



Part of an architectural scale glass project done by six students and teacher Tenold Peterson. It will be unveiled at a champagne reception on Sept. 20 at 7 pm at the Center Building, Lane Community College. (See article.)

LCC Class Project Unveiled

Only a sharp, collective intake of breath by seven artists broke the stillness of dawn as the first rays of the sun touched the mammoth stained glass window. Surrounded by moving sun-lit colors, seven silhouettes stood viewing their creation, a 20 x 25 ft. stained glass piece, consisting of 34 panels. The glass panels were in place for the first time on the East windows of the Center Court Building at Lane Community College. Today, the window was in place for previewing and a 24-hour photography session. By noon, they would be in storage until the unveiling ceremony on Sept. 20, 1984.

"It's doing it!" exclaimed Sam Morehouse, breaking the spell. Whirs and clicks of cameras continued in the background. Most remained silent as they watched their work repeatedly change as the sunlight grew stronger.

Linda Alford, Teresa Kolibaba, Leighton Makaanui, Sam Morehouse, Nancy Parson and Pam Stout had come together with Tenold Peterson in a mutual desire to produce an architectural scale glass piece. Tenold Peterson, who has drawn international recognition for his works in painting, sculpture and stained glass, guided the group throughout the project.

Over a year ago the artists met for the first drawing session at Peterson's studio adjacent to his home in the sylvan setting of the Coastal Range west of Junction City.

"We set up a ten by ten sheet of paper on a wall," said Peterson, "and everybody was encouraged to go up there and draw anything they wanted except that it had to be of an abstract nature. Each found the stark expanse of empty paper inhibiting at first. When no one would volunteer to be the first

Tenold chose one person to make the first mark.

"After you once step up and do it," he said, "then it doesn't feel so bad. Within five minutes everybody was really at work."

"I never did make a mark," volunteered Nancy Parson. She is the artist responsible for most of the soldering and a substantial amount of the cutting and grinding.

"Nancy did so some," interrupted Teresa Kolibaba, "which she said she wasn't going to do." Nancy laughed, "No, I didn't because, actually, you erased them!"

One of the few ground rules established had been that each artist's drawing could be erased or changed as long as it was a positive change. To combat the initial problems—fear of the enormous size of the paper, drawing in front of one's peers and having one's work changed or erased—several approaches were used, including meditation, music and changing positions.

"What I did," explained Tenold, "was watch the drawings as they developed while I was drawing on it also, and keep people moving around. The real thing in the beginning was that someone would get into their area and really develop it. So to stop that I'd say, 'OK, everybody change around now,' and we'd all move."

At the end of eight intense eight-hour drawing sessions individuality had been superseded by a cohesive group consciousness. The final drawing or "cartoon" was done and the artists were ready to begin the glass and frame stage. However, funding was needed to actualize their dream. Their creative energy was

diverted into fund raising for the next three months.

Armed with funds from donations, grants from the Lane County Development Fund and from Lane Community College's Student Body, the artists began selecting the different kinds of glass and colors.

The names, cat's paw, ring mottle, cathedral, ripple, opalescent, iridescent and drapery are as intriguing as how the glass is made. Methods of making the kinds of glass chosen by the artists are a closely guarded secret by the manufacturers.

"Most of the glass came from Uroboros and Bullseye, two manufacturers in Portland," said Ken Hamilton of Hamilton Stained Glass, Ltd., local supplier for the artists.

The names refer to the actual texture of the glass and can be any color. Drapery glass gives the mural a three-dimensional quality. Drapery glass was invented by Louis Tiffany for folds in garments. Iridescent glass adds shimmering rainbows to the non-reflective side of the mural. Careful interspersing of black glass in the translucent mural together with the black frames gives definition and rhythm to the masses of color.

Seven silhouettes against the colors of their creation simultaneously paused when asked, "Would you do it again?" Each started to reply and then a group silence fell. All reflected on the time, over ten thousand hours, out of their lives. "Consider it a gift, a gift to the community."

The public is invited to the unveiling of this gift on Sept. 20, at 7:00 p.m. in the Center Court at Lane Community College.

—Darby Morrell

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