

County display includes prof's sculpture

By KEVIN HARDEN
Of the Emerald

A University artist will be \$5,500 richer this week, thanks to a county art program called Lane County Per Cent for Art.

Bill Roy, 36, a University assistant professor of art, is being paid for a bronze sculpture that was installed in the new Lane County Public Service Building. Roy's sculpture is the last of five art pieces to be on permanent display in the new building.

Under the program, Lane County officials agreed to spend 1.5 per cent of the direct con-

struction costs for the public service building on art. That percentage now amounts to about \$110,000, with \$17,250 going for the five pieces of art now on display.

Of those works commissioned, a fiber sculpture, a weaving, a large oil painting and a ceramic tile hanging, all were done by artists living in the Eugene-Springfield area.

Roy's sculpture, a fabricated bronze free-standing object measuring more than seven feet tall and five feet wide, is a continuation of a series he has been working on using spherical forms.

Another in the series, an untitled piece consisting of six welded steel falling discs, has been on display at the Salem Civic Center since 1973.

Sphere forms: 5, the sculpture's title, was selected last August by the Lane County Board of Commissioners from more than 100 proposals. Most of the four other projects were completed by December, when the various county departments began moving into the new building. Roy's sculpture went on display Friday.

Roy began his art history as a child when his parents were mis-

sionaries in Africa. During his 13 years there, Roy fashioned toys from any object to be found, from clay to wooden blocks.

Roy came to Eugene in 1968 after finishing a master of fine arts program at the University of Iowa. He began as an art instructor at the University and, in 1971, was promoted to his present assistant professorship.

An accomplished artist, Roy has had his work displayed in six one-man exhibitions and 33 selected group art shows coast to coast. Some of his art work is displayed in more than 50 private collections, including those of Dr.

Jerome Weisner, president of the Massachusetts Institute of Technology, and Henry Grunwald, managing editor of Time magazine.

Upon completion of Sphere Forms: 5, Roy hopes to be commissioned for another major sculpture to be displayed in the Portland headquarters of the Freightliner Corporation, for which he submitted proposals last year.

'Mural, mural on the wall' to grace mall

By KEVIN HARDEN
Of the Emerald

People shopping on the downtown mall or catching an LTD bus at the downtown station will no longer be caught staring at blank wall at 10th Avenue and Wilamette Street. By the second week in July they should begin to see a mural taking shape.

According to Susan Rome, assistant to the Eugene Parks and Recreation Department cultural arts director and head of the mural project, the downtown mural will be used to communicate the spirit of Eugene.

"Murals are really a great form of public art," Rome said. "They are there for everyone to see and appreciate for free."

Rome, a California native, was surprised to find a city the size of Eugene without many murals. In her position at the parks department, Rome began to look into the possibility of a downtown mural after staring at the blank wall on the south side of the Outdoor Store while riding LTD buses.

After polling people waiting for buses on what kind of art they would like to see, Rome took the idea to the parks department and was granted \$400 for the project from the nearly \$150,000 budget appropriated through the city hotel and motel room tax.

Part of Rome's idea was to involve the young people who loiter on the mall in the project. She has

been in contact about the mural with Lookingglass, an organization dealing with the loitering problem.

"What I really want to do is give these kids something to do," she explained. "Because they really just hang out down there because they don't have anything else to do. I also don't want to alienate them from the project and then have them get mad and destroy it."

With only two other murals in the area, one in Springfield and another near the University on 11th Avenue, Rome has taken a different approach to the proposed downtown project. She has posted her office phone number along with a notice of the project's intentions on the downtown mall with hopes that interested per-

sons will provide ideas even though they may not be artists.

Only two designs have been submitted since the opening of the project three weeks ago. Over 20 artists, however, have contacted her with ideas ranging from graphics to international street scenes.

Designs and artists' resumes should be submitted to Rome at the parks department no later than July 1. Work on the mural should begin about July 11.

Woodcarver

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Inside the chest are saws, chisels, sanding blocks and other tools. A picture of a beagle, apparently cut from a magazine is pasted on the inside of the chest door.

Childers selects the tools he will need and places them on his work bench. One end of the bench rests against the wall of the large room. Sunlight comes in from a window which rises above the end of the bench.

The room in which Childers works also serves as a coffee-break room for the other workers at the center. A buzzer sounds and the workers stream in from their work area. Laughing and carrying on animated conversations, they sit at long tables and drink cups of coffee or bottles of pop.

Childers has heard the buzzer and has put his tools away. The block of wood he is working on has been put aside. Still at his bench, he lights a cigarette and sips a cup of dark coffee. It is hard to tell if he hears the bubbling talk around him. He sits quietly.

A young man introduces himself to the visitor and offers

his left hand to shake. Told that the visitor has come to talk to Childers about his woodcarvings, the young man smiles and looks where Childers is sitting with his back turned. Yeah, Russell," he says. "He does beautiful work, man."

When the coffee break has ended Childers goes back to work. He slowly gouges out large sections of the piece of wood he is working on. It is painstaking work, but Childers seems to relish it. He says nothing, he does not look around the room to see what others are doing. Weeks and months may pass as Childers works on one small sculpture.

The time which he spends on a piece is used to determine its selling price. For example, of the 16 pieces which are displayed at the Art Museum, the highest priced is one titled "The Restroom". Its \$400 cost represents the nearly five months of carving.

Appropriately, it is unmistakably an institutional restroom, with toilet stalls and dirty footprints.

Officials at the rehabilitation

center are currently discussing how the money from the sales of Childers' works should be handled. As his carvings gain recognition, more of the pieces are being purchased. The money is currently held by the center, and it is unknown what officials will decide to do with it. Watching Childers at his bench, silently bent over his work, an observer has to wonder if he cares about the money.

Carol Robertson from Linn-Benton Community College has worked with Childers for three years. She helps him with his reading and writing. Her office window looks out to where Childers is seated, and she sighs as she watches him and mulls over his long history of forced hospitalization. She states firmly that Childers is not mentally retarded.

"He is slow and methodical," she says, "which is probably why he is such a good woodcarver. But people used to be buried in institutions."

She turns and watches Childers again. "He's like a pillar in this place," she says.

A silent pillar at that, working in his world.

Prints, paintings also at museum

On display at the Museum of Art this month are contemporary woodblock prints by Japanese artist Junichiro Sekino. Paintings by Michael McGuire of Bend and photographs by Rosamond Purcell of Medford, Mass. will also be featured until July 1.

Beginning July 10 and running through August 14 the museum will display C.S. Price retrospective drawings and paintings, paintings from the museum's permanent collection by Eugene's David McCosh and photographs by Richard Howorth and Edward Weston.

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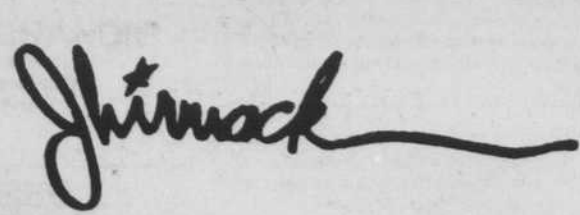
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