Halloween during the 1950s-60s, someone would dress as the Headless Horseman and ride around Gearhart to frighten the other ghouls and ghosts who were out that night. To this day, no one has fessed up to the macabre tradition...

From 1895 to 1915, the Gearhart Auditorium, home of the Clatsop Literary and Scientific Circle, was the center of the town's cultural happenings. The structure stood roughly on Pacific Way near the current site of City Hall. From Narcissa Kinney's chautauquas to John Phillip Sousa and his band, Kolieha Bush recreates some of the events that were featured here.



Bush's last piece in this room features two long-time McMenamins employees and golf enthusiasts, Marcia Knudsen and Sarah Crisp, enjoying what they like most. Mind if they play through?

Before moving on, make sure to have a look at the original David Schlicker glass panels that reside near the antique Povey stained glass windows; both are carefully crafted works of art.

Downstairs

• Stair Landing Area •

Head downstairs (the door is near the host's stand) and pause to enjoy some of the historic scenes from the community depicted in the photographs here.

At the bottom of the stairs is Myrna Yoder's golf-and-tee adaptation of the familiar McMenamins sun logo. Near the elevator is Olivia Behm's delightful painting depicting the storied beachside Ocean House during the war years. The paperboy delivers the news to the Coast Guard service members that a Japanese submarine had fired on the north Oregon coast. A Coast Guard watch blimp hovers in the distance.

Before moving on, check out the portrait of a kilted Robert Livingstone on the door near the stairs.



•Livingstone's, East Room•

Through the doors, a series of lefts will leave you standing in the Sand Trap's event space and staring at Jenny Joyce's view of Mina Parsons on honeymoon to the Oregon Coast. Parsons was the first principal at the Kennedy School in Portland, beginning in 1913. The depicted wood plank sidewalk is inspired from the earliest photos of Gearhart and the *grande promenade* that originally followed an ancient Indian trail known as the Ridge Path.



The giant photo print of some green's play is flanked by a pair of Myrna Yoder portraits. To the left is Margaret Gearhart, to the right is Narcissa Kinney.

The far end of this space features Kolieha Bush's view of Mike Herron playing the grand piano. He used to come into his parents' old restaurant in the mornings to practice in the 1960s.

•Livingstone's, West Room•

The event spaces at the Sand Trap are named after the Oregon golf pioneer, Robert Livingstone (pronounced "living-stun"). With the use of room dividers, the area can be split into two.

Near the door is Jenny Joyce's piece showing the Gearharts in their earliest days here. Phillip Gearhart and his family moved to the coast in 1849. Between 1851 and 1863, they purchased 1,748 acres of land that comprises much of the present-day Gearhart. Their four children and pioneer home are depicted in the painting as well.

Myrna Yoder's pool party pulls some familiar Gearhart faces from photos of the 1950s and '60s and places them in one of the wild Gearhart Hotel parties of that era. It's been said that being thrown into the hotel's pool was not an uncommon occurrence at these parties. Of course, wine and cigarettes were obligatory!

Berries were once one of Gearhart's seasonal obsessions (the other was razor clams). Every July, the quest for the nameless member of the blackberry family brought down any social and economic barriers. Artist Reva Wortel imagines an early scene in Gearhart, where three well-to-dos set out to harvest the prized "little wild ones."



Late-night fun and a low tide dominate this scene painted by Kolieha Bush. Kids are enjoying the sand while Gearhart's third hotel and the town's profile is visible in the distance through the twilight.

Emulating a number of early postcards and photos, Jenny Joyce offers a tranquil and romantic scene on Neacoxie Creek. Gearhart residents frequently took row boat trips on the slow-moving creek. This particular image depicts the Latourettes, longtime residents of the area, out on a row.



Another Joyce piece plays with a little history. Mary, Queen of Scots, her husband Lord Darnby and her lady-in-waiting Mary Seaton ready for a game on the links. The queen was known to be an avid golfer and is credited with coining the term “caddy.”

Once again Lyle Hehn takes us on a wild ride, this time through the clouds. The moon hitches a ride on an old Indian motorcycle (a nod to Gearhart’s original inhabitants) driven by (what else?) a phonograph, as if to suggest that the whole situation is powered by music.

Finally, America’s culinary royal, James Beard, slices and dices at one of the annual cooking classes he staged for the community. Reva Wortel adds some spice to the painting with a favorite coastal ingredient: razor clams. Years after his visits to Gearhart, Beard recounted the clams in an interview: “There were superb razor clams... These flourished in the days of our beaching and continue in small supplies nowadays—definitely a sportsman’s catch. They have a rich flavor, somewhat akin to scallops, and a delicacy of texture that is different from any other clam I know. And they are larger than most clams, with a tender digger muscle and a somewhat less tender body.”

•Pot Bunker Grill•

Meander down the hall toward the exit and visit our last stop of the tour, the glorious little bar with a fireplace, the Pot Bunker Grill.

Two of Lyle Hehn’s paintings anchor the rest of the art in this room. The first is a gem, featuring Robert Livingstone with his baffing spoon, accompanied by a ram. Livingstone was an early pioneer of golf in the Northwest (he was a founding member and first president of the Waverley Country Club in Portland), and helped lay out the first course in Gearhart. In 1891, the same year he built a summer home here on the coast, he built a large permanent residence in NW Portland, right on the spot of today’s McMenamins Rams Head pub!

Next is a piece featuring two familiar McMenamins icons—Ruby and Hammerhead—enjoying the beach playground of Gearhart. Here, on the coast, the golf club-swinging Ruby transforms—ever so slightly—into a different sort of witch... a sand “witch.”

While you’re here, have a look at the antique clubs around the room and imagine how your game would play out with these. Three of the oldest clubs on display, including the putter above the fireplace, belonged to Robert Livingstone himself. Along with the putter, two drivers (one to the right of the putter and the other near the door to the patio) were also used by Livingstone in the teens or ‘20s.

