

▶ ART

College's commissioned art spans three decades

Art on campus a positive influence

Two significant additions to the campus art collection are expected to be a part of the college's new instructional building.

A bronze, lifesize statue, "Reach for the Stars," by artist Jim Stafford will be placed near the front entrance to the new building.

Artist Robert Calvo is designing a terrazzo floor for the main lobby.

The two new works will join a select list of art already on campus which includes:

- a nail sculpture hanging in the Student Center lobby,
- a mixed media mosaic wall located west of Corbet Hall's main entrance,
- a panel composed of tiles created by

former art students on the Art Annex's patio wall,

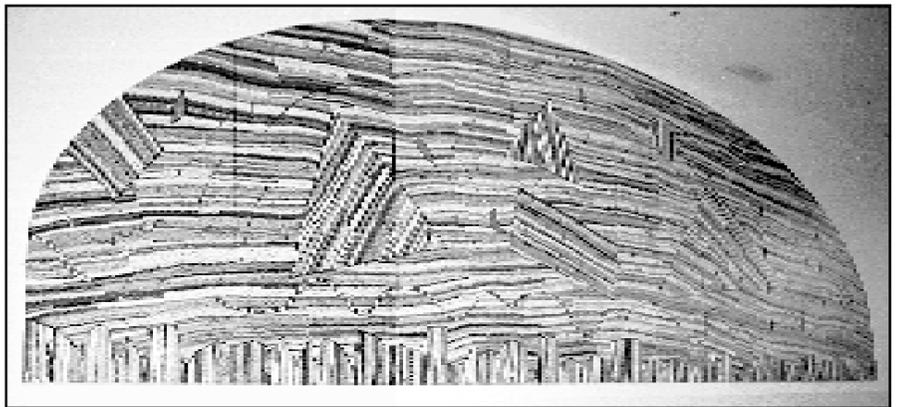
■ a bronze sculpture located east of the library's main entrance,

■ two murals suspended from the north and south walls of the Library clerestory.

Obviously, there is more art on campus than these works. Murals and diversity posters – even the Clocktower – are part of the campus's artistic heritage.

College president Hank Kirk believes in the positive influence of art on campus and strongly supports adding to the campus art collection.

"Art is important to all of us. It lifts our spirits, increases our appreciation of beauty, form and color, and makes us think," he said.



Alden Mason's murals: Library clerestory

Alden Mason's murals which hang in the Library have a history as colorful as the art itself. Mason, a well-known Northwest artist, originally created the panels for the State Capitol's Senate chamber. The panels were installed in 1981 and removed in 1987 when the Legislature voted to remove them because they did not fit the decor.

For two years Mason's murals were packed away. During this time college president Hank Kirk petitioned to have them hung in the college's new library, then under construction.

Leavengood Architects, who designed the library, made specific changes to the plans for the reading area with the raised clerestory gallery in order to accommodate the murals.

In 1990 the State Senate approved a

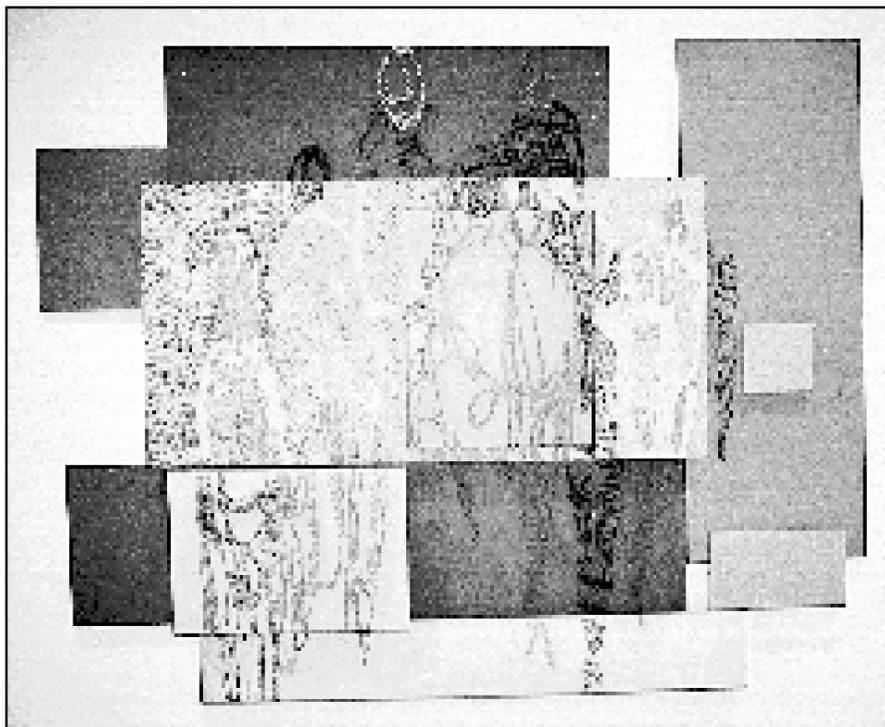
resolution to display the murals here.

Mason did not believe the space where the murals now hang was adequate for optimum viewing and sued. He filed an affidavit in court in 1990, claiming the State could not arbitrarily place his work because it had been specifically commissioned and created for the Senate chambers.

After more than a year in the courts, a judge ruled in 1991 that the murals could be displayed here. The agreement, signed November 1, 1992, guaranteed the college a 20-year lease. In exchange, the college agreed to pay the cost of transporting and installing the murals, including any necessary repairs and maintenance.

According to the agreement, the lease

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Bob Bauer's nail sculpture: Student Center lobby

Bob Bauer's sculpture, was commissioned for the lobby of the Student Center in 1963.

Bauer taught art here for 30 years. He retired in 1982 but left his mark on the campus via his nail sculpture.

Bauer created a series of nail-covered panels depicting people moving across the campus as it then existed.

The panels represent the various buildings, fields and plots of land that comprised the campus in 1963, said Bauer.

Using the architect's original color specifications, Bauer created a complementary palette of panel colors.

The whole piece, plywood panels, angle iron framing, and nails, weighs almost 2,000 pounds, he said.

After 27 years, some of the nails are

missing from the sculpture and the colors are dated. However, there are currently no plans for repairs. Bauer, who now lives in California and Michigan, said repairing public art is difficult. This is partly because the original artist has total rights over any modifications or repairs.

Bauer was paid \$700 to create his sculpture. Most of that went for supplies, especially nails, he said.

Bauer, who graduated from the University of Washington, remembers Alden Mason, creator of the Library clerestory murals, as one of his instructors.

Bauer's student assistant on the nail sculpture was Jim Stafford, whose "Reach for the Stars" bronze will be a focal part of the new instructional building.

Gerard Tsutakawa's Crosscut: front of Library

Gerard Tsutakawa's bronze sculpture, located east of the Library's main entrance, was commissioned in 1994 by the Art in Public Places Program from funds generated by building the new Library, finished in 1991, and from the remodeling of the Professional Technology Center, completed in 1993.

Tsutakawa envisioned the college as a link between Lewis County's past and future. "Crosscut" represents a section of old-growth tree with a window in its middle that resembles a computer screen.

The slab of old-growth symbolizes the county's past prosperity, which is rooted in logging. The window looks into a Library classroom and represents the future of this area based on our ability to make a transition from logging to new technologies.

"Through the education this school will provide, a new age of prosperity will

prevail," said Tsutakawa.

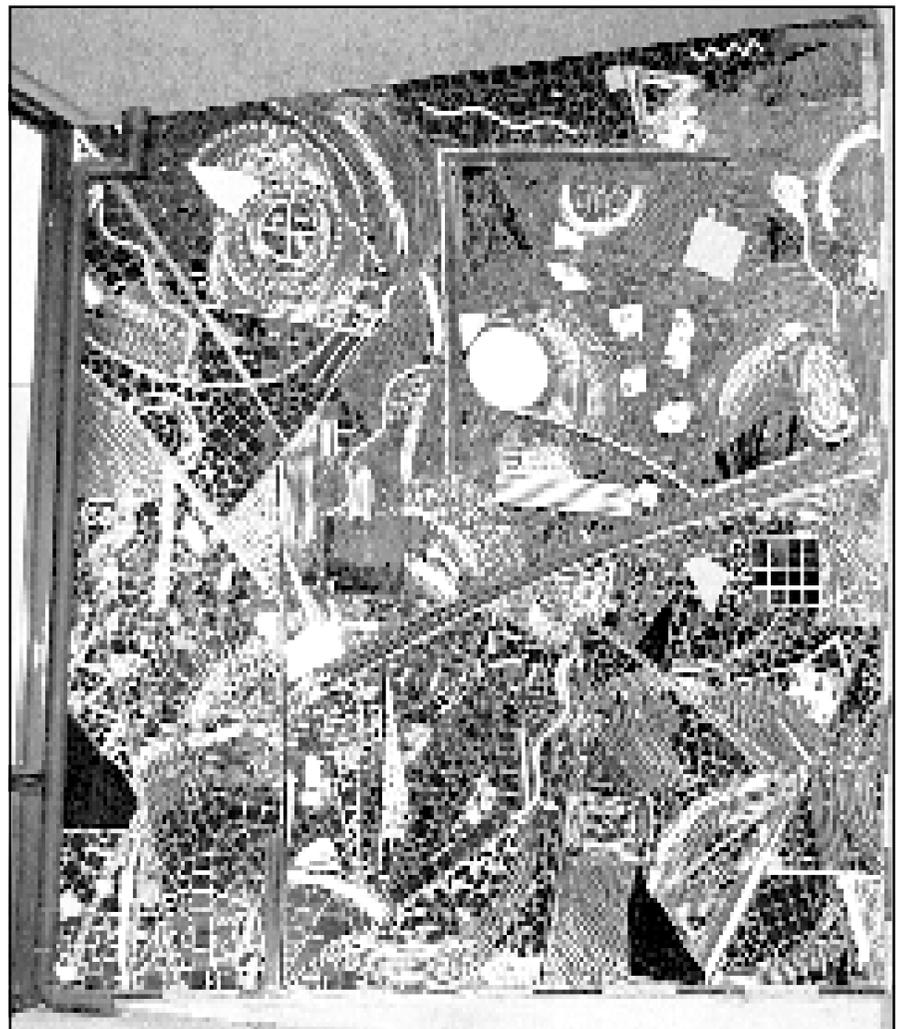
The AIPP allocated \$23,030 for the work which was finished and set in place in 1995 during the college's 70th anniversary.

Tsutakawa was born in 1947. He is the oldest son of renown sculptor George Tsutakawa. Gerard Tsutakawa began working with his father in the mid-1960s, learning welding and fabrication techniques.

Gerard Tsutakawa eventually assumed the technical production of his father's metal sculptures and fountains. George Tsutakawa is no longer living, but Gerard Tsutakawa carries on his father's legacy.

(A slightly altered "Crosscut" is found on the cover of this issue.)

Articles by
P.B. Wakefield



Ann Gardner's mosaic wall: Corbet Hall entrance

Ann Gardner's mosaic wall is the campus's first commissioned Art in Public Places work. The wall, which is located on the west side of Corbet Hall's main entrance, is composed of glass and mosaic tile.

Gardner prepared to place her tiles on the wall at Corbet's main entrance during the winter of 1982-83, when the weather was below freezing.

The glue Gardner used would not work in the subfreezing temperature and, as she put her tiles onto the wall, one after another of the glass and mosaic pieces fell and broke into smaller pieces.

The composition evolved, with many

more pieces to it than originally planned. It is an example of how art can change from conception to the final product.

The wall was commissioned in 1982. The Washington State Arts Commission designated \$7,100 for it.

The mosaic has fallen into disrepair over the past 15 years. Vandals have broken out some pieces and scratched and chipped other pieces.

When the college's new instruction building is completed, Corbet Hall will be torn down. At that time Gardner has requested that the mosaic be deaccessioned and destroyed (see AIPP article, page 11).

▶ ART

New building gets bronze sculpture, terrazzo mural

Son's courage inspired father's sculpture

A lifesize bronze sculpture of a youth reaching upward to touch a star will greet students, faculty and visitors near the main entrance of the new instruction building.

Local artist Jim Stafford has been commissioned to create the eight-foot sculpture as well as 50 miniatures for the Centralia College Foundation.

Stafford has worked with bronze since 1974. The process is time-consuming.

First Stafford creates an original piece using clay or wax or, sometimes, wood or stone. He then forms a rubber mold around this original. He pours hot wax into this rubber mold. When the wax cools and the mold is removed, the wax becomes a duplicate of the original creation.

Stafford takes this duplicate and dips it into a ceramic slurry (which acts as a sort of glue). He then stuccoes the duplicate with a fine silica sand. Ten to 15 coats of this sand create a ceramic shell mold.

Stafford melts the wax out of the mold in a 1,600 degrees Fahrenheit oven. This is called the "lost wax" casting process. He then reheats the mold to 1,600° and fills it with molten bronze that is heated to between 2,250° and 2,300°.

After the bronze cools and hardens, Stafford breaks away the ceramic shell. This leaves a rough casting which he sandblasts and polishes.

Stafford finishes the metal casting by coloring it with a torch and metal oxides mixed with water. He then applies a wax or acrylic spray to the surface to seal the work and to bring out the patina.

Stafford created his sculpture as a tribute to his son, Chris, a former Centralia College student who was born with a terminal disease called Friedreich's Ataxia. Chris Stafford died in 1995 at age 23 from



Jim Stafford pours hot wax into one of the 50 miniature molds at his studio near Adna.

complications related to his disease.

Throughout his life Chris never stopped striving for and achieving his best, his father said. Stafford hopes his son's courage and determination and the sculpture commemorating these qualities can encourage others.

Stafford wants people faced with seemingly overwhelming odds to know that they, too, can "reach for the stars."

Stafford's sculpture and 50 miniatures, or "maquettes" of the sculpture were financed by a \$30,000 donation to the Centralia College Foundation. Stafford is donating his labor to the project.

The Foundation plans to present the miniatures to persons contributing at least \$25,000 to the Foundation's Reach for the Stars capital campaign.

Theatre lobby floor to have multicolored, multi-stone mural

A terrazzo mural will be the focal point of the new instruction building lobby. Artist Robert Calvo has been working with Leavengood Architects, designers of the campus's new instruction building to incorporate the mural into the architectural design.

Terrazzo is a type of flooring made of chips of marble, granite or quartz that is put into a matrix and covered with epoxy or cement. Once the epoxy or cement hardens, the floor is ground smooth and the colored stones appear as a design.

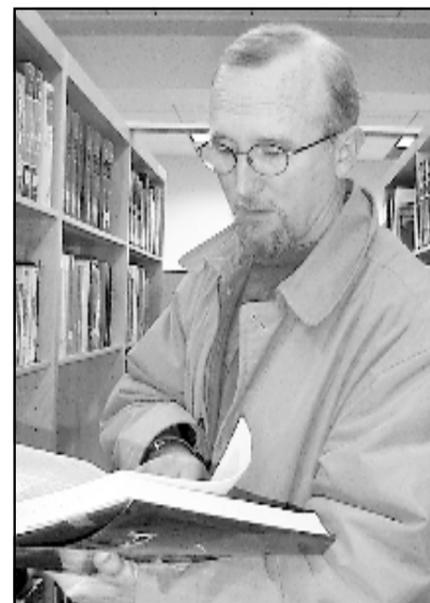
The multicolored mural Calvo is creating will cover a 1,000 square foot area in the lobby, across from the grand staircase leading to the theater.

Calvo said he will use colors that will coordinate with and complement the colors the architects have chosen for the building. He is currently researching elements and images to include in the mural.

"Conceptually I can't talk too much about the mural yet," said Calvo. "I have talked to the art committee about what is important to the community and how it can be reflected in the new building."

Calvo said he considers three main things when designing a work for the Art in Public Places Program: the site, the architect's intent and his own personal aesthetics.

To make it work, he said, "the community interests, the architect's intent and the artist all have to come together."



Robert Calvo begins this project by researching local history and culture.

The AIPP Program allocates one-half of one percent of any state-owned building project budget for art. The new building is generating approximately \$45,000 for Calvo's terrazzo mural.

Born in Texas in 1949, Calvo now lives and works in Portland. He completed his bachelor of arts degree at the University of South Florida, Tampa, graduating with honors in 1981.

Calvo's commissioned works include 13,000 square feet of terrazzo flooring in the Buffalo Niagara International Airport. He is currently one of the finalists for art that will be part of the newly-remodeled Portland International Airport.

Murals can hang in Library at least 100 years

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may be renewed for four additional 20-year periods. The college paid \$19,929, taken from the Library construction budget, to install the murals. The State Legislature had paid Mason \$100,000 to create them.

The colorful 44 foot-long murals are representative of Mason's "squeeze-bottle" phase of creating. From the late 70s to the mid-80s Mason used bottles – like those used in diners for mustard or ketchup – to apply colorful blobs of paint over a black background.

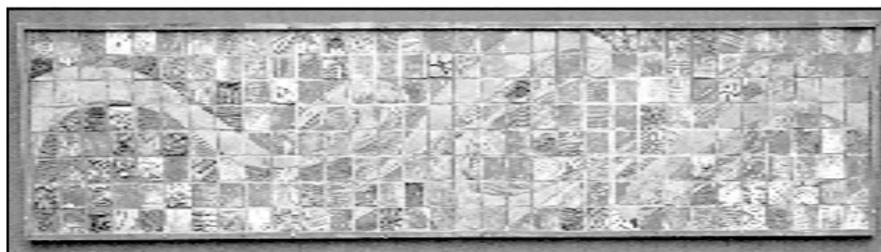
Mason's inspiration for this style springs from the artwork of traditional cultures, including Guatemalan weaving, Navajo rugs and aboriginal paintings. His

mosaics – with their lack of perspective, use of rich colors and emphasis on symbolism – bear a resemblance to mosaics of the Byzantine Empire.

Mason said the murals are a visual representation of a quote from Chief Joseph: "The land belongs to no man, and as long as the sun shines and the rains fall pure, the earth will be here for everyone."

Born in Everett in 1919, influences on Mason's art are derived from his childhood fascination with birds, insects and bodies of water.

Mason attended the University of Washington where he received a bachelor of arts in 1942 and a master of fine arts in 1947. He taught at the UW from 1949 to 1981.



Untitled abstract clay tile panel: Art Annex patio

Not many people on campus are aware of this piece because of its location on the patio wall between Corbet Hall and the Art Annex.

Created in 1986-87, it is a combined student effort that was a project for former art instructor Claudia Slater's design class.

The college's current graphic designer/illustrator, Colene LaBreck, a 1987 Centralia graduate, was one of those students.

LaBreck said the students in the class were divided into four groups and each group came up with a design. The class as a whole then chose one of the four designs. That is the one that now hangs

in the patio. Once the design was selected, each student chose a section of the design to recreate in clay tiles.

"The whole process took three to four months," said LaBreck, noting it was not a daily project. "It was done in stages," she said, in between plenty of other design assignments.

The untitled piece is an abstract and does not represent anything in particular, she said.

LaBreck does not remember who actually placed the finished tiles on the wall, but hopes the piece can be preserved when the Annex is torn down after the new instruction building's completion.

AIPP Program supplies campus with art

When the new instruction building is completed, our campus will have its third work of art funded by the Art in Public Places Program.

A terrazzo mural that will cover approximately 1,000 square feet of floor space in the lobby of the new building is now being created by Portland artist Robert Calvo.

Centralia College already has two commissioned works that are a part of the AIPP Program. Gerard Tsutakawa's "Crosscut," located east of the library entrance was commissioned for \$23,030 from the funds generated by the library's construction. Ann Gardner's mosaic wall at the main entrance to Corbet Hall was commissioned for \$7,100 from funds generated from a renovation of Corbet in the early 70s.

The AIPP Program was created by the state legislature in July 1974. The program is funded from the state's capital construction budget.

Half of one percent of any construction budget for state-owned buildings is set aside for art.

For state agencies and public schools this half of one percent applies only to new construction.

Colleges and universities also receive art funding allocations from renovation projects costing more than \$200,000.

The formula applied for colleges and universities is based on architecture and engineering fees, as well as total building cost and equipment cost.

The Washington State Arts Commission administers the program with the statutory authority of the Revised Codes of Washington.

According to the code, funds may be used for "expenses incurred in the design, fabrication and installation of works of art, artists' expenses and the com-

mission's administrative expenses."

The code also states: "funds for art may not be used for administrative expenses of the agency or architect; expenses of the agency as agreed upon for the preparation and installation of the work, dedication, and insurance; or for the maintenance of the works of art."

AIPP artists are selected from an Artist Resource Bank. Any artist from Washington, Oregon, Montana, Idaho, Wyoming, Alaska or British Columbia is eligible to be a part of the bank.

In order to be included in the bank, artists must submit their work in a competition which is held every two years. Those artists whose submissions are selected by a peer review panel are included in this resource bank.

The review panel is composed of artists, arts educators and arts professionals. The panel changes each time a competition is held.

AIPP participants select their own artists from the resource bank, using an art selection committee that must be representative of the local constituency.

The code states that maintenance is the responsibility of the agency receiving the art and that it must be maintained according to the artist's specifications.

Works of art may be removed and disposed of – a process called deaccessioning – if the work has been lost or stolen; presents a safety hazard; is technically unable to be restored or if restoration costs are disproportionate to the work's value; or, the environment/architectural support (for site-specific work) is to be destroyed or modified enough to distort the artist's initial intent.

Gardner's mosaic wall will be deaccessioned when Corbet is torn down, said Gil Elder, director of maintenance and construction projects.