

Oil leak gums up Brea intersection

Water system not affected by break in Unocal pipeline

By Louisa Shepard
The Register

BREA — Construction crews worked all day Friday searching for a leak in a pipe that caused more than 450 gallons of crude oil to seep through the pavement of a busy intersection.

Unocal Corp. officials located the leak at 6:30 p.m., spokesman Barry Lane said. He said the pipe was to be repaired by late Friday. Although three street lanes were closed, traffic to the nearby Brea Mall was not impeded.

No oil spilled into the water system, said Kamron Sarani, an engineer with the California Regional Water Quality Control Board. "What I was told was that every-

thing was contained on the street and nothing got away into the flood-control channel," he said.

The leaking pipe, more than 9 feet below the surface of Lambert Road and State College Boulevard, belongs to the Unocal Corp.

Unocal's line there carries crude from oil fields in the Brea hills to the company's tanks a few miles away on Berry Street, said Barry Emeneager, Unocal district foreman for the pipeline department. Friday was the first time the 20-year-old pipeline has leaked, he said.

Police discovered a small quantity of oil at about 1 a.m., but city crews just covered it with sand because they thought it was only a spill, said Rich Beckman, the city's maintenance supervisor.

Firefighters and city crews were called out when another pass by police at about 4 a.m. found three pools of thick black oil and more seeping through the asphalt, city officials said.

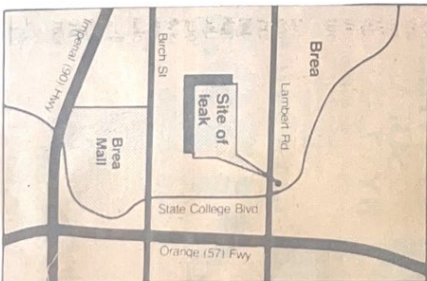
City crews used sand to contain the spill to a 300-square-foot area along the curb at the intersection's northwest corner. A nearby storm drain was protected with about a dozen sandbags.

The pipe was turned off by Unocal at about 6:30 a.m., Emeneager said, and company cleanup and construction crews arrived about 9:30 a.m.

AH&S Construction Corp. of Long Beach, a pipeline construction company contracted by Unocal, excavated a 9-foot-deep hole to look for the pipe.

The hole, 40 feet by 3½ feet, will be covered by large metal plates until Monday so Unocal can monitor the pipe for any additional problems over the weekend, Emeneager said. If the pipe holds, then the company will repair the street Monday, he said.

Crude oil from a leaking pipeline forced partial closure of Lambert Road and State College Boulevard on Friday as crews tried to locate the leaking pipe, at the northwest corner of the two streets. Traffic heading to the nearby Brea Mall was not affected. Source: The Register



Workers hunt for oil leak at State College Boulevard and Lambert Road. *Charlaine Brown/The Register*

SEPTEMBER 20, 1965

Downpour Causes Floods, Slides

Streets In Few Areas Barricaded Rain Halts Construction

Brea was drenched Saturday by what started as a drizzle and finished as a downpour. Sunday morning there was more rain. At 8:30 today the precipitation reading was .57 and .81 for the season. There was none last year at this time.

Neighboring La Habra had 1.01 for the week-end storm bringing the total for the year to 1.15 compared with none at the same time last season. The first rain in La Habra fell in January. Fullerton reported 1.10 for the two-day storm — .72 on Saturday and .38 for Sunday, making a total for the year of 1.20. The first seasonal rainfall in Fullerton fell last October.

During the height of the heavy Saturday rain water ran as deep as two feet in depressed areas and excavations. Building construction came to a standstill.

Barricades were put up at Ocean and Palm and Tamarack and Central. In some other streets water collected so fast at the intersections that the drains were unable to carry it away and pools six-inches deep developed during the downpour.

Landslides

A storm drain in Carey at Worthington choked up and caused flooding.

At 1350 Ponderosa there was a small landslide and there are a number of slides in Carbon canyon to add to the troubles of the street department and water department crews a water pipe broke at 103 S. Brea Blvd.

Excavations in new housing development were filled with water and some new streets which had been prepared for paving became small rivers.

The rain washed dirt into pools and patios and in some places pushed under doors into homes.

There were numerous impassable streets in the area and neighboring communities experienced considerable flooding.

La Habra Power Failures...

Lightning struck transformers causing power failures in La Habra.

In and around Los Angeles the torrential downpour triggered mudslides and traffic smash-ups.

The California Angels' Baltimore Orioles game was postponed at Chavez Ravine when so much rain fell in ten minutes that batters swam in one dugout.

At the Los Angeles Civic Center the rain measured 1.29 inches in an hour and 20 minutes.

A mudslide halted traffic on the Golden State Freeway at Glendale.

Twenty vehicles were reported damaged, some of them overturned.



STREETS BLOCKED — Streets in both Brea and La Habra were barricaded as this photo taken at repair section at Ocean and Palm shows.

STAR-PROGRESS PHOTO

Shallow creek bed ended up a deep gorge, sweeping everything away that

carried away a large amount of rain. It broke and shot east and

Ranchers Assess Damages

Canyon Land Ruined by Floods

By RAY RHODES

Some 10 acres of prime citrus land and hundreds of trees disappeared in Carbon Canyon during the heavy rains in what is called by oldtimers the worst flooding there in memory.

The small stream that once wound through the canyon suddenly turned into a raging current that eroded prime farm land and formed a riverbed with banks as high as 20 feet.

Acres of land farmed by Merrill Steele of Yorba Linda and Jack Christianson of Placentia have disappeared and many hundreds of trees are gone. Even more sad is the fact that hundreds more trees will have

to be pulled out to make room for new driveways that will have to be built to replace those now somewhere downstream.

LAND LEASED

When the pair of agriculturalists leased the land from Shell Oil Co. some three years ago, they studied high water marks and previous erosion. They determined that, even though it had never happened within the memory of anyone, a flood might conceivably happen. It was so remote, however, that they went ahead with some 35 acres of lemon trees. The planting was added to their 160 acres of oranges on the downstream side of the dam.

At the height of the last storm, the river churned away at the banks, creating scenes that could be miniatures of an Arizona landscape. The creek bed is now so wide and deep that the old familiar creek bed has completely disappeared in all sections.

What once were fine groves of young trees are now rock-filled canyon. Irrigation lines, hoses and sprinklers also went downstream and a culvert that once spanned the creek is gone.

The farmers simply drove across the creek except for a few days a year, but they now will have to make deep cuts or bridges to cross the new mon-

ster. Harold Van Patten, who was born in the canyon, said that this has to be the worst flood since before 1908, when the old Olinde School was built.

"If the school had been there a few weeks ago, it would probably have been washed away," he said.

SCHOOL SITE RUINED

The area that once was the site of the school is now a deep cut and that would probably have eliminated the old school and many homes that once made up the old community.

"I remember the 1938 flood well," Van Patten said. "Rose Drive used to go on through the canyon and there was a bridge across the creek right about where the Carbon Canyon Dam is now. That bridge went and carried away a 12-inch gas main. It broke and shot gas and

water 50 feet into the air," he said.

He explained that even that famous flood year did not bring the volumes of water down the canyon that were seen this year.

"If it had, those deep cuts that are there now would have been cut then," he said.

State forestry workers and inmates from Chino prison stacked sand and cement bags around the small bridge over the stream but the waters carried them all away. They wanted to keep the bridge open for access into the thousands of acres across the canyon. The stream won the battle, however, and if people want to get into Telegraph Canyon, they will have to come in from the other end.

Oil lines and water pipelines are now suspended over the stream after being undermined, or are broken. Everything to the northeast of the stream is cut off from the road side of the canyon.

DEBRIS CARRIED

The stream, Steele said, carried tons of debris from somewhere upstream that included fences, railroad ties and lumber. He said he has no idea where it all came from, but it assisted the stream in making the deep cuts.



Merrill Steele's Photo

PARKING LOT GONE — When Carbon Canyon Creek went on a rampage during the last storm, the tiny, shallow creek bed ended up a deep gorge, sweeping everything away that

got in its way. Shown above, two antique autos that used to be parked well back from the creek bed are shown nearly submerged in the sand.



BRIDGE NEEDED — For at least 50 years, a small pipe covered with dirt served the purpose to cross the tiny Carbon Canyon Creek at a point where the state Forestry Department road ran from Carbon Canyon Road into the hills. After the last storm, the

department had to send in heavy equipment, some 180 sandbags and blocks of concrete. As can be seen above, it did no good and all they sent went downstream. The pipe shown is an irrigation pipe that used to be exposed for only a few feet.

"A person has to take a farmer's eye view of a thing like this," Steele said. "When you plant in and around a creek, you take your chances. We knew that it had never flooded in our lifetime, but we knew that there was always a chance."

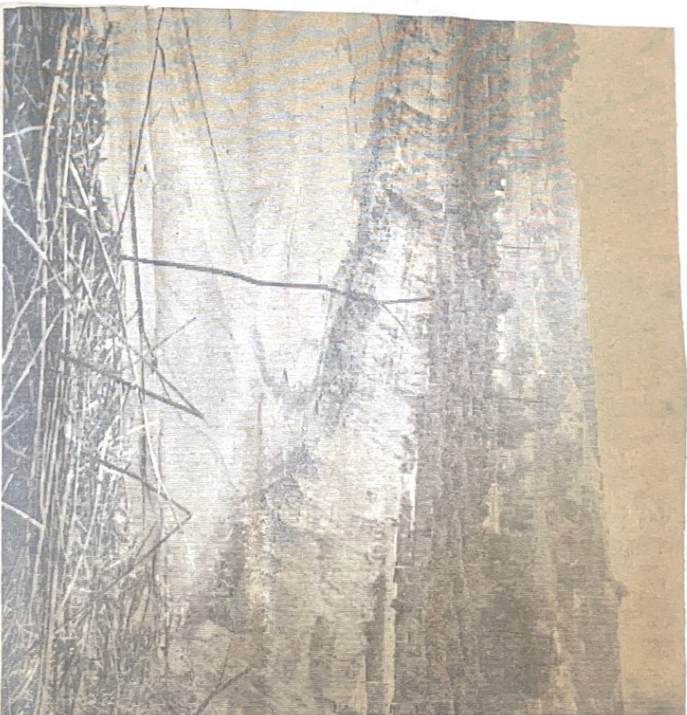
He said that all agriculture is a gamble and, in this case, they lost. The loss was considerable, because each acre contains about 200 trees. If there are 10 acres gone, it would amount to 2,000 trees, many of which were already producing lemons.

In addition, the partners will have a lot of irrigation system to replace before the next dry spell. At the end of each row, they have to have space to turn their equipment. Right now, the end of each row drops off some 20 feet straight down into the creek and the bank is still collapsing in places.

Their solution will be to pull out trees to make room for their equipment to work the grove.

"That's the way the mop flops," Steele said. "In this business, you take your chances."

The optimist then said, "Of course, you can't forget that the rain helped a lot too. It will be a while before we have to buy water to irrigate."



MORE TO GO — Banks along what used to be a tiny creek bed in Carbon Canyon are still slipping away and carrying lemon trees with them. Even after the slipping is over, owners of the groves will have to pull many

trees to make room for equipment to make turns at the end of rows. In many cases, long rows have been reduced to only two or three trees that will now have to be either abandoned or tended by hand.

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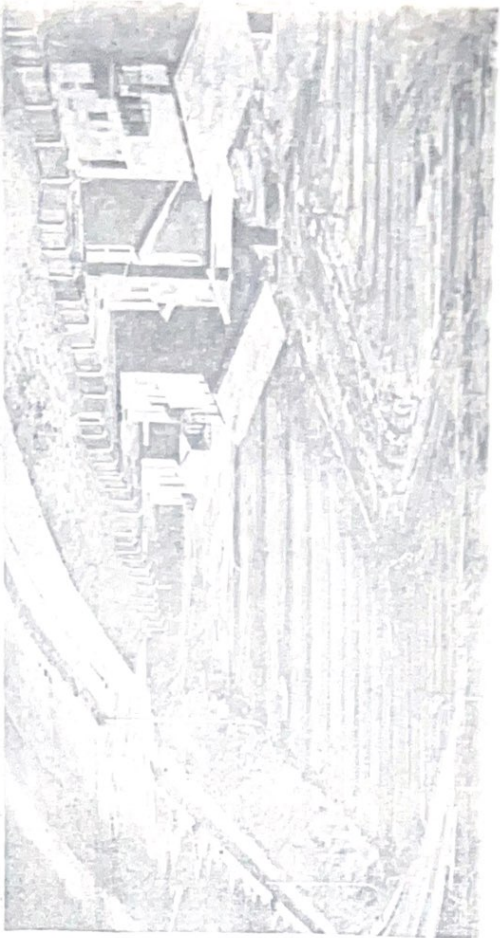
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STREETS BLOCKED — Streets in Brea and La Habra were barricaded as this photo taken at regular section at Ocean and Palm shows. STAR-PROGRESS PHOTO



CENTRAL — Looking west from a point near Blvd., Central Ave. can be seen winding on the North Brea hills. Central will turn south across the railroad tracks near the High

School to join Imperial Hwy. Plans to ultimately join Central with State College Blvd. would carry traffic through Brea to La Habra.
(News Tribune Photo)

ing differences with the Yorba 701 program, money available feel that this year will see their mistakes," he concluded. Linda County Water District, for a new water system, and many additions to the city.

SCHOOLS BUSY

The water district is currently the largest development of which will map our ultimate On the school side, Leonard considering suing the city homes and commercial in the boundaries. We opposed the Mackain, assistant superintendent for the right to serve water to city's history, this year should have a huge Anaheim annexation of the Brea Elementary a development in Brea near those Drive and Imperial Hwy. see dramatic changes for Brea, which would have made our School district, predicts a busy year.

Harvey said the current program of gradual street improvement can be expected to become obvious this year. Complete planning for the city and for areas that might become for future water storage, res- stated to begin soon under the errors tied down and even begun actual construction in some cases.

"These will be important to get the way homes are being developed," he said. Deodara through the end of the subdivi- year we should know exactly tion will probably be complet- where we are going and as a ed during the year also, ac- matter of fact, I expect that we cording to West.

MOST ACTIVE

Councilman Sam Magnus said the coming year will without a doubt be the most active year in the history of Brea.

"With the addition of key personnel, implementation of the

"As to future annexations, I

"More and more land is be- coming available for develop- ment, and by the end of this year we should know exactly where we are going and as a matter of fact, I expect that we will be well on the way.

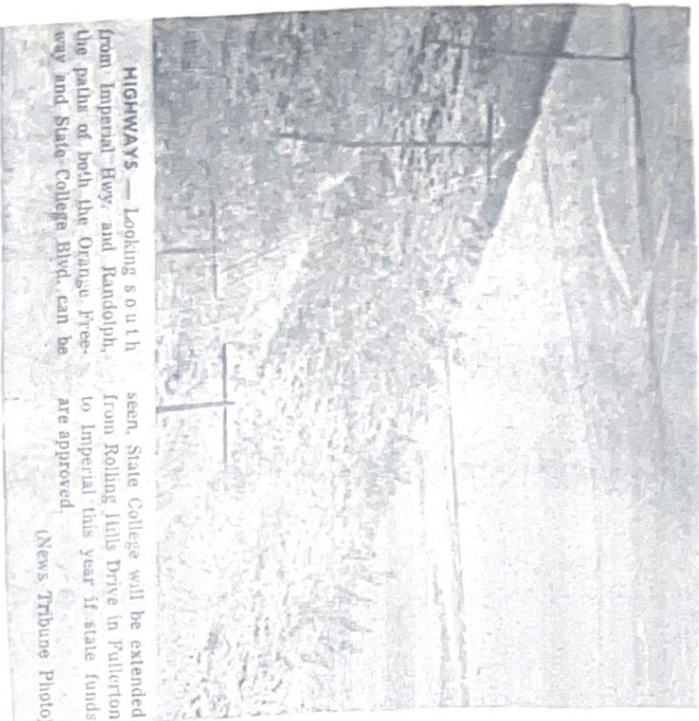
Good or bad, our little city will become a thing of the past, and we intend to see to it that we develop into a fine, bal- anced larger community.

EXPECTED ADDITIONS

"There are many, many prob- lems that must be ironed out. The new board must predict how many children it will have to handle. It must get started in all the districts to work together, get policies coordinated, work out the three different salary schedules for teacher and certificated personnel, hire new administrators and pre-

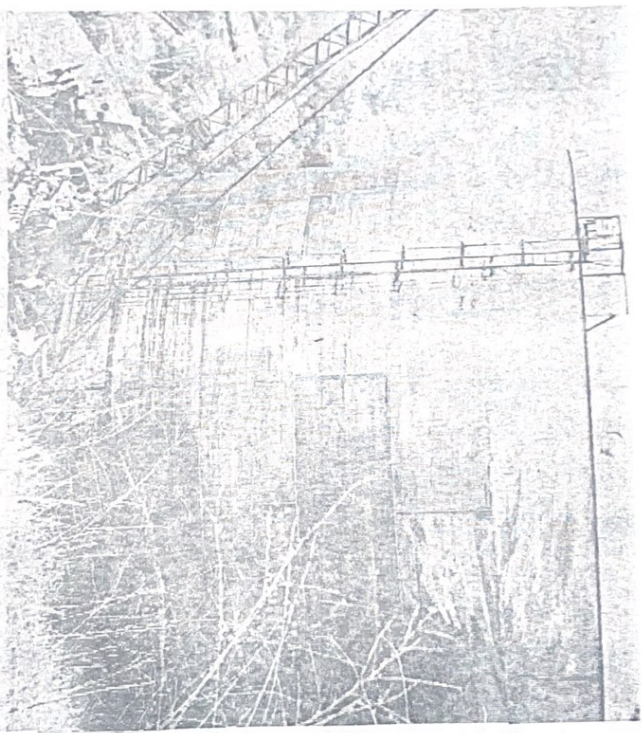
"We now are in good com- mercial, industrial, residential balance, have one of the lowest tax rates in the county and have a fine school system. With district to carry on a proper a little good luck and a lot of building program to keep up hard work this coming year, with growth is a bond election, we will continue this pattern no matter how much pressure is put on the city.

"Since we got started a little later than many other Orange County cities we can profit by it brings in problems for others



HIGHWAYS — Looking south from Imperial Hwy. and Randolph, the paths of both the Orange Freeway and State College Blvd. can be

seen. State College will be extended from Rolling Hills Drive in Fullerton to Imperial this year if state funds are approved.
(News Tribune Photo)



TOPPED OFF — The roof of Brea's million-gallon reservoir was recently installed and the city's engineering department expects the Humble Site tank in the hills behind

Sunshine homes to be filled with water this week. This is the first of the city's extensive water system designed to serve the entire city to its ultimate growth.
(News Tribune Photo)

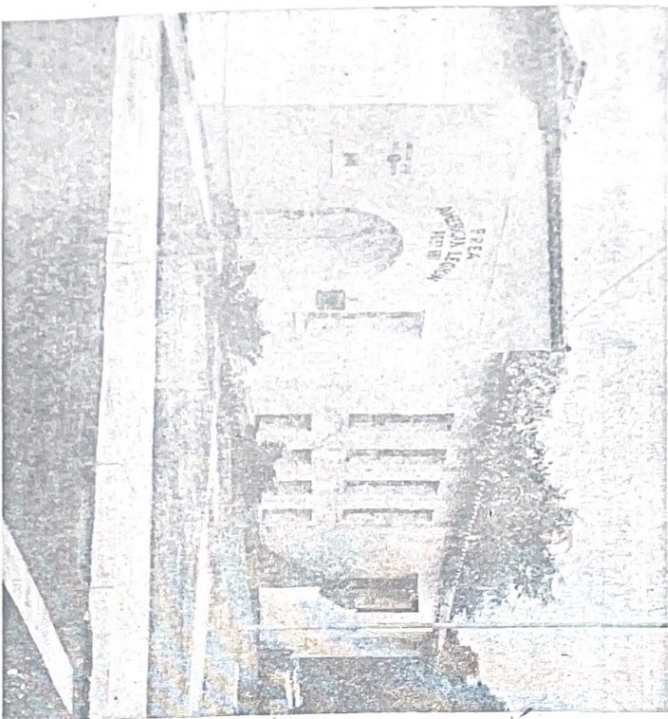
NOVEMBER 1969

Brea Landmark May Serve City



News Tribune Photos

NAMEPLATE — Showing the history of the Brea American Legion Hall is this metal tablet showing the building was built in 1930, and dedicated the same year. The building is now being considered as a site for a temporary Brea fire and police station.



NEW HISTORY FOR LANDMARK? — Brea American Legion Hall is being negotiated for by the City of Brea as a temporary location for the police and fire station.

The hall would be accompanied by a metal building to house vehicles if turned over to the city. The Legion would use the community center building at 500 S. Stevers.



SIGNS OF TIMES — "For Rent" sign is part of decorations at the Brea American Legion Hall, Elm and Brea Boulevard. City and Legion Post 181 officials are negotiating for the possible use of the hall as a police and fire station.

Art patronage takes a short hop from Michelangelo to Brea

March 5, 1978



Though Brea's sculpture in Brea's Art in Public Places program immortalizes two of the city's early oil workers in bronze and concrete.



LOVE: Brea's Mayor Rick A. Love.

Many hundreds of years ago, when Michelangelo and Da Vinci created their great works, they could not have suspected where it would be displayed. It was the custom in those times for patrons — lords and barons or anyone with money and authority — to place talented artists under their protection. The artists would be paid for their work and their lives would be protected because of this generous assistance. Too, they often were commissioned to paint or sculpt specific works of art. We are thankful for those artists who made it possible for us to enjoy those earlier masterpieces.

Then, another place is added to my smorgasbord of reasons why I love Brea. It gives me the opportunity to tell you how Brea really did it right. Brea has its "Art in Public Places" program. It rakes right up there with cities like New York, Seattle and Washington, D.C.

Let's go back to 1975. The year when Brea began its program of art in public places.

Today, Brea has 11 pieces of art for residents and visitors to love and enjoy. Like Brea Mayor Rick A. Love, I can't help but realize that a city's image is more than just the physical character of its streets and buildings. One major element that makes a city different from its neighbors is the art that is placed in public places. Brea has always commended the progress and values of a community and its culture. Washington, D.C., for instance, is famous for its monumental works of art that it

considered adopting an ordinance that would have required cab drivers in the nation's capital to know the location of the Washington Monument.

These places were exciting. Designers, builders and contractors were recognizing the many benefits of locating in Brea — and the city fathers did nothing to dissuade them. Mayor Love says that Brea's art program highlights the progress and vision of a city. It gives identity and a sense of place to a community. Quite simply, public art makes cities more livable and more enjoyable.

Brea's public outdoor art collection is one of the largest in the nation. Art is a part of everyday life and a major element of the city's image. In the past, Brea has been known as the road Brea has become an outdoor gallery with 100 sculptures for all to enjoy and appreciate.

Today, the city of Brea is one huge art gallery. From an early program of enthusiastic coordination between Brea and builders has evolved an agreement with specific guidelines to ensure perpetuity in public. The builders and developers agree to put aside a portion of the cost of their projects for the work of art and the artist. A committee, consisting of a member of the Cultural Arts Commission, a citizen member, a Planning Commission and city staff, selects the art. The guidelines are explained to the builders,

LOVE

FROM 10

sometimes a list of artists is supplied, and generally, the committee, among other duties, makes sure that the work of art is placed where it can be easily seen by the public.

Many Brea residents have seen the monumental works of art. Brea tours were routinely scheduled for Brea residents and visitors (and mothers) from a few cities, near and far. I can remember when Wayne Wedin, Brea's first mayor, personally provided funds to cover the cost of the art, thus allowing the buses to roll a

little while longer. Information on location of the art pieces and tours can be obtained from Cultural Arts Commission.

Roy Moore, chairman of the Cultural Arts Commission, is willing to conduct tours. Just let him know how many would like to go and he will supply the transportation or act as tour guide. Many of the residents who may not have heard of Brea's And, while you're at it, let me see you're at it. I can't remember when Wayne Wedin, Brea's first mayor, personally provided funds to cover the cost of the art, thus allowing the buses to roll a

Please see LOVE 11...

Art patronage takes a short hop from Michelangelo to Brea



"Roughneck" sculpture in Brea's Art in Public Places program immortalizes two of the city's early oil workers in bronze and concrete.

LOVE AFFAIR
by Fazio



Many hundreds of years ago, when Michelangelo was in his early 20s, he and Da Vinci created a masterpiece that could not have subsisted were it not for the largesse of patrons. It was the custom in those times for patrons — lords and barons — to commission works of art to place talented artists under their protection. The artists would be given lifelong care and thrived because of this generous assistance. Today, the artist is expected to paint or sculpt specific works of art. We are thankful for those patrons who made it possible for us to enjoy those earlier masterpieces.

Thus, another place is added to the list of places where we can enjoy the work of a great artist. It gives me the opportunity to tell you how Brea really hit it big. Brea has achieved national acclaim with its Art in Public Places program. The program has been a great success like New York, Seattle and Washington, D.C. Let's go back to 1975, the year when little Brea began its

humble and eventually gaining national recognition in the sculpture program of art in public places.

Those days were exciting. Developers, builders and contractors were recognizing the many ways in which art could be used to disseminate them. Mayor Bernie Dealup in 1992 said, "Public sculpture spotlights the progress and vision of a city. It gives identity and a sense of place to a community. Public art makes cities more livable and more enjoyable."

Brea's public outdoor art collection is one of the largest in the country. It is a part of everyday life and a major element of the city's image. With sculptures at every head in the road, Brea has become an outdoor gallery for all to enjoy and appreciate.

Today, Brea has 111 pieces of art for residents and visitors to view and enjoy. Like Bernie Dealup, the builders came to realize that art is an integral part of the physical character of its streets and buildings. One major element that makes a city different than its neighbors is its love for art. The city of Brea has always commended the progress and values of a community and its culture. Washington, D.C., for its art, makes a statement in its monumental works of art that it

considered adopting an emblem that would have required a number of years to acquire.

Washington, D.C., is a city of many firsts. It was the first city to welcome many visitors for years just to witness the ducks march in cadence from the rooftop, into the elevator, and down to the lobby pool. After bathing and quacking, as ducks are wont to do, they would go back to the roof. Was that art? I don't know. I just thought that would be a good story to tell.

How about the Gateway Arch in St. Louis? That is a monument to see piece of modern structural art. Of course, St. Louis has many other good things going for it. Brea may not have an arch, but it has something up there with the giants.

Today, the city of Brea is one huge art gallery. From an early program of enthusiastic collaboration with the Brea Art Foundation, the city has evolved an agreement with specific guidelines to ensure perpetuity in public. The builders and developers agree to put aside a certain amount of money for art in every project. This will pay for the work of art and the artist. A committee, consisting of a member of the Cultural Arts Commission, a citizen member, a representative of the Brea Art Foundation and city staff, assist the builders. The rules are explained to the builders.

Please see LOVE IT.

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sometimes a lot of art is supplied and generally the committee, among other advice, makes sure that the work of art is placed where it can be seen by many people.

Many Brea residents have seen the monumental works of art. Bus tours were routinely scheduled for Brea residents and town in a few cities, near and far, to remember when Wayne Wadsworth, former city manager and former city council member, provided funding for the program thus allowing the buses to roll a

little while longer. Information on location of the art pieces and how to see them is available from Community Services.

Ray Moore, chairman of the Cultural Arts Commission, let him know how many would like to go and he will supply information or act as tour guide. This is a good program that many of you new residents who may not have heard of Brea's public art pieces. Call City Hall, April, while you're at it ... and have seen the art pieces ... call me or write to me and let me know if you prefer abstract or realism in your contemplation of art.

CORNER

FROM 9

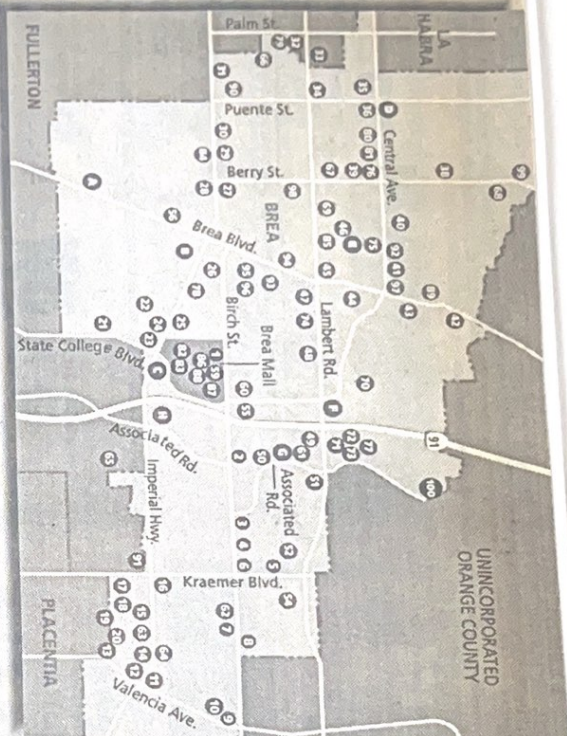
Carol Meyer at (714) 584-4393. Business people interested in information about other Leads chapters should also call Meyer, who will direct them to the appropriate chapter.

Manley

St. Angela Merici School announced its annual academic excellence awards, honoring students achieving grade point averages of 3.8 to 4.0. The awards were presented by the school's principal, Patricia Buchanan, MEd, to the following students: Mely Gypsen, Sean Heanin, Laura Kuch, Andrea Lanzetta, Pat McHugh, Lauren Meyer, Matt Man-

FEBRUARY 18, 1996

A SELF-GUIDED TOUR TO BREJA'S ART IN PUBLIC PLACES



Early beginnings

- 1 The Bell Brea & Arcadia
- 2 Shafter Pipe Organ Imperial & Flower
- 3 Bell Tower Imperial & State College
- 4 Fountain with plants Central & Puente
- 5 Rainwater Fountain Bamarack & Apollo
- 6 Cross & Tower State College & Lambert
- 7 The Fountain Associated & Windwood
- 8 Carillons Imperial & Associated

Around the city

- 9 Hermandad Birch & Brea Civic & Cultural Center
- 10 Twist & Slide Associated & Birch
- 11 Warped Cube Associated & Wandering Lane
- 12 Water Tower Associated & County Hills
- 13 Rock Wagon Kraemer & Edgemont
- 14 Disc Kraemer & Birch
- 15 Doublecheck Flower Hill & Birch
- 16 The Eagle Birch & Flower Hill
- 17 Stone Sculpture Birch & Valencia
- 18 Stone Sculpture Valencia & Birch
- 19 Suzuki Fountain Valencia & Imperial
- 20 Esprit Valencia & Imperial
- 21 The Vision Valencia & Imperial
- 22 Brea Wind Sculpture Imperial & Saturn
- 23 Link Imperial & Saturn
- 24 Heat Exchanger Imperial & Kraemer
- 25 Millwood II Kraemer & Imperial
- 26 Beam Relay Saturn

Saturn

- 27 Saturn Sail Saturn
- 28 Mustangs Saturn
- 29 My Bird in Space State College & Elm
- 30 Senegal Circle III Maple & Elm
- 31 Early Oil Derrick State College & Imperial
- 32 Cactus Garden Imperial & Randolph
- 33 Bluebird Birch & Redwood
- 34 Kim-Olympic Rhythms Imperial & Berry
- 35 Swinging Child Imperial & Berry
- 36 Brea in Progress Imperial & Viking
- 37 Limeade Imperial & Arivista
- 38 Golden California Imperial & Puente
- 39 Wall Arch and Post Palm & Moonstone
- 40 Fruit Forbidden Lambert & Palm
- 41 Oil Drill Lambert & Puente
- 42 Wings Puente & Central
- 43 Prelude Puente & Central
- 44 The Pyramid Not Available
- 45 Family Stonebridge & Beechwood
- 46 Elements and
- 47 Essentials of Industry Berry & Columbia
- 48 Cactus Flower Central & Site
- 49 California Saga Central & Tamarack
- 50 Sunburst Brea Canyon & Canyon County
- 51 Selections Brea Canyon & Canyon Dale
- 52 Spiral II Brea Boulevard & Lambert
- 53 Butterflies Lambert & Brea Blvd.
- 54 Birds Tamarack & Apollo
- 55 Early California Family Lambert & Brea Blvd.
- 56 Hold Lambert & Oak

Dove of Peace, Hope

- 57 Two Plus One Lambert & 57 Freeway
- 58 The Birds Associated & Sleepy Hollow
- 59 Wall Wap N. Associated & Lambert
- 60 20th Century Totem Lambert & Sunrize
- 61 The Windmill Lambert & Somerset
- 62 Large Composition in Lambert & Walden
- 63 Stainless Steel & Bronze No. 2 State College & Birch
- 64 Split Mace Brea & Elm
- 65 Springtime Not Available
- 66 Frame/Art Curtis Theatre
- 67 Red Line C-2000 State College & Birch
- 68 The Rise of Icarus Lambert & Puente
- 69 High Tech Totem Birch & Flower Hill
- 70 Abstract Dreams Imperial & Saturn
- 71 Alessandro Imperial & Saturn
- 72 Kaitoko Series No. 43 & 16 Castlegate & Imperial
- 73 Offshoot Palm & Moonstone
- 74 The Bathing Berry & Explorer
- 75 Roughnecks Berry & Northwood
- 76 Brea, North of Yesterday Lambert & Tamarack
- 77 Red Assent Balsa & Mango
- 78 Roof Visch Pointe & Lambert
- 79 Interface Pointe & Lambert
- 80 Cognizance Pointe & Lambert
- 81 Dissimilar Equals Lambert & Orange
- 82 Sculpture Columns Central & Tamarack
- 83 Brea of Oldie Berry & Columbia
- 84 Solitude Pointe & Lambert
- 85 Coming Home Laurel & Birch
- 86 Dolphins Palm & Moonstone
- 87 Faceless Crowd Columbia & Berry
- 88 Direct Assent Columbia & Berry
- 89 La Lune Brea Mall
- 90 Jule D'Eau Imperial & Viking
- 91 Cristo Lambert & Tamarack
- 92 Interface Birch & Randolph
- 93 Breaking Free Birch & Randolph
- 94 Ladies of the Nile Birch & Randolph
- 95 Jewel of the Nile Birch & Randolph
- 96 Quintessence Brea & Central
- 97 Rio Puente & Imperial
- 98 Ironworker Kraemer & Imperial
- 99 Kinor Shin II Central & Tamarack
- 100 The Giver Orange & Ash
- 101 Internal Spring Ash & Cypress
- 102 Winnipeg Ash & Orange
- 103 Natchez Ash & Orange
- 104 Sampson's Fall Central & Tamarack
- 105 Le Meedora Berry & Vanguard Way
- 106 Jumping Deer Berry & Northwood
- 107 The Wildcat Wildcat Way & Lambert

FEBRUARY 18, 1996

Terry
Thornley's
"California
Dream" at
330 W. Cen-
tral Ave. is the
latest addition
to Brea's Art
in Public
Places pro-
gram.
M. Lavin
Thornley
Brea Progress



Sea lions make an art of romping around

By Danielle Benson
Brea Progress

Sculpture aficionados have a new place to commune with art.

"California Dream" is the latest addition to the city's Art in Public Places. The program requires developers who construct projects worth more than \$500,000 to donate a piece of art for display on the site. Developers own and maintain the artwork and must replace it if sold at a later date.

The bronze work depicts sea lions swimming up and around other marine wildlife. The \$20,000 sculpture adorns the

Tamarack Pointe Villas at 330 W. Central Ave.

"It's already a popular piece. We've had several residents in the neighborhood call up and say they'd like something like it

■ ART IN PUBLIC PLACES: See graphic 3

for their backyard," said Emily Keller, Brea's cultural arts manager. "The approval committee felt it would balance the collection out with its realistic portrayal. There are several abstract or interpretive pieces in

that part of town." Balancing out at 5-feet, 5-inches tall and 18-inches wide, the casting marks the 106th entry in the 20-year-old art program.

Creator Terry Thornley of Laguna Beach is known for his marine life sculptures throughout the state. "Slick" the seal, Beach Pier is one of his most notable displays.

Brochures of the complete public art collection and self-guided tour maps are available at the Community Services Department in City Hall, 1 Civic Center Drive.

Smog, sprinklers, salty air take their toll on sculptures

CITIES: Four of Brea's 104 pieces of public art are in need of serious repair, and dozens more need maintenance, a survey finds.

By PAULA KIMMER
The Orange County Register

BREA — For 17 years, the monolithic steel sculpture at a neighborhood's entrance withstood vandals, quakes and smog — public art's worst enemies.

But it may not survive sprinklers. Corrosion has worn holes at the bottom, threatening to topple the piece.

Brea's extensive collection of public art needs maintenance to withstand the test of time. Pollution, salty air and other factors have taken their toll.

A recent survey revealed that four of the 104 pieces need serious repair; dozens of others need varnishing, cleaning, waxing or minor fixing.

"Often owners don't know that the piece shouldn't be looking

like that," said Cary Levy, who did the inventory. "Paint shouldn't be dull, marble shouldn't be discolored."

The city's staff has learned a few lessons about public art since the program began in 1975. Corten steel, a nonstainless variety, is no longer permitted: wood sculptures are allowed only indoors. Other materials also are vulnerable.

"We thought: How could anything go wrong with bronze? Look at Europe," said city staffer Emily Keller.

But bronze works require waxing to maintain their patina. Regular cleaning and maintenance help ward off damage from smog and salt air.

Even concrete crumbles. "Swinging a Child," a sculpture in Arovista Park, has been chipped and cracked by baseball bats.

An earthquake shifted "Spiral II," on Brea Boulevard.

Springs of the musical wind-harp sculpture at Central and Tamarack avenues need replacement.

The biggest threat is the cor-

roded corten steel bottom of "Family," in a neighborhood greenbelt at Stonebridge and Beechwood drives. Sprinklers have eaten holes in it.

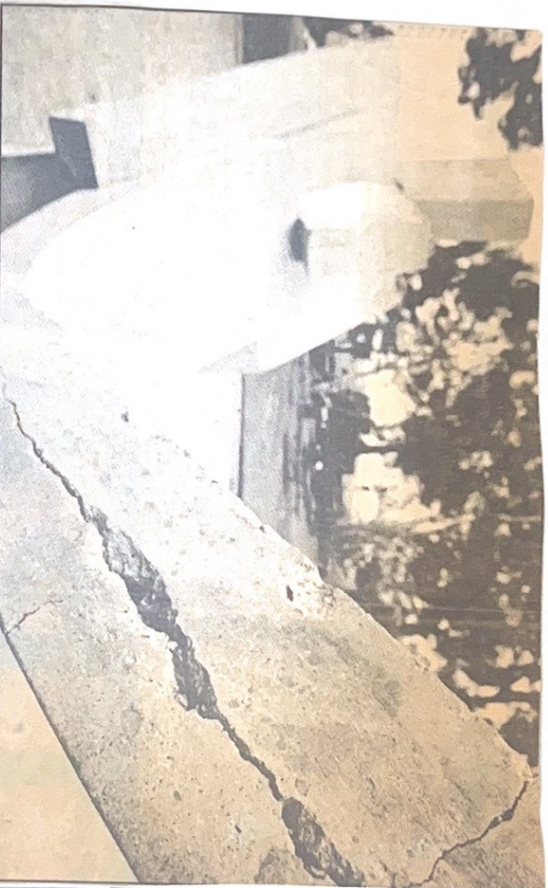
Water has damaged other pieces. "As much as we love green grass in Brea — it's a lovely surrounding for the work — it means we should look at doing something else," Keller said.

DISTRESSED ART



YVONNE KOPP/The Orange County Register

The city of Brea has been requiring developers to install public art since 1975, among them this piece, called "Transitions." But now some of the 104 sculptures need repair after years of exposure to smog, salt air and water sprinklers.



CHAS MEITNER/The Orange County Register
CRACKING UP: Youths with baseball bats have damaged 'Swinging a Child,' in Arovista Park. It is among dozens in Brea's collection of public artworks that are in need of repair.

AUG. 27, 1994

Public art collection displayed in Brea ranks among largest in nation

The Lamplighter, sculpted in bronze by Robert Steincamp of Brea, is the newest addition to one of the largest outdoor public sculpture collections in the nation.

Brea has been intertwining public art with the city's private growth and development since starting its Art in Public Places Program in 1975.

Six new pieces are added to the collection each year.

The 101 art works to date have been paid for and installed by private developers as part of new construction. City policy requires all new residential, commercial and industrial projects with a building valuation above \$500,000 to participate.

The process calls for developers to submit an art proposal application and a representation of the work with installation details. It is reviewed by the Development Services and Community Services departments and the Art Advisory Committee to assure that each piece is permanent, in public view and complementary in scale and design to its surroundings.

The Lamplighter is dressed in 1890s attire and was inspired by the Robert Louis Stevenson poem of the same name. The sculpture was commissioned by Darwin Manuel, a developer, and is located at Imperial Highway and Orange Street.

"Realistic, representative figures are the most popular, especially when they incorporate written literature as well as visual arts," said Christy Y. Wada, Public Arts Program specialist.

She said three more works are scheduled for unveiling this spring.



This 10-foot-tall sculpture of hammered copper by Natalie Krol depicts Olympic rhythmic gymnastics. It is one of 101 pieces in Brea's Art in Public Places.

They are a classical contemporary design by Kevin Christison for the Brea Vista neighborhood developed by Rossland Brea Corp.; a firefighter and child by Ray

Please see SCULPTURE, Page 7

Times 1-28-94 SCULPTURE

Continued from Page 4

Persinger, commissioned by George Taunton, and a father and son, depicted by Joan Carl and commissioned by Barry Ghassemi.

The collection started with a frieze titled "Hermandad," which means "brotherhood" in Spanish. It adorns the Brea Civic and Cultural Center. The artist is Carlos Terres of Lagos de Moreno, Mexico, which is Brea's Sister City.

Sculptor Harold Pastorius has created 12 works for the collection, the most by one artist.

Illustrated 24-page brochures with maps to the installation sites are available for \$4 at the City of Brea Art Gallery or Community Services Department. For more information or to arrange a group tour, call Wada at (714) 671-4452.

Thursday, June 4, 1992

Brea Olinda 'Wildcat' unleashed with fanfare

By Mark Cromer
DSP Staff Writer

BREA — More than two years after the idea of commissioning an official sculpture of the Brea High School Wildcat was hatched, the long and often rough road the statue has traveled to the hillside high school finally came to an end this morning as the feathered cat was finally unveiled.

The event was pure Americana. Fresh faced Brea Olinda High School cheerleaders spun out their routines in front of the sim-

ulated craggy rock foundation that the covered cat was perched upon, while the Wildcat band wipped off a few numbers in support.

A crowd of mostly students was dotted with city and school district officials. Councilman Bernie Dunlap followed the national anthem by introducing and thanking the sculpture's sponsors who fronted much of the \$25,000 it cost to create the cat.

And there were balloons, hand-

(Continued from Page A1)
crafted banners and refreshments.

A happy ending, more or less, to a story, a sculpture, that some school board members had hoped would be dead on arrival.

As Brea's Artist-in-Residence Carlos Terres stood at the sidelines watching, the smile that spread across his face had vindication written all over it.

"I feel great to see it here," he said, adding "I was always sure it would make it."

As many of the students on hand looked on indifferently,

some said they felt the project was little more than expensive window dressing.

"I think it's a waste of money. It seems the school needs more money to do other things than stuff like this," said Ben Anderson, a freshman.

Those sentiments were echoed by Junior Kathy Grobe, who said she thought the statue looked good.

"I think it's just beautiful, it makes the front of the school look a lot nicer...but the money could have been better spent, Espe-

cially the base. Did we really need all that?"

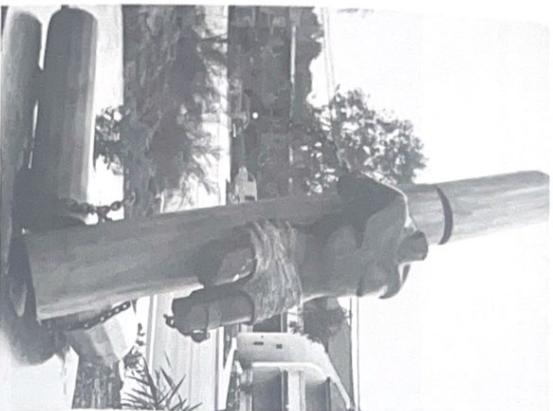
Sherry Norman, executive director for the Chamber of Commerce, said she was pleased to see the statue finally at the front of the school and predicted that the acrimony surrounding the sculpture's detail would fade after the unveiling.

"I am glad to finally see it here. I think it's going to look good mounted, there will be a real different perspective. Overall the attention will focus on the cat, not the little details."

NEW ART IN PUBLIC PLACES SCULPTURES



On the corner of 200 North Berry Street and Vanguard Way, "La Mercadera" (The Rocking Chair) by Lagos de Moreno, Mexico artist Carlos Terras is a five foot high bronze sculpture that captures the warmth of family and the comforts of home. This collaborative effort from the 1991 Artist in Residence program and Krause's Sofa Factory makes nearly 100 sculptures in the City's Art in Public Places collection.



"Samson's Fall" by Yucca Valley artist David Falossi was inspired by the Biblical story. The artist captures a moment in time as Samson attempts to conquer evil. Made of marble, steel and concrete, this sculpture is located at the new medical offices at 255 West Central Avenue.



Artist Marianne O'Barr created this graceful bronze sculpture entitled "The Giver." This five and a half foot tall life like figure is located at 140 Orange Avenue, north of Ash Street at the Edmunds Apartments.



(Star-Progress photo by Jack Hancock)
EASY DOES IT — The artist guides his work toward its resting place
 in front of the Turner Brea Business Park.



(Star-Progress photo by Jack Hancock)
AN ARTIST AND HIS WORK — James Mitchell oversees the installation of his latest creation, "Direct
 Assent," in front of an industrial complex on Columbia Street.

CITIES

BREA

Artist's wildcat statue for high school hits another snarl

By Tony Saavedra
The Orange County Register

It can't growl, but the 9-foot-long wildcat statue commissioned by the city from Mexican artist Carlos Terres has produced one snarl after another.

The latest wildcat woe: Because of unexpected design changes, the base for the \$24,000 statue could cost almost as much as the cat itself. Brea officials are reluctant to

pay more than the \$5,500 budgeted for the base, forcing art boosters to seek donations.

Meanwhile, the 1,200-pound bronze wildcat sits in a city maintenance yard, a month after it was to be unveiled at Brea Olinda High School. The beast—inspired by the campus mascot—might spend at least three more months gathering dust.

With the wildcat in storage, sales of a miniature \$250 version have

Arrival of school statue hasn't been cat-quick

Delays and financial difficulties continue to tarnish the bronze wildcat statue, at right, commissioned by Brea for Brea Olinda High School. Mexican artist Carlos Terres has finished the cat, but because of design changes the base for the \$24,000 statue could cost as much as the 1,200-pound cat itself/5



been disappointing. Only 60 of the 200 "little cats" have been sold, prompting city officials to consider marketing the piece in art stores outside Brea.

The wildcats, big and little, were intended to commemorate the high school mascot. But Terres sparked controversy by carving eagle feathers—a sign of power—into the statue and making other symbolic touches that prompted critics to complain that the piece didn't

look like the wildcat they knew and loved.

The big cat was planned as the climax to Terres' yearlong visit, which began last January under Brea's artist-in-residence program. Although Terres' stay enhanced Brea's standing in the art world, the project has suffered from complications and financial snags.

John Boyd, a member of the city-appointed cultural-exchange com-

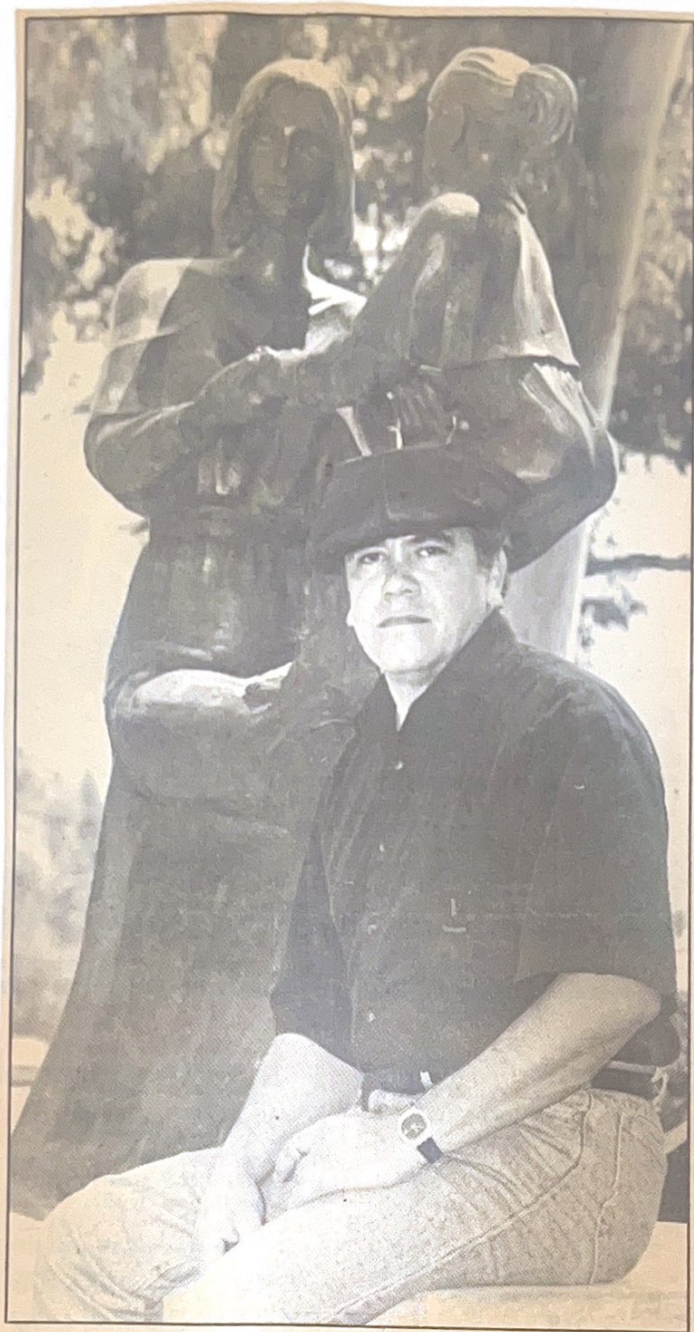
mittee overseeing Terres' visit, said he has no regrets.

"It was a new venture, sort of like taking a shot at the moon," Boyd said. "When you're a forward-reaching city, you've got to have (guts) like we did."

City officials said the cost of the base soared partly because of safety measures required by the state for school structures. Also, the design of the base was more elaborate than expected. The granite and concrete base looks like a rocky crag—the wildcat's natural home.

Friday, January 3, 1992

The Orange County Register



Staff photo by Michael Loren

Rocking out: Brea's Artist in Residence, Carlos Terres, sits beside his creation, a 5-foot-high bronze sculpture titled "La Mecedora," (The Rocking Chair). Terres was commissioned by Krause Sofa Factory, a tenant of McGlaukln Investments, which actually owns the sculpture. The work was produced through the city's Artist in Residence Program. The statue symbolizes the warmth of family with all the comforts of home — including furniture.

Brea finds artist worth harping for

Sculpture leaves music-making to winds

By Denise A. Valenzuela
The Orange County Register

BREA — Brea's newest work of public art is a harp that only the wind can play.

Yerba artist Charma Rickey said she had a vivid dream about a harp 10 years ago, but she could only see it — not hear it.

The soft, melifluous tones of harp strings eluded her.

"It was a conventional harp, and I couldn't quite hear the sound, but I was convinced it was playing itself," said Rickey, 67. "I wanted to create something like it."

Bewitched by her visions, she created a 6-foot, stainless steel wind harp atop a 3-foot base. It is in front of the Brea Residential Manor, or near Tamarack Avenue and Central Avenue. It is the first wind-activated sound sculpture in the city's Art in Public Places collection.

Brea adopted an ordinance in

1975 requiring development projects of \$500,000 and more to include a work of art to be placed in public view. Rickey's sculpture brings Brea's collection to 95 pieces.

Yale Commercial Properties, developer of the 96-unit, 1.75-acre senior-citizen-housing project, paid Rickey \$18,000 to do the sculpture.

Please see HARP/10

Charma Rickey
creator of harp sculpture



Charma Rickey's wind harp stands in front of Brea Residential Manor.

The 5-foot-wide harp is made of three steel hollow panels, or aerofoils, similar to airplane wings. They are shaped like a "W," with arms flared out to the sides. Each panel captures even the slightest of breezes, forcing the air through the 18 nylon-filament strings.

"If you see it and say 'hello,' it will answer you with its humming music," Rickey said.

She began construction of the wind harp in July 1989. It was finished within three months but was not installed until Nov. 3 that year.

The triangular base of the structure was poured in late October, when construction of the manor was near completion. The sculpture was mounted Nov. 3, 1990.

Rickey's dream about the harp led her to study the instrument's origins in ancient literature. She read about wind currents and evolution and construction of musical instruments.

"I even talked to sound engineers," Rickey said.

"I always thought the wind was just the wind but what's extraordinary is that it sings," she said.

"The Santa Ana winds may be unpleasant at times, but they can create a beautiful sound."

Rickey said she chose to make the sculpture simple because she believes the sound is more important than form and the form should not alter or interfere with the theme.

She said her dream was similar to a nearly 3,000-year-old Babylonian story.

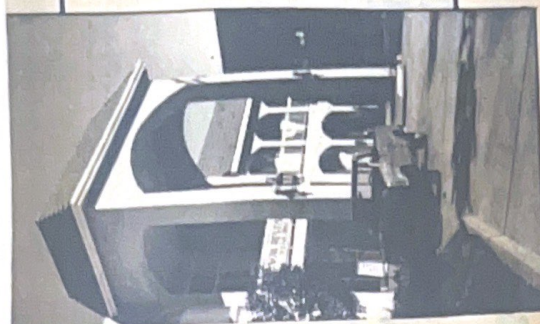
"I'm not a spiritual person, but the story is that David, as a young boy, would hang his harp above his bed and at midnight it would play itself."

"David heard the harp, and at dawn he arose to study," she said. She said the location of her sculpture at the seniors residence is appropriate.

"No matter how young or old (we are), the theme still means it's time to go study and increase our knowledge."

The city's cultural arts department also offers monthly bus tours of the Art in Public Places sculptures. The next tour is Dec. 15. Call Brea Community Services at 671-4403 for information.

NOV. 28, 1990



(Star-Program photo by Jack Hancock)

WIND INSTRUMENT — "Wind Harp," a stainless steel sculpture by Charma Rickey that sings in a breeze, is located at the Brea Residential Manor at the corner of Tamarack and Central avenues.

Public art program vital to Brea's heart

by Clare Climaco
Feature editor

Art and sculpture. Most people take the two for granted. The city of Brea, however, does not.

In 1975, city council members gave birth to a unique program found nowhere else in the state of California. Brea's Art in Public Places program was the first public art program in the state of California to require all businesses worth over \$500,000 (or slightly larger than a McDonalds) to put up public sculpture or art. Little did those council members know how successful the Arts in Public Places program would be.

City council member Wayne Wedin said, "The program is very successful, one of the largest in the nation."

Since its' beginnings over a decade ago, Brea's Art in Public Places has become the third largest public arts program in the nation. The high school's Wildcat sculpture by internationally renowned artist Carlos Terres (a former Artist in Residence), marked the 100 sculpture in the city of Brea.

With about 80 different artists from countries throughout the world such as Italy, Japan, Hungary

and Mexico, Brea is known around the country for its achievement in promoting public art.

City Cultural Arts manager, Emily Keller, commented, "I believe the public sees Brea as different from other cities" due to the extensive art program.

Keller is quick to point out that the city does not pay for any of the art or sculpture. Rather, "developers choose the artist and provide the funding." To purchase pieces, the program relies solely on private donations and fundraisers.

"Art and sculpture are lasting gifts that developers can give back to the community. It makes Brea a nicer place to live," remarked Keller.

Many residents are not aware of how much the sculptures are worth. Interestingly enough, the Brea Mall is home to one of the city's most expensive pieces. The sculpture titled "La Lune" by Parisian artist Niki De St. Phalle is worth over \$150,000.

Two new works, "The Lamp-lighter" and "Running Deer" will be revealed in early October.

Wedin remarked, "The art provides Brea with a sense of individuality. Cultural arts is the heart and soul of Brea."

Wind harp into Brea's

BREA — The most recent addition to the city's Art in Public Places program is "Wind Harp" by Venice, Calif. artist Charma Rickey.

The stainless steel sculpture features a singing sound that is activated by wind. Nylon filament musical strings are vibrated by the wind to produce the sound. As the velocity of the wind changes, the sound changes. It is the only Art in Public Places piece that "plays" in a breeze.

The inspiration for the work was a dream that Rickey had several years ago of a harp playing by itself, the artist said.

"Wind Harp" is located near the corner of Tamarack and Central

talk ... a warm personality with a wonderful way with people."

"I think the community has been enchanted, too," she observed. "He makes you feel comfortable asking questions about his art, even if you have no artistic background."

Kathie DeRobbio, a city administrative assistant, said Varo's civic-center studio made it possible for passers-by to share in Wixted and Sabini's sense of discovery.

"People would drive by and suddenly find a sculptor where they didn't expect to find one," she said, remembering those who had driven by several times, then stopped to investigate.

"It's a sense of discovery for everyone," she added. "And Marton is charming. His accent and his passion for his work just add to the mystique."

Varo approved of the civic-center studio, too. The ongoing construction hasn't been a problem, he said, except when the noise from heavy machinery overwhelms his favorite classical music station.

"I think the public part of artist-in-residence is one hundred percent a success," Varo said. "I receive positive comments from passers-by. There has been a lot of exposure for me, and I have made lots of really good friends."

"The City Council is very nice and very supportive," Varo added, tacking on a special commendation for the maintenance men who helped him throughout the year.

Varo's year in Brea was his second in the United States. His first year as a Fulbright Scholar based in Irvine was sponsored by the U.S. government and included work on a sculpture for the Irvine Corporate Patrons of Art Spaces.

When Brea agreed to sponsor his second Fulbright year, Varo brought his wife Ilona and two children — Marton, 10, and Ilona, 7 — from Hungary to Irvine, just in time for an especially



memorable Thanksgiving, the sculptor said.

The Varo family is happily ensconced in California and adjusting well to life in America, the artist reported. In fact, when business sent him back to Hungary for a brief trip, his children opted to stay in the States, he noted.

The family did make one trip together this year. After his son had to undergo eye surgery, Varo took his family to Hawaii to recoup their spirits.

Varo's plans for the immediate future are quite specific. Having just completed two figures and a wall relief for a fountain at the newly opened Embassy Suites, he is now working on his second contracted sculpture for the city, a limestone wall relief destined for the planned



"I think the public part of artist-in-residence is one hundred percent a success. There has been a lot of exposure for me, and I have made lots of really good friends. ..."

Marton Varo
Brea's 1990 Artist-in-Residence

Community Center.

Varo's official ties with Brea will end with the completion of the relief, and the city is already finalizing plans to secure Carlos Torres de Lagos de Moreno, Mexico, as the 1991 artist-in-residence.

Varo's long-range plans are less concrete. He said he will maintain his affiliation with UCI, working on a piece for its future sculpture garden. He also has been meeting with several civic and corporate entities, who have expressed an interest in working with him in the coming year.

One thing he is certain of: He would like to stay.

"There are opportunities here," he said of the United States. "There are more chances to dream big."

Varo's tenure as Brea's 1990 artist-in-residence will be saluted in a special ceremony planned as part of the city's Dec. 6 Holiday Tree-Lighting program at the Brea Civic & Cultural Center. Festivities begin at 6:30 p.m. on the steps fronting Civic Center Circle.

Brea's artist-in-residence reflects on year of work

Nov 28
1990

①



FINISHING TOUCHES — Marton Varo, Brea's artist-in-residence for 1990, stands in front of completed Egyptian woman installed recently at the Embassy Suites Hotel (background). Varo is finishing up another relief sculpture that will be incorporated into the city's proposed community center.

By Barbara A. Williams
Staff Correspondent

BREA — The scenery has changed a bit since sculptor Marton Varo set up his outdoor studio on the lawn of the Brea Civic & Cultural Center.

Last February, the Puente Hills dominated the view from Varo's Birch Street workshop, where a bright-red awning signaled his presence to passing motorists.

Now the steps of the civic center overlook a giant Toys R Us sign and the plaza offers a palm-framed view of the Embassy Suites swimming pool. The once-colorful awning shading Brea's 1990 artist-in-residence has grayed under a heavy coat of marble and limestone dust, and chalky grit shrouds nearby trees and shrubs.

And in a flower bed, just out of range of the fine stone powder, stands Breaking Free, Varo's first sculpture for the city of Brea. The finely polished, figure of a woman emerging from a block of Carrara marble was sculpted in Varo's open-air studio as Brea watched.

"I like her here," observed Varo from the limestone-dusted picnic table where he has shared his art and reflections with passers-by for the past year. He said the sculpture's current civic-center location reflects her ties to the city's cultural arts program.

"Here she isn't connected to any other thing, any business or logo — just ideas," the sculptor said.

Locating Varo's studio at the civic center was an integral part of the city's 1990 artist-in-residence plan, according to Community Services Director Ret. Wixted. The cultural arts representatives wanted Brea residents to experience the artistic process, as well as meet the artist.

The plan worked.

Despite impediments of traffic cones and construction crews, a steady flow of visitors wound their way to the open-air workshop. Bikers, joggers and strolling

shoppers found themselves in one-on-one discussions of art and philosophy with the Fulbright Scholar from Budapest, Hungary.

Truck drivers, construction workers and businessmen dropped in regularly for friendly chats, and formal interviews were scheduled for Brea schoolchildren, as well delegations from Southern Calif.

ornia cities and universities.

The extent of public interest in Varo's work became readily apparent in August, Wixted said, when city personnel were astounded by a deluge of entries for a little-publicized "name the sculpture" contest. The winner, Brea resident Janet Brown, even composed a poem about Varo's marble that she named Breaking Free.

Wixted said such response shows the public approves of the city's choice for a successor to Brea's first artist-in-residence, the late Don Hendricks, a Fullerton painter who held the post from 1981-1994. What the city had been searching for, she said, was an artist who, like the popular Hendricks, was outgoing and personable, and who would also be able to work in the public eye.

Wixted said she and Cultural Arts Manager Emily Sabin knew they had found their man last fall when they drove out to the isolated maintenance yard of UC Irvine.

Winding along a bumpy road lined with discarded maintenance debris, the two women rounded a corner to find an open field overlooking rolling hills and a sweeping view of Newport's Back Bay. In the middle of the field stood Varo, hard at work on a monumental marble, with classical music blaring from a radio and dust flying all around.

"It was quite a scene," Wixted recalled. "I was enchanted."

Wixted found Varo "very open and willing to

Statue-naming contest breaks free with poetic thoughts from resident

BREA — When Janet Brown decided to submit an entry into the city's contest to name a statue, she didn't just scrawl down "Breaking Free" and drop it in a box.

Her winning title for Marton Varo's imposing woman emerging from a block of Carrara marble came with a winning poem that the Brea resident read at the City Council meeting Tuesday night.

For winning the contest, Brea's artist-in-residence presented Brown with a miniature version of his creation.

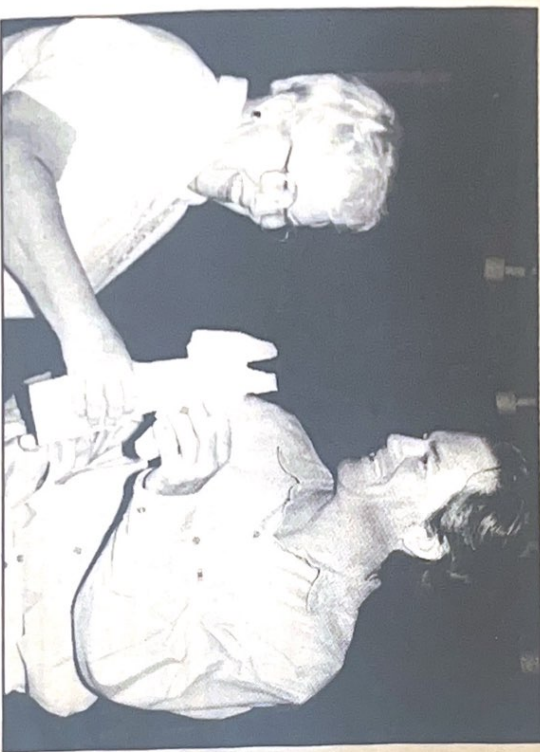
These were Brown's thoughts as she witnessed Varo's work:

*In the core of each being lies a gift
Of times waiting, unrecognized,
Till the probing sight and skill of another
Identifies and shapes its growth
And the gift can be gloriously given.*

*In the heart of the stone there is beauty.
The roughness hides and holds it.*

*The faith and talent of the sculptor calls it forth.
And we catch our breath as we perceive it,
breaking free.*

The Hungarian-born sculptor — who has never made it a practice to name his works — solicited the help of two UC Irvine professors in selecting Brown's submission, he said.



(Star-Progress photo by Mark Berg)

CONTEST WINNER — Janet Brown joyously accepts a miniature version of "Breaking Free," a statue by Brea's artist-in-residence Marton Varo. The Hungarian-born sculptor, right, made the presentation at Tuesday's City Council meeting for the contest to name the statue he created at his outdoor studio on the front lawn of the Brea Civic & Cultural Center.

MAY 2, 1990



LADY IN WHITE — Brea's artist-in-residence Marton Varo sculpts details into the Carrara marble figurine he has been shaping since February 8. The Hungarian sculptor says he enjoys the conversations he has with students, teachers and businesspeople that have stopped at his outside "studio" in front of the Brea Civic & Cultural Center to have a look at the progress. Varo said the artwork should be finished within a month, after which he will begin on a sculpture to be placed at the Embassy Suites Hotel being erected next to the Civic Center.

Program plagued by low sales, overruns

By Brian Hall
Staff Writer

Slaggered by low sales and budget overruns, Brea's next artist in residence program will begin late — if ever.

The city is uncertain about whether to continue, said Emily Saben, Brea's cultural arts manager.

"We want to get the work with Carlos Terres completed and paid for before we move onto another artist and another project," she said.

Revenue from the current program is intended to serve as seed money for future artist in residence programs, but the revenue hasn't been able to rise above the red ink.

The tenure of Carlos Terres, a sculptor and painter from Brea's sister city of Lagos de Moreno, Mexico, proved more costly than expected because of the quality of the materials Terres worked with. If the program does restart, it will kick off in the spring or early fall of 1993 or later.

"This is such a massive undertaking that we might have to only do it every two years," said John Boyd, chairman of a subcommittee established to monitor the program.

Terres has completed an enormous bronze wildcat representing the mascot of Brea

Olinda High School. The cat itself cost \$24,000, but the sculpture still sits in the city's maintenance yard as the subcommittee scrambles to pull together donations of construction materials, time and equipment to build a base for the cat.

The price of the platform was tabbed at about \$23,000 after it was discovered that the Office of the State Architect's safety standards have to be met.

"I understand their concern," said Ed Seal, superintendent of the school district. "We don't want this artwork toppling over and injuring anyone."

School and city officials hope to slash the platform's price to \$5,000 to \$7,000 through voluntary contributions.

"When you do something like this for the first time, you're taking some chances. You're bound to make some mistakes," Boyd said.

"But we're learning from our errors, and so are other cities," Boyd said. Other cities are modeling pilot programs on Brea's artist-in-residence formal.

Terres was the first artist whose housing was fully covered by the city. The artist moved into a vacant house supplied by the Redevelopment Agency.

The design of the BOHS wildcat also caused some fur to fly.



Staff photo by Michael Loren

Not wild over wildcat: Costs associated with the controversial wildcat mascot sculpted by artist Carlos Terres for Brea Olinda High School might jeopardize the city's Artist in Residence Program.

Some said the cat's textured bronze coat looked like it was made of feathers.

Others defended the design, saying it was a naturalistic representation of a wildcat's fluffy fur.

"Some people don't think this looks like a wildcat," Boyd said.

"They have a wrong picture in their mind. This is what a wildcat in nature truly looks like, and 15 to 20 years from

now it will be the only image that students at Brea Olinda High School have."

Two hundred miniatures of the large cat have been cast, but only about 60 have been sold at \$250 apiece.

Saben said the price may be raised once the mascot is unveiled at the school, which is expected in the spring, before school lets out for summer.

Boyd said he doesn't feel this recessionary era is the wrong

time to up the price of the cat miniatures.

"Terres is being compared to some of the top artists in Mexican history. And his association with us is making us shine, too."

The subcommittee has a deadline of April 1 to bring construction donations together for the mascot's base. Members said the next program, if it happens, probably will be less ambitious.

Program plagued by low sales, overruns

By Brian Hall
Staff Writer

Slagtered by low sales and budget overruns, Brea's next artist in residence program will begin late — if ever.

The city is uncertain about whether to continue, said Emily Saben, Brea's cultural arts manager.

"We want to get the work with Carlos Terres completed and paid for before we move onto another artist and another project," she said.

Revenue from the current program is intended to serve as seed money for future artist in residence programs, but the revenue hasn't been able to rise above the red ink.

The tenure of Carlos Terres, a sculptor and painter from Brea's sister city of Lagos de Moreno, Mexico, proved more costly than expected because of the quality of the materials Terres worked with. If the program does restart, it will kick off in the spring or early fall of 1993 or later.

"This is such a massive undertaking that we might have to only do it every two years," said John Boyd, chairman of a subcommittee established to monitor the program.

Terres has completed an enormous bronze wildcat representing the mascot of Brea

Olinda High School. The cat itself cost \$24,000, but the sculpture still sits in the city's maintenance yard as the subcommittee scrambles to pull together donations of construction materials, time and equipment to build a base for the cat.

The price of the platform was tabbed at about \$23,000 after it was discovered that the Office of the State Architect's safety standards have to be met.

"I understand their concern," said Ed Seal, superintendent of the school district. "We don't want this artwork toppling over and injuring anyone."

School and city officials hope to slash the platform's price to \$5,000 to \$7,000 through voluntary contributions.

"When you do something like this for the first time, you're taking some chances. You're bound to make some mistakes," Boyd said.

"But we're learning from our errors, and so are other cities," Boyd said. Other cities are modeling pilot programs on Brea's artist-in-residence format.

Terres was the first artist whose housing was fully covered by the city. The artist moved into a vacant house supplied by the Redevelopment Agency.

The design of the BOHS wildcat also caused some fur to fly.



Not wild over wildcat: Costs associated with the controversial wildcat mascot sculpted by artist Carlos Terres for Brea Olinda High School might jeopardize the city's Artist in Residence Program.

Some said the cat's textured bronze coat looked like it was made of feathers.

Others defended the design, saying it was a naturalistic representation of a wildcat's fluffy fur.

"Some people don't think this looks like a wildcat," Boyd said.

"They have a wrong picture in their mind. This is what a wildcat in nature truly looks like, and 15 to 20 years from

now it will be the only image that students at Brea Olinda High School have."

Two hundred miniatures of the large cat have been cast, but only about 60 have been sold at \$250 apiece.

Saben said the price may be raised once the mascot is unveiled at the school, which is expected in the spring, before school lets out for summer.

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time to up the price of the cat miniatures.

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Tuesday, January 14, 1992

Controversial sculpture finds its place at Brea Olinda HS

By Mark Cromer

DSP Staff Writer

BREA — The Brea Olinda Unified School District's board of trustees approved a maintenance agreement with the city Monday night that clears the way for a long-controversial sculpture to finally take its place at Brea Olinda High School.

The 5-2 vote to approve the agreement was reached after the issue was pulled from the consent calendar by trustee Brian Burt, who said after "a lot of soul-searching" he still could not endorse erecting the statue at the school.

Burt and trustee Bernie Kilcoyne voted against the agreement.

Burt said the location of the

\$24,000 statue could make it a prime target for vandals, leaving the district to foot the clean-up bill. The district's insurance policy has a \$1,000 deductible and trustee Susie Sokol said she was concerned vandals could cost the board "\$1,000 a pop."

Yet the long-hounded bronze statue did hear from its supporters Monday night as well.

"I have no problem with it," said trustee Frank Davies, who added "I feel it is a piece of art and we are providing a proper location for it."

New board president Lynn Daucher said if vandalism against the statue became a chronic, massive problem, the city would probably be tapped for help.

"I anticipate if this becomes a

horrendous problem, we would be working it out with the city. We would be talking with them," she said.

Created by artist-in-residence Carlos Terres, the statue has become something of a lightning rod of criticism for those who feel the sculpture doesn't resemble the school's cougar mascot.

The sculpture was due to be unveiled at the high school nearly two months ago, but complications arose over the design of the base as well as funding for it, forcing the statue to remain in storage.

In other matters Monday night, the board voted to condense a contract with a law firm retained to provide legal services in labor relations from two years to one.

FOUNTAIN

2

Mall officials estimate that the two fountains together cost more than \$300,000; they are part of the mall's ongoing \$120-million renovation project.

Bury, who flew in for the fountain's installation, wanted to create something that moved and caught the eye, he said. Overhead light gleams off the shiny fountain, which is in the center court of the mall.

Streams of water gush from the stainless-steel columns as the spheres tilt under the water's weight.

La Lune (The Moon), the mall's other new fountain, features a 10-foot-tall sculpture standing on a black pedestal in a pool of water. Artist Niki de Saint Phalle of Paris sculpted a tan-and-brown wolf and black-and-white dog — which support a red-and-orange crayfish that holds a profile of a silver moon with a blue face, red lips and green eye.



Paul Kuroda/The Register
adjusts one of the 15 stainless steel spheres in the fountain he designed at Brea Mall.

"Fountains are not just an object to be viewed passively," Nott said, "but an experience for people to participate in."



By Jennifer Lowe
The Register

Brelian artist Pol Bury stood in a round, cement-framed hole at Brea Mall, fiddling with 15 stainless-steel spheres. They stood atop stainless-steel columns of varying heights, like some sort of space-age sculpture.

Workmen wearing tool-laden belts drilled and hammered, as Bury frowned, then nodded at his work of art.

Soon water would be pumped in, and the spheres would slowly roll from side to side.

"People are attracted by the movement of water like they are to a fireplace," Bury said.

Having his work of art — a fountain — in a shopping mall did not seem unusual, he said.

"Why not? It's a public sculpture."

Fountains used to be simple spouts of water that gushed and gurgled. In the 1970s, a generic stylish fountain had what looked like goo dripping down strings. And people have always pitched in pennies.

But fountains have become a focal point of shopping-center design. In the last few months, several Orange County malls — including Brea Mall and Newport Center Fashion Island — have installed unique fountains in their tiled courts and cement walkways.

Shopping-center developers are realizing that fountains create an overall ambiance that makes shoppers want to linger. Having fountains at indoor malls helps bring the outdoors in. And there's nothing like having something that might attract more shoppers.

"The fountains make this a pleasant place to come and enjoy yourself," said Jim Charter, general manager at Brea Mall.

The two new fountains recently unveiled there are part of the city's Art in Public Places program, through which businesses and developers donate art to the city.

"It's one more way to expose the public to what's going on in the contemporary art scene," said Emily Sabin, cultural arts manager for the city.

La Lune, sculpted by artist Niki de Saint Phalle, stands almost 10 feet tall in a pool of water at Brea Mall. A colorful dog and wolf support a crayfish, which holds a red-tipped moon.

Editor: Margaret The Register



(Star-Progress photo by Mark Berg)

BACK IN TOWN — Carlos Terres, a familiar artist in Brea and sculptor of the new art piece in front of Christ Lutheran Church, greets Councilman Wayne Wedin after the dedication of the sculpture. Looking on are Larry Lebrecht, principal of the church school (left), and former pastor of the church Rev. John Krueger.

'Christo' stands as latest Lutherans dedicate Terres art

By Mark Berg

DSP Staff Writer

BREA — "Lift high the cross, the love of Christ proclaim / Till all the world adore his sacred name."

After more than 10 years of anticipation, the congregation of Christ Lutheran Church can direct its gaze to the cross they have worked to lift high in front of the Imperial Highway church and K-8 school.

The 18-foot sculpture "Christo," featuring a white Christ upon a golden cross surrounded by long men, women and children, was celebrated Sunday through hymns, prayers and other liturgical acts of dedication to the glory of God and as a witness to the community.

On hand for the afternoon service were Mayor Carrey Nelson, Councilman Wayne Wedin, the sculptor Carlos Terres, president of the Brea Ministerial Association Rev. Norman Braatz, chairman of the Cultural Arts Commission Harold Ivy,

president of Christ Lutheran Church Don DeBoer and the Lutheran Church Circuit Counselor Rev. Ralph Juengel.

The Spanish-speaking Terres told the 200 people gathered for the dedication of his sculpture that he was thankful for the "opportunity to do this glorious work." "You entrusted me with a profound theme," he said with the help of a translator.

Lebrecht said the idea to use Terres for the work came after he had been brought to the school to explain his art to the students. He expressed an interest in the program at the school, particularly the children themselves. Consequently, Terres incorporated children as a major theme in the base part of the sculpture he was later commissioned to do for the church, Lebrecht said.

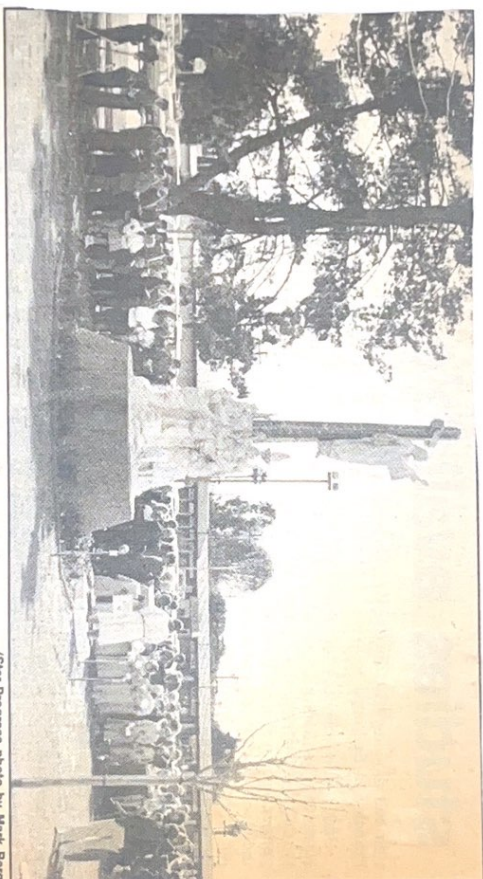
The vision of putting an art piece out in front of the church to promote the gospel and the church, DeBoer said. A need was

realized to reach the thousands of cars driving by the site with the message of Christ, he said. Also, the statue would serve to point out the existence of the otherwise unnoticed church sitting back on the lot.

The former pastor of Christ Lutheran Rev. John Krueger, now ministering in Modesto, told the congregation that "by participating in the city's art program, you have community awareness." He explained that the presence of the statue would send a message to the community and would remind the members of the church of their obligation to show Christ to the community.

The statue cost \$20,000, money raised for more than ten years by the congregation, DeBoer said. It took one week to drive the parts of the 18-foot statue up from Terres' workplace at his Mexico home of Lagos De Moreno and the use of a crane to install the piece on its pedestal.

Lagos is one of Brea's sister cities and Terres is the president of the sister city committee there.



DEDICATION DAY — About 200 people gather to commit the sculpture "Christo" to the glory of God. The new Art in Public Places piece is the product of more than 10 years of patience and donations from the congregation of Christ Lutheran Church.

(Star-Progress photo by Mark Berg)



Artist at work is riveting

Second and third graders from Laurel Elementary School in Brea watch as artist-in-residence Martin Varo sculpts the first of two statues he is working on.

Staff by Gary Gossett

Brea Community

Thurs., March 15, 1990 Daily Star-Progress 11

Lutherans dedicate Terres art 'Christo' stands as latest

Art in Public Places piece

By Mark Berg

Star-Progress photo by Mark Berg

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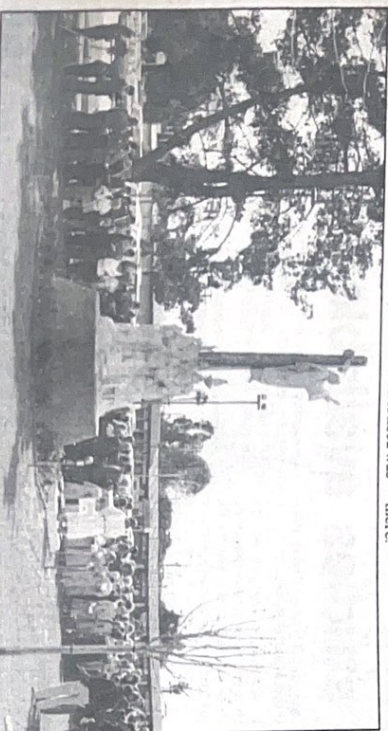
Albrecht said the idea to use Terres for the work came after he had been brought to the school to explain his art to the students. He expressed an interest in the program at the school, particularly the children themselves. Consequently, Terres incorporated children as a major theme in the base part of the sculpture he was later commissioned to do for the church, Albrecht said.

The vision of putting an art piece out in front of the church/school was motivated by a desire to promote the gospel and the church, DeBoer said. A need was

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BACK IN TOWN — Carlos Terres, a familiar artist in Brea and sculptor of the new art piece in front of Christ Lutheran Church, greets Councilman Wayne Wedin after the dedication of the sculpture. Looking on are Larry Lebrecht, principal of the church school (left), and former pastor of the church Rev. John Krueger.

Local briefs

Hungarian sculptor takes root in Brea

The Register

BREA — Hungarian sculptor Marton Varo's studio is airy, well-lit and easy to get to.

Small wonder. His studio for the next several weeks is the front lawn of the Civic and Cultural Center.

As artist-in-residence for 1990, Varo, 46, will create two sculptures for the city's Art in Public Places collection.

He was scheduled to make the first cut in a 7-foot-tall block of marble, which will become the first sculpture, at a 3 p.m. reception today at the Civic Center, 1 Civic Center Circle.

Visitors at Varo's open-air studio will be able to ask him about his technique and his views on art while he works. The city plans to take area students to the center to

observe him.

"We want the community to enjoy the process as well as the end product," said Kathie DeRobbio, the city administrative assistant who helped set up the program.

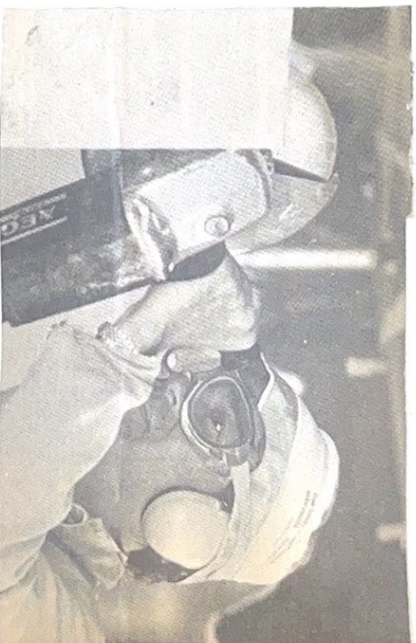
Varo says spectators don't bother him.

"It might be interesting for someone who has never seen a sculptor at work to watch me," he said. "I didn't have the opportunity (to observe a sculptor at work) as a child, although I would have liked it."

Varo started his training at 17 in Romania. He continued his studies in France, the United States, the Soviet Union and Greece. His work is displayed in public places in Hungary, such as the Budapest convention center.

"Art is very important in our lives, in our education. Here, only Brea has the tendency to put art in public places."

He came to the United States last year as a Fulbright scholar and may remain an additional two years. He recently completed a public art piece for Irvine. His work there brought him to the attention of Brea city officials, who asked him to become the city's second artist-in-residence.



Sculptor carves niche for self in history

By Steve Creech
Staff Writer

Brea's 1990 Artist in Residence, sculptor Marton Varo, made his first cut into a block of Carrera marble at a reception held in his honor last week.

The festivities, which were held on the front lawn of the Brea Civic and Cultural Center, marked the return of the Artist in Residence Program after a five-year layoff.

The City Council and the cultural arts commission used the opportunity to officially welcome the artist and introduce him to the community.

"We wanted an artist who worked in a different media for 1990," said Kathie De Robbio, the program's director. "Martin was particularly interesting to us be-

cause he is a sculptor and we had very few sculptures in our collection."

The last Artist in Residence was Don Hendricks, an art instructor at Cal State Fullerton, who worked primarily in watercolors. Hendricks was killed in a bicycling accident shortly after participating in the program.

"We thought Don Hendricks would be a tough act to follow," De Robbio added. "Most of our recent applicants didn't have the unique combination of talent and ability to share their art with the public. And many could not make the one-year commitment we felt necessary for a successful program."

"When Marton came along it sounded like a destiny thing, almost. He was just finishing a project with the University of

Irvine and, also, was eager to make the commitment we required."

According to De Robbio, Varo succeeded where others failed by submitting a concrete plan which he and the city could adhere to throughout the duration of the program.

During the reception, Romanian born Varo started work on the first of two large marble pieces he is creating for Brea's Art in Public Places Program. He will continue to work on both sculptures throughout the year at his outdoor "studio" on the front lawn of the Brea Civic & Cultural Center.

The location affords the public an opportunity to interact with the artist and observe his techniques as he works.

Varo is a Fulbright Scholar from Budapest who comes to Brea with

an international art background and nearly 30 years experience as a sculptor.

He began his formal art education in Romania at the age of 17 and has studied in the Netherlands, U.S.S.R., France, Finland, Greece and the United States. In 1988, he participated in an Art in Public Places Program in the international art colony of Volos, Greece.

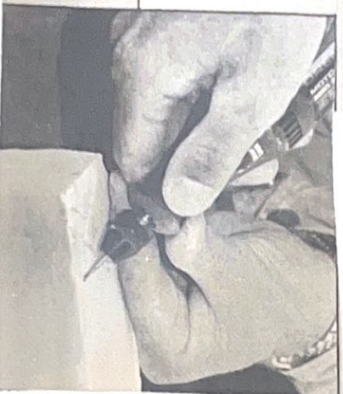
During 1989, he created a public art piece for the city of Irvine as the first part of his Fulbright grant. Varo approaches his life's work with a great passion.

"If I could express my feelings in words, I would make a speech or write a novel. I express my feelings with my sculpture."

For information about the works, call (714) 671-4403.



Staff photos by Scott D. Rudy
A cut above: Brea's 1990 Artist in Residence, sculptor Marton Varo, makes his first cut into a block of Carrera marble on the lawn at City Hall. Varo "signs" the first block cut from the marble (right).



Brea Community

Thurs., March 15, 1990 Daily Star-Progress 11

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Art in Public Places piece

By Mark Berg
DAP Staff Writer

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BACK IN TOWN — Carlos Terres, a familiar artist in Brea and sculptor of the new art piece in front of Christ Lutheran Church, greets Councilman Wayne Wodin after the dedication of the sculpture. Looking on are Larry Lebrecht, principal of the church school (left), and former pastor of the church Rev. John Krueger.

Brea Girl Scouts hold Olympic-style contest

BREA — Waving flags, colorful troop banners and bright T-shirts provided a rainbow-hued background for the Brea Girl Scouts Community Olympics, held recently at Placentia's Valencia High School.

When Brea Mayor Carrey Nelson declared the games open to their first contest, The father-daughter event, based on the international Olympics, featured broad jumps, hurdles, relay races, a marathon and "just for fun" events.

Opening ceremony presentations included a Certificate of Appreciation to Larry Johnson for serving as the Olympic chief scorekeeper for five consecutive years, and a plaque to the Brea Rotary Club, represented by Tom Flenniken, for providing all of the Olympic medals and ribbons for the past several years.

Girl Scouts earning medals as overall winners were:

Kindergarten: first — Kelly Agelius, Troop 1519; second — Kristin Klima, 83; and third — Karin DiTola, 1519.

First Grade: 1 — Laura Ulschaf, 1273; 2 — Corinne Barham, 1647; and 3 — Lindsey Kelley, 1273.

Second Grade: 1 — Deanna Dean, 1177; 2 — a tie: Nancy Lee, 1373, and Rachel Hoops, 863; and 3 — Kelli Koller, 380.

Third Grade: 1 — Candice Jenkins, 339; 2 — Kate Alba, 1426; and 3 — Teresa Huarte, 1747.

Fourth Grade: 1 — Melissa Coulson, 1557; 2 — Erin Kelly, 1557; and 3 — Melissa Pena, 333.

Fifth Grade: 1 — Stephanie Wirtlin, 32; 2 — Rochelle Anthony, 535; and 3 — Jennifer Hasa, 32.

Sixth Grade: 1 — Katie O'Brien, 811; 2 — Connie DiRalph, 811; and 3 — Janelle Cadette, 1 — Julie Thompson, 272; 2 — Michelle Pena, 272; and 3 — Mercedes Martinez, 272.



STRETCHING IT OUT — The girls of Junior Troop 1230 sprint to a close finish in one of the Girl Scout Olympics events.



HOT SHOT — Barbara Kenney cools off the Brownies of Troop 380.

Local realtor reflects on Irish heritage

By Barbara A. Williams
DAP Correspondent

BREA — Secretar, Lycircas, Armahin, Artimesha, Wesley, Malin, Adam, Elena, Arena, Alice, Lemar, Gye, Wot, Ocie, Olynes.

The Gaelic names don't exactly roll off the tongue of Brea Realtor Mike Stout, but they're important to him, and he's proud of them. They constitute the Flaherty family tree of Stout's grandfather and great-grandfather.

Stout, whose non-Irish surname came by way of his stepfather, began life as Michael Noel Flaherty, grandson of Irish railroadman, in Chillicothe, Ohio. Transplanted to Orange County in his youth, he said he didn't begin to truly appreciate his Irish heritage until adulthood, when he traveled back to visit his grandparents in Ohio.

There, stories of his ancestors

railroading exploits and a look at the 1800s family tree stiffened his Irish pride, the Fullerton resident said. But an attempt to trace his ties to the Emerald Isle met with mixed results.

It was true, Stout said, that he himself seemed to possess the trademarks of what he called a true Irishman: an outgoing nature, a penchant for partying, and an appreciation of fine Irish whiskey. But establishing a paperwork trail to Ireland was difficult.

Experts advised Stout that "Flaherty" was probably a corruption of "Faherty" — a name recorded in Ireland. Tracking his ancestors would mean finding the family's country of origin, they told him, then paging carefully through church records of births and

deaths.

Stout has yet to extend his search to Irish shores. But he's been getting some state-side help from girlfriend Carol Sullivan, a redheaded, blue-eyed Irish colleen from Irvine.

Sullivan is focusing the hunt for "Flaherty" in the records of the Mormon Church. She said lineage has been more direct, since her father was part of the family's first American generation. However, constructing a family tree will still be hard, she noted.

"It seems that dad's family left Ireland mysteriously, and the name was changed," she said. Despite the present gaps in their family histories, Sullivan and Stout plan a traditional St. Patrick's Day celebration.

"I hope she's making corned beef and cabbage," Stout said, as he raised a St. Paddy's Day banner. "And there's a reasonably good possibility that some

Harp's and fine Irish whiskey will pass my lips."

Sullivan advised keeping an eye open for leprechauns. "You know, if you catch one you'll be rich, because they have to give you a pot of gold," she said.

And should the non-Irish believe tales spun by Irishmen with a twinkle in their eye, even if they've never kissed the Blarney Stone?

"The Irish are storytellers," Stout warned. "It's a risk you take when dealing with the Irish."



Local briefs

Art explained in bus tour

BREA — The city of Brea invites the public to experience and watch the creative process of one contributing artist unfold.

On Saturday, Brea's Cultural Arts Commission will conduct its fifth Art in Public Places narrated bus tour. Participants will be treated to a 1½-hour tour of the most outstanding pieces in Brea's Public Places sculptures, how they were made and each piece's artistic significance.

The tour will conclude with a stop at the outdoor "studio" of Brea's 1990 Artist in Residence. Participants will meet master marble sculptor Martin Varo, who is working on the first of two pieces for Brea's collection.

The Art in Public Places tour runs from 10:30 a.m. to noon on Saturday and again on April 14. The registration fee is \$3 for general participants and \$2 for senior citizens.

Participants may sign up at the Community Services Department, third level of the Brea Civic & Cultural Center. For more information, call 671-4403.

Breakfast to feature Sammon

BREA — The keynote speaker at this year's annual Mayor's Prayer Breakfast will be Monsignor John Sammon. The distinction of 30 years.

Sammon has been chaplain of many public safety agencies including fire and police departments in several cities, the Prevention Officers Association and the California Crime Prevention Officers Association. He is also chaplain for a number of other organizations including the Knights of Columbus and the Los Angeles Rams football team.

Sammon is active as a boardmember for many different community service organizations, including Homeless Women's Task Force, Meals on Wheels, National Council on Alcoholism, Orange County Burn Association, Women's Transitional Living Center and United Way.

Sammon's service and leadership has been recognized with many awards and commendations. He was the second priest to receive the George Washington Award presented by the Valley Forge Freedom Foundation. The Orange County Board of Supervisors recognized him with a special award in 1981. Pope John Paul II bestowed the highest honor a Monsignor can receive, and it recognizes a lifetime of service.

The Mayor's Prayer Breakfast is April 11 at 7:30 a.m. Tickets are \$10 on sale at the Community Service Department. For more information, call 990-7776.

Summer youth jobs available

BREA — Are you looking for a summer job? The city of Brea has an opportunity awaiting you. Applications are being accepted for the Aquatics, Day Camp and Youth Sports programs.

The newly renovated Plunge provides an appealing spot to work on lifeguard skills. Applicants must have completed the tenth grade and should possess a current Red Cross Advanced Lifesaving Certificate, depending upon the position for which application is being made.

If Youth Sports and Day Camp are what you're searching for, the staff will gladly welcome you. Applicants should enjoy working with the public, demonstrate knowledge of sports and games and must have completed tenth grade.

All applicants chosen for employment are expected to complete eight hours of CPR and eight hours of first aid (15½ hours for aquatics staff) training as provided by the Department.

La Habra/Fullerton Community

Police Blotter

BREA

Tuesday

7:59 a.m. — Wood and steel stakes stolen from stakebed truck parked at Carrier Building Services, 3951-C Saturn St.
5:18 p.m. — Possible arsonist set fire to trash behind 7-Eleven Market, 109 W. Lambert Road.
5:43 p.m. — Wallet stolen from under passenger seat of vehicle parked in the 600 block of Willow Drive.
6:40 p.m. — Stolen ATM card used to withdraw \$300 from 280 S. State College Blvd.

FULLERTON

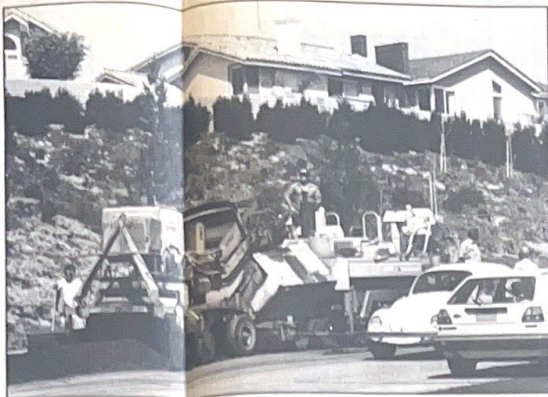
Tuesday

3:41 a.m. — Auto burglary in the 100 block of East Imperial Highway.
9:15 a.m. — Vandalism occurred at Reynolds School.
10:19 a.m. — Residential burglary reported in the 3200 block of Quarta Lane.
11:51 a.m. — Grand theft occurred in the 1800 block of West Gage Avenue.
7:47 p.m. — Vandalism reported in the 1100 block of Greenleaf Avenue.
5:26 p.m. — Burglary reported in the 600 block of Cedar Avenue.
6:15 p.m. — Arrest of one person at Hillcrest Park for sex offenses.

LA HABRA

Tuesday

12:03 a.m. — Attempted auto theft reported in the 300 block of South Monte Vista Avenue.
5:09 a.m. — Grand theft of a gas engine and pump, both worth \$750, reported from the 2300 block of East Lambert Road.
11:02 a.m. — Grand theft of \$1,435 reported from Lascari's Trattoria, 860 N. Beach Blvd.
8:53 p.m. — Petty theft of three 12-packs of beer worth \$23.22 reported from the 600 block of South Beach Boulevard.
11:05 p.m. — Petty theft of an automobile bra worth \$35 reported from the parking lot behind Fashion Square Theatre.



SMOOTH RIDING — Commuters on Brea Boulevard between Harbor Boulevard and Panorama Road in Fullerton find a smoother ride, thanks to a \$363,924 road improvement project. Workers applied 690 tons of blacktop to the street project earlier this month.

Single parenting workshop

FULLERTON — Single parenting — how to cope with making all the decisions without a partner — is the subject of a March 24 workshop at Cal State Fullerton.

"Everchanging Family Portrait: Single Parenting, The New Therapeutic Frontier" features Rosa Santoyo, a marriage, family and child counselor, discussing the general problems and concerns faced by single parents.

Also speaking is Myron Orleans, associate professor of sociology and human services, on "Single Mothers and Success in College" and Dennis Harris, lecturer in human services, who highlights the problems a father runs into when he is the single parent in "Make Room for Dad."

Sponsored by Women's Center and the Graduate Counseling Students Association, the workshop is set from 9 a.m. to 1 p.m. in the multipurpose room of the university's Residence Hall. Additional information is available at (714) 773-3928.

Oracle tops in county

FULLERTON — The staff of Troy High School's newspaper, the Oracle, scored as the number-one high school writing team in Orange County and won the 1990 High School Sweepstakes in the Orange County Journalism Education Association's on-the-spot write-off contest held Feb. 24 in Irvine. More than 300 high school journalists participated. Judges were professional writers for the Los Angeles Times and The Orange County Register.

Individual winners were Chole Arnold, first place, feature; Adam Kadri, first place, editorial; Hien Tran, third place, news; Kerry McLaughlin, fifth place, feature; Brian Didonna, sixth place, editorial; Erika Rasmus, seventh place, sports; and Jason Smithing, third place, novice news.

Update

Parrish named chairman

California Angels' catcher Lance Parrish has been named the honorary chairman for the 17th annual "Ride And Stride" held by the Orange County Chapter of the American Diabetes Association. The "Ride And Stride," sponsored in part by Kaiser Permanente Hospital, will be held March 31 at Anaheim Stadium beginning at 8 a.m. Starting from the parking lot, participants can walk or ride distances up to 45 miles round trip along the Santa Ana Trail to raise money to support OCADA in the fight against diabetes.

Parrish will be on hand to greet participants at the stadium. For more information or a registration form, call OCADA at (714) 662-7940.

Carousel Horse Contest

As the National Orange Show in San Bernardino celebrates its 75th Diamond Jubilee with the theme "It's our 75th Time Around" and features mascot Citrus Sam astride a carousel horse, enthusiasts may join in by entering the Carousel Horse Contest.

Any collector of carousel horses can compete in classes for collections, glass, plasterware, bisque, material, plastic and miscellaneous.

First-place winners will receive \$20, second, \$15; and third, \$10. All winners will be awarded ribbons. The show runs April 19-29. For more information, call Eileen Tillery at (714) 383-5444.

Antique autos featured at event

A special display of antique autos will be featured during Saturday's "Sell-a-Bration" fundraiser at Fullerton High School stadium beginning at 1 p.m.

The afternoon event will also include performances by local barbershop quartets singing Irish tunes, the Fullerton High School band and a Pot 'O' Gold Raffle.

All proceeds from the event will go toward campus organizations and the upcoming Centennial project.

SELPA appointees begin terms

Three parents of high school students are serving on the North Orange County Special Education Local Plan Area Community Advisory Committee. Appointed by the Fullerton Union High School District board of trustees to serve two-year terms were Gustavo Cortez, Sonora; Kathy Hunt, Fullerton High; and Martie Morris, La Habra.

Obituaries

Lewis William Foubert

La Habra resident Lewis William Foubert, 86, died March 14. Born in Iowa, he was an electrical contractor for Sullivan Electric for 30 years. Mr. Foubert lived in Orange County for 18 years and was a member of the Methodist Church. Survivors include his wife Opal; daughter Bertrice Green of La Habra; seven grandchildren; 26 great-grandchildren; and two great-great grandchildren. Services will be held Friday at Rainbow Chapel at Rose Hills in Whittier at 11:30 a.m. Coleman Mortuary assisted the family.

Coleman Mortuary

PHYLLIS MARIE RICHARDSON — Passed away on March 14. Services will be private at Coleman Mortuary.

LEWIS WILLIAM FOUBERT — Services will be held on Friday, March 16, at 11:30 a.m. at the Rainbow Chapel.

BLANCHE DORE — Passed away on March 11, 1990. Service arrangements are pending, call Coleman Mortuary for information.

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European studies available

FULLERTON — How would you like to study abroad for a semester — and earn a minimum of 12 units of transferable college credit in general education and elective courses?

That awaits Cypress and Fullerton College students participating in the Fall '90 Semester in Paris and Florence travel study program, which includes four weeks of pre-departure on-campus classes, plus some 12 weeks total of study with veteran teachers in Florence, Italy, and Paris, France.

The popular study abroad program actually gets under way Aug. 20 on the Cypress campus, followed by the Sept. 17 through Dec. 13 overseas section, with courses in literature, art history and music appreciation, including opera; plus weekend excursions.

and daylong trips in Italy, France and Belgium.

Under the auspices of the North Orange County Community College District, the \$3,990 per person travel study program includes scheduled round-trip air transportation, double occupancy lodgings (Monday through Thursday only), one meal allowance per day, overnight excursions, one-day trips, several admissions to museums and concerts, group transportation to Paris, a subway pass in Paris and an International Student Identification Card.

Cypress College art instructor Ellen Berger and her Fullerton College counterpart, music teacher Bill Glasman, will teach the various Monday through Thursday classes; and will

accompany the students on excursions and trips in Rome, Paris, Florence, Venice, Bruges (Belgium) and other European cities.

Academic requirements for participants includes completion of English 100 and 12 units of college work, a grade point average (gpa) of 2.5 and a campus interview.

Pre-trip orientation meetings are slated for 7:30 p.m. April 3 (Tuesday) in the Fullerton College Faculty Lounge, on the campus at 321 E. Chapman Ave. (at Lemon Street), Fullerton; and 7:30 p.m. April 4 (Wednesday) at Cypress College's L-126, 9200 Valley View Ave. Cypress.

Additional information, along with travel study program application, is available in person through either of the campus' instruction offices, or by calling Carmelita Thomas (Cypress) at (714) 826-2220; or Dr. John Walter (Fullerton) at (714) 992-7923.

DAR invites public to lineage program

LA HABRA — The general public is invited to attend the meeting of the Caleb Gilbert Chapter, National Society Daughters of the American Revolution on March 20 from 7 to 9 p.m. in the Community Room of the La Habra Library.

The program, "Roaming in the Cemetery, or What you can learn from a Tombstone," will be given by Rod and Liz McLendon, both of whom have traveled cross country, state after state, roaming cemeteries and documenting their lineages.

McLendon belongs to the National Society Sons of the American Revolution and Mrs. McLendon is the regent of Caleb Gilbert chapter. She has spent the past week at the State of

California DAR Conference held in the Red Lion Inn in Costa Mesa, where another member of the Caleb Gilbert Chapter, Joan Melton, was elected to serve as state treasurer of the California State Society, NSDAR.

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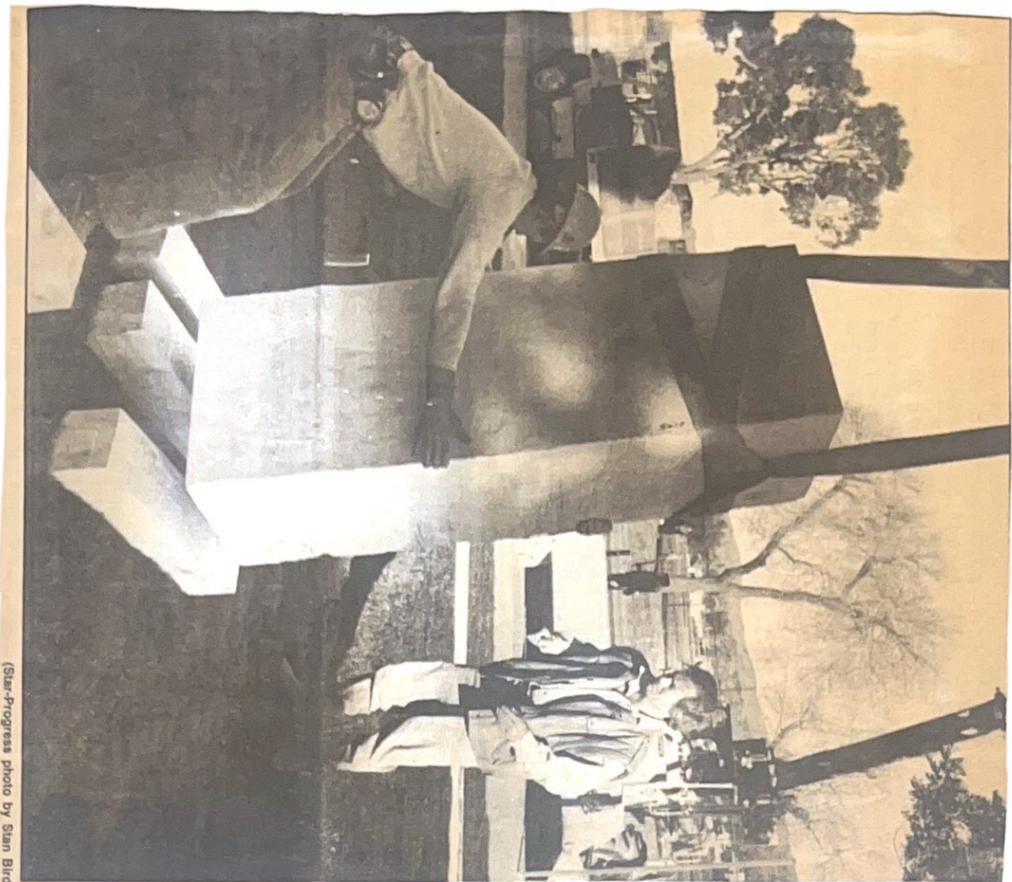
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3 MONTHS FOR THE PRICE OF 2

3 MONTHS FOR THE PRICE OF 2



(Star-Progress photo by Stan Bird)

MARBLE ARRIVES — Brea's Artist in Residence Marton Varo, right, directs workman as he places a piece of marble on the front lawn of the Brea Civic & Cultural Center. Varo, a Fulbright Scholar from Budapest, Hungary, will use the civic center lawn on Birch Street as his workshop while he creates two large marble sculptures during his yearlong residency. City of Brea Community Services Manager Emily Sabin said Varo will begin work on the Carrara marble during a public ceremony at 3 p.m. Feb. 8. The public is welcome to watch the progress of his work. Field trips for school children will be arranged so students may meet the artist and observe his sculpture techniques. Varo's sculptures will become part of Brea's Art in Public Places collection.

The art of pleasing Brea public

Abstract sculptures get mixed reviews

By Luis Zaragoza
The Register

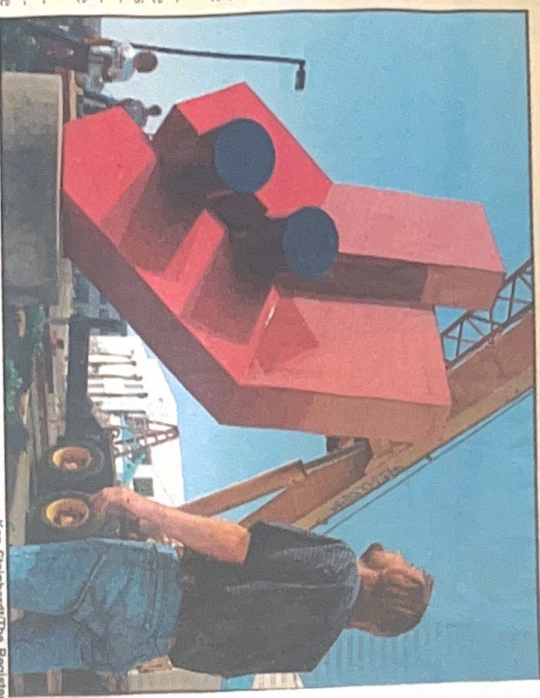
BREA — Artist James Mitchell's second outdoor sculpture for the city's Art in Public Places Program, "Direct Ascent," reaches for the sky with its ruby-red planes and coal-black cylinders.

The 15-foot enameled-steel abstract sculpture, lowered into place by crane in front of a new industrial complex at 775 Columbia St. on Oct. 9, is the 90th work unveiled in the city's 14-year-old public art program.

The stark contrast between the brilliant colors of the sculpture and the milky-white walls of the complex has earned favorable comments, said Christy Clow, project manager for Turner Development Co. of Newport Beach, the builder.

Although some residents have complained to city officials about the preponderance of abstract sculptures in the city's program, council members say it is up to the developers to select the artist and pay for the creation, installation and maintenance of the sculptures.

Since 1975, Brea has required developers of any commercial, residential or industrial project with a building valuation of more than \$500,000 to include a sculpture accessible to the public in their



Ken Steinhardt/The Register
Artist James Mitchell supervises his sculpture's installation at Turner Brea Business Park.

plans.

Of the 90 works in the collection, about half are of an abstract nature, said Emily Keller, the program's coordinator.

In March, a group of Brea residents

recommended to the council that more representative — or realistic — sculptures be part of the public art program to offset the number of abstract works. The group was among several to volun-

“The viewing public, on their impression, might not understand (an abstract work) because it is more of a challenge than figurative work. I don't wish to put down the viewing public, but perhaps they need to see more abstract work. In my experience, people come to appreciate (abstract) work the more they understand it.”

James Mitchell
sculptor and creator of 'Abstract Dreams'

teer for committees that would work on solutions to some of the city's most pressing problems, as part of the city-sponsored Brea Project. The project focused on traffic, city maintenance and development problems. In response to the Brea Project recommendations, in June the City Council said the three-member city advisory committee that approves the sculpture designs would work with developers to encourage a balanced program.

But for many reasons, from the escalating cost of art to the style of current industrial architecture, abstract sculptures will continue to be an important part of the program, Keller said.

“We always point out (to developers) that the public favors realistic, recognizable, stylized shapes,” Keller said. “But we strive for the developer to retain the ability to select a piece.”

“It costs more to make something look the way it's supposed to.”

She said it is difficult to find a realistic bronze sculpture on a \$25,000 budget because such works in monument size might cost \$100,000 or more. Most of the sculptures in the program cost between \$12,000 and \$30,000, Keller said.

Also, artists who do realistic work are hard to find, she said.

The type of development plays a role in the selection of a sculpture, Keller said.

“In industrial areas, developers want more colorful, free-form objects so as not to speak to any one taste,” Keller said. “In commercial areas, something bright and colorful might not be best because it would have to compete with business signs.”

The city has a policy manual for developers that includes guidelines addressing matters such as the materials to be used in the sculpture to assure safety, durability and low maintenance. Expressions of bad taste or profanity likely to be offensive to the general public are unacceptable, according to the manual. But developers are not likely to opt for art that might be considered offensive, Keller said.

Few cities have the mix of economic factors essential for the success of a public sculpture program, Keller said. Brea's location and convenient access by freeway has made the city popular with developers. Because developers want to build in Brea, there is little resistance to participation in the program, she said.

“Abstract Dreams,” Mitchell's first work for the Brea program, is on the south side of Birch Street, at Flower Hill Street. Mitchell, 32, is a Claremont artist with a studio in Ontario.

He said opposition to particular abstract sculptures might stem from the quality of the work, its location and how the viewer interprets it.

OCT. 16, 1989

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Steel sculpture adds weight to Art in Public Places

By Kelly Barron

Des. Staff Writer

BREA — A promotional flier for James Mitchell's steel company, Amazing Steel, says, "We're hot—we're sculptors of steel, for sculptors."

While the steel Mitchell produces and molds into his own sculptures is "hot," some may argue Mitchell is on a hot streak of his own.

The artist installed his second

creation in the city, "Direct Assent," as part of Brea's Art in Public Places program last week.

The towering 5,000-pound structure painted with red and gray polyurethane paint now sits in front of Turner Brea Business Park.

The latest piece accented earlier work Mitchell created for the Kilsby Roberts off of Birch Street and Avenue.

Mitchell's imposing, geometric shapes seem to complement corporate surroundings. The artist has 60 works in corporate and public settings throughout the state and the country.

Mitchell's placed his sculptures in front of the Reckson Corporation in New York City and on the Loma Linda College Campus in California as well as on hospital grounds in Arizona and on the corporate lawn of General Telephone Company of California in Westlake.

The artist did not always work on such a large scale. Born in California in 1957, Mitchell received his art education in places as far away as Switzerland and as close to Brea as Claremont where he attended Pomona College and Claremont Graduate School.

Mitchell, who has been an artist for 14 years, says his desire to expand his art into larger works grew as he increasingly found separate mediums limiting.

"I used to do a lot of photography until I began to feel limited by the scale of the medium," said Mitchell. "I wanted something three-dimensional and large enough to walk around. When you work with metal, it's really up to your imagination. There are few limits."

Mitchell turned to metal when he began working in a large studio and discovered it could accommodate the heavy weight and mass of steel. At the time he started molding steel there were few instructors around who dealt with welding which granted Mitchell even greater freedom to create his own rules and techniques.

Later, after he became well-versed in how to weld and manipulate the material, Mitchell

decided to take his art a step further and create a business that could provide guidance and materials to other artists.

"I wanted to help other artists realize their wildest dreams," said Mitchell.

Out of that desire Amazing Steel was born in 1985. The Ontario-based company provides Mitchell with an in-house studio and experienced welders to help work on the large structures.

"It's a difficult material to work with," said Mitchell. "You need a lot of equipment and several people to help you move the structure."

Mitchell had people out in force last Monday to help him lower his latest work into a concrete base in front of an industrial complex on Columbia Street.

The artist, who finished the piece on a two-month deadline, said he kept motorists and neighboring employees in mind when creating "Direct Assent."

"I wanted the piece to change as you passed by it," said Mitchell, who described the work as visually unstable. "I also wanted lift and movement as well as contrasting direction."

Mitchell seems to have achieved all three qualities as one onlooker's comments at the installation seem to indicate.

"You can almost imagine flood lights jettin' out," said Evelyn Bell, about the gray cylinders sticking out from the sculpture's center.



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HANGING BY A THREAD — An enterprising photographer straps himself into a hoister to get a bird's-eye view.

(Star-Progress photo by Jack Hancock)



(Star-Progress photos by Jack Hancock)

For art's sake

Stylized art pieces are in focus throughout Brea as the Art in Public Places program expands. At left, Interface changes form from a realistic depiction of the human face to a female figure at Lambert Road and Pointe Drive. In the center, Inate offers smooth finishes and graceful design at Lambert Road and Tamarack Avenue.

Bedford's fourth work, a human figure shadowed by an obstacle from above, is placed at Lambert Road and Tamarack Avenue.



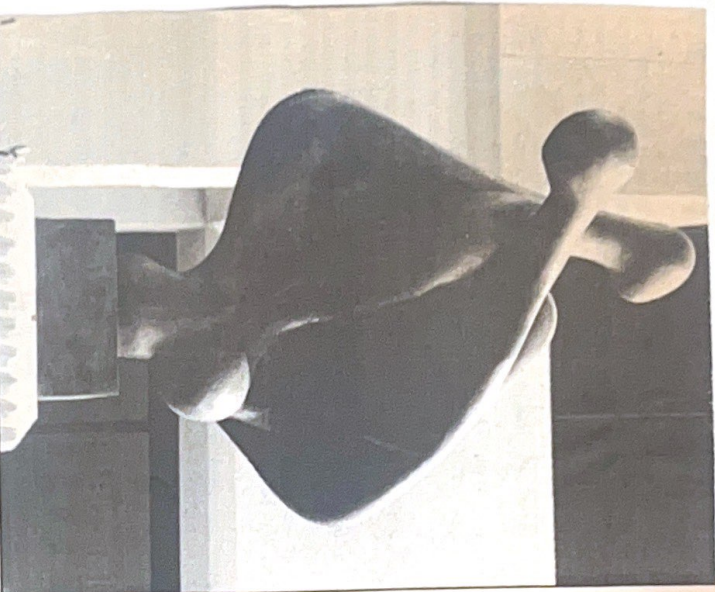
Closest to Lambert is Interface, a bronze work that appears as a female form or a human face, depending on the angle of

MAR. 29, 1989

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ART IN PUBLIC PLACES

AUG. 23, 89



MAKING A SPLASH WITH A 'FACELESS CROWD' — Two new sculptures have been added to Brea's Art in Public Places Program. 'Faceless Crowd,' left, sculpted by Erwin Binder, was selected by



Jeff Louis for 895 Columbia. "Dolphins," right, was created by Upland artist John E. Svenson for the Investment Building Group at the corner of Palm and Monrovia streets.

MAR. 29, 1989

(3)



SKIRTING THE ISSUE — Pranksters may have had spring revelry in mind when they added grass skirts and leis to the sculpture, "Roughnecks," representative of Art in Public Places at

(Star-Progress photo by Jack Hancock)
the corner of Berry Street and Explorer Avenue. The work, which calls to mind Brea's oil-based history, was sculpted in bronze and concrete by Carlos Terres. Developer was Don McBride.

City updates Art in Public Places guide

BREA — The newest — and some of the oldest — pieces in Brea's Art in Public Places program are featured in the updated Art in Public Places guide now on sale at the Brea Civic and Cultural Center.

The booklet, subtitled "A Self-Guided Tour Through the City of Brea," showcases 78 artworks and includes pictures, locations and information on the artists and their concepts.

Among the newest pieces inserted into the art guide are four works by Laguna Beach artist Bill Bedford. All were commissioned by Olen Properties Corp. and three are located in the vicinity of Lambert Road and Pointe Drive.

Farther up Pointe Drive are Cognizance, an adult figure combined with water flowing up and fire burning down, and Dissimilar Equals. Placed in the midst of a courtyard fountain, Dissimilar Equals is Bedford's interpretation of the balance and mystery of life.

Eight Brea landmarks are also detailed in the updated guide. The Early Beginnings insert includes The Bell, placed near Brea Boulevard and Imperial Highway by Neels Brea Mortuary. The Bell was first purchased by local saloon keepers to thank the Compton Congregational Church for welcoming them to the community.

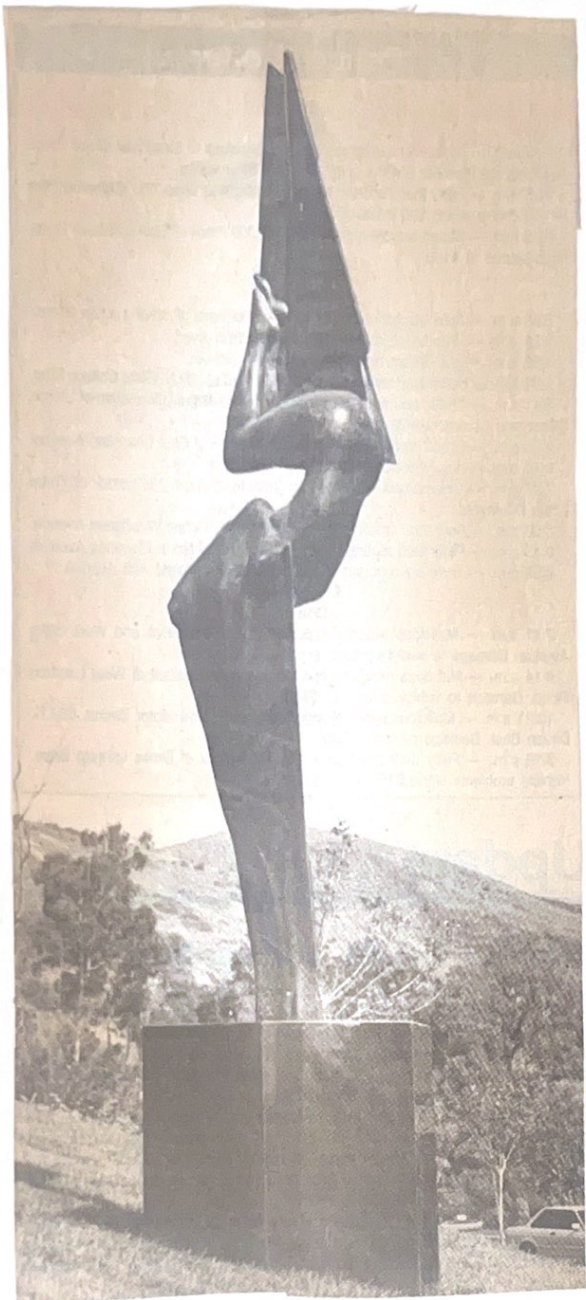
Brought to Brea in 1978, it is dedicated to the memory of M. J. Neel.

Among the other landmark pieces contained in the Art in Public Places guide are the Schaffer Memorial Pipe Organ of Brea Congregational Church, the Arthur Allen Dierssen Memorial Tower and Cross of Brea United Methodist Church, and the Carillons at Brea Plaza. The updated Art in Public

Places book also contains a new map that pinpoints the location of the artworks and suggests a route for a self-guided tour of the pieces.

The book is sold at three locations at the Civic and Cultural Center: the Community Services counter and the Information Desk on Level 3, and the Brea Gallery on the Plaza Level. The book costs \$3.

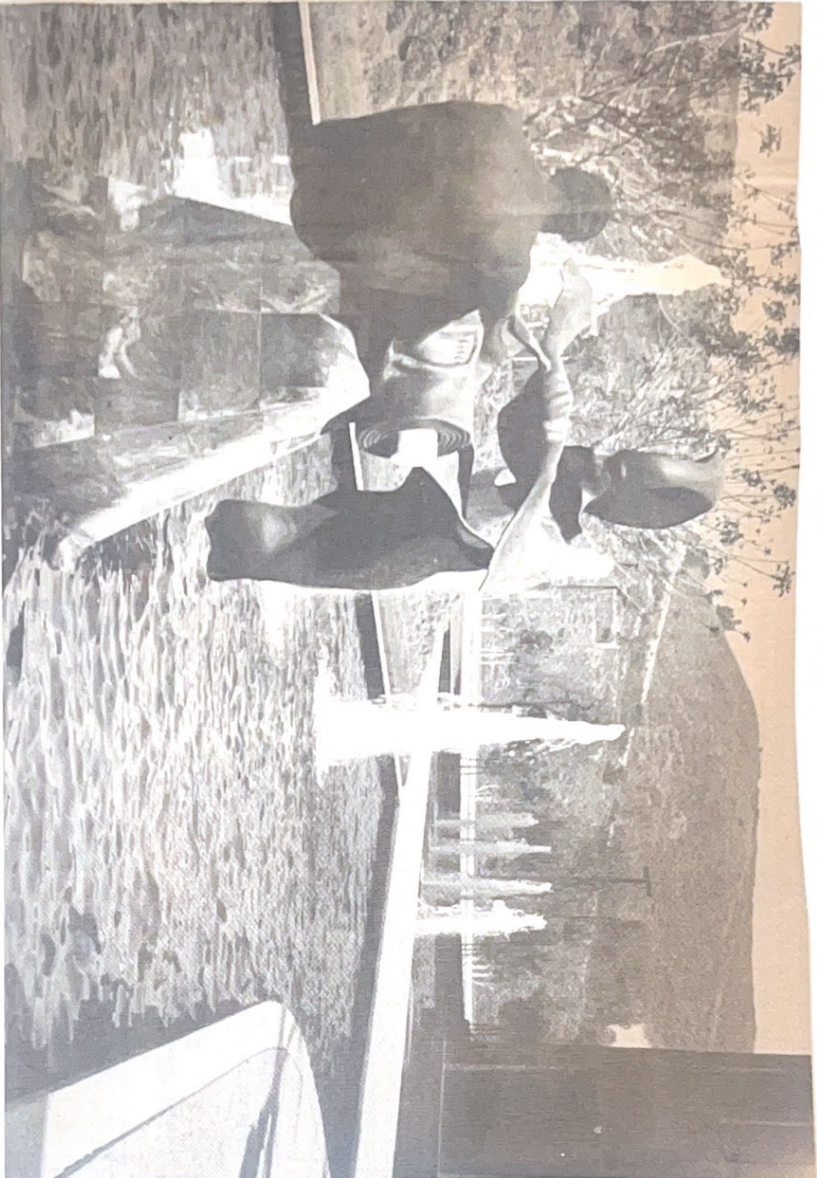
— Barbara Williams



And at right, Cognizance displays unexpected images, such as water flowing up and fire burning down with an adult figure in the fetal position at Lambert Road and Pointe Drive. All works are by Laguna Beach artist Bill Bedford.

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A REFRESHING SIGHT — Employees at Olen Pointe commercial buildings can spend the lunch hour refreshed by the sight of artist Bill

Bedford's "Dissimilar Equals." The Art in Public Places statue interprets Bedford's look at balance and the mystery of life's forces.

(Star-Progress photo by Jack Hancock)

Brea unveils 75th sculpture

City's Art in Public Places going strong since 1975

By Luis Zamgoza
The Register



Gary Kazanjian's 'The Navigator' statue for the Jeff Morse Apartments in Brea.

BREA — Few cities have the mix of economic factors essential for the success of a public sculpture program. Emily Keller, who coordinates the city's Art in Public Places, must explain this idea up to six times a day to callers from throughout the county.

"Not every city can — nor should — have a sculpture program," Keller said. Few cities do. Among the select, she said, are Seattle and Grand Rapids, Mich.

Since 1975, Brea has required developers of any new commercial, residential or industrial project with a building val-

uation of more than \$900,000 to include in their plans a sculpture accessible to the public. Brea last month unveiled its 75th such sculpture accepted into the Art in Public Places program. The steel and bronze sculpture of a sunburst, "Brea of Old," was created by Brea resident Jeff Morse.

Keller said Brea's location in the county and convenient access by freeway has made the city popular with developers. Because developers want to build in Brea, there is little resistance to participation in the program, she said.

"The success of our sculpture program is a direct result of the city's good economic shape," Keller said.

With sculptures costing between \$10,000 and \$100,000, the program can represent a sizable investment for the developer, Keller noted. Developers are told, however, that the sculptures rapidly

appreciate in value.

One of the first sculptures accepted into the program, Keller said, cost \$10,000 and now is valued at 10 times that. Most of the sculptures cost between \$12,000 and \$30,000 at today's prices. The Morse sculpture at Tamarack and Central avenues, for example, cost the developer \$23,000.

The city does not subsidize the cost or maintenance of any of the sculptures, Keller said.

A three-member advisory committee for the program meets about eight times a year to evaluate proposed additions to the program. The committee is composed of Santa Monica-based art expert David Lutz, Brea Planning Commission member Carl Clausen and Brea Cultural Arts Commission member Dehaina Hofacre. The committee evaluates the sculptor and materials to be used in the sculpture to assure safety, durability and low maintenance, Keller said.

Even though the city has been accepting about six sculptures into the program each year, Keller

“The success of our sculpture program is a direct result of the city's good economic shape.”

Emily Keller
coordinates Art in Public Places

said, "The program is somewhat finite in terms of growth. Growth is still rapid, but we can see an end to plots of buildable land. In a few years, the program won't be as active."

Once the influx of sculptures stops, maintaining the program's integrity will become top priority for the city. Because property ownership changes continually, new owners who aren't aware of the program will have to be educated, Keller said. New property owners are not permitted to move sculptures already in place, she added. Morse said he is glad to be part of a program aimed at making art more accessible to people.

"Art in galleries is nice, but people have to go out of their way to see it. In this way, art is out in their world."

There's something fishy in Brea's arts program

By Barbara Williams
Staff Writer

BREA — There's a new piece in Brea's Art in Public Places program, and it just might be as colorful as its creator.

Maye.

The sculpture, titled "Roof Visch," is an 8-foot fish with tail and gaping mouth thrown skyward in an inverted rainbow of glazed roofing tiles.

The sculptor, Charles E. Gray, is a 43-year-old, effervescent bubble of laughter and opinions, armed with a wit as sharp as the broken red tiles that form the scales of his fish.

The artwork stands near the intersection of Balisa Avenue and Mango Street. It marks the entrance to Brea Summit, the new J. M. Peters Co. red-roofed housing tract that can be seen sitting atop a hill just west of the 57 Freeway.

The fish leaps from its waves of green grass by official decree: The City of Brea requires all new developments with a building value of at least \$500,000 to provide a permanent art piece in public view.

Gray, by his own decree, splits his time between his offices in Newport Beach and Albuquerque, N.M. Although he is a member of the Newport Beach Art Commission — and the only artist on the panel — he prefers to spend his time in Albuquerque with his wife, Katherine, and with his four sons.

"Life is much more mellow in Albuquerque," he says. "If the

stress level in Newport Beach is a 10, then Albuquerque is a 1."

The fish is a product of its environment. The broken tile shards that form its scales were retrieved from the housing project. Affixed to a styrofoam base hardened with marine epoxy, the shards were painted in a wild array of colors and then glazed.

Gray, who labels himself an environmental artist, glories in adapting his works to their surroundings. For two 4x7-foot panels commissioned by PGA West in La Quinta, Gray used more than 40,000 golf tees to build the picture of a golfer.

The Crezier BMW dealership in Santa Ana boasts several Gray works. One piece is a seven-panel checkerboard of painted wiper blades on a metallic background. Cross-section pieces of BMW engines and assorted parts comprise the screen Gray designed for the dealership's lobby.

"It's the relatedness I enjoy," Gray says with enthusiasm. "I've spent years relating materials to the environment. When you see the fish and the rooftops on the houses next to it, the fish has an identity in its environment. It is an environmental piece."

But while the Brea fish will never flex a single scale, Gray is proud of his own flexibility.

"Like Michelangelo, I offer my talents and do whatever is asked for," he insists happily. "It's my palette that is important, not the project."

Gray's palette is limitless. Besides wiper blades, roof tiles and golf tees, he's manipulated

sandpaper, yarn, canvas, paint and glue.

"And oh, yes — you'll like this one," he chuckles. "Sheetrock mud and ground-up Rembrandt pastels."

The latter was for one of seven pieces ensconced in the D & D Development Co. offices at 711 E. Imperial Highway in Brea.

One of his seven artworks in Irwindale is a pottery-shard cactus, and the Western Medical Center corporate headquarters on Tusin Boulevard in Santa Ana sports several interesting Gray pieces.

"One is rather pill-shaped," Gray says laughingly. "But the one in the entrance is hand-painted sandpaper and ropes covered with 1 1/2-inch clear acrylic rods. It gives a watery feeling. The art is the wall, it is architectural art."

Taco Bell has commissioned Gray for four works. Gray failed to mention which medium he believed was most appropriate for establishing "relatedness" in the taco industry.

Gray's light-hearted approach to art is based on his very serious belief that art should be fun.

"That's what my work is all about," he reflects. "My work should be fun. And the work should be fun for the people who are forced to be involved with it."

Which is why he has some reservations about Brea's Art in Public Places program.



(Inset) Program photo by Sam Bied

COLORFUL ART, COLORFUL ARTIST — Environmental artist Charles E. Gray adds color and "relatedness" to Brea's Art in Public Places program with his sculpture "Roof Visch." Gray used painted and glazed roofing tiles for the scales of the leaping fish, which was commissioned by the J. M. Peters Co. for the Brea Summit housing tract. The fish swims at the corner of Mango Street and Balisa Avenue.

"I don't think it's the function of government to tell people what is appropriate art," he says thoughtfully. "That's why I'm on the Newport Beach Art Commission. I wanted to know, 'Who are these people sitting in review and saying what is art?'"

Gray was required to have his work approved by the Art in Public Places Committee before the developer could receive final approval for his project.

"The developer has to spend the money for the artwork, whether he wants to or not," Gray says. "Everybody in the tract ends up having to pay for the extra lot, the landscaping and the art, whether they want to or not, whether they like it or not."

Then he adds with another

laugh:

"Of course, there's a flip side to all that. The developer *had* to do the fish; I was happy to have the commission."

"I just wish the developer would choose to do it without being forced to."

Meanwhile, there's a leaping, multihued fish atop a Brea hill. And Gray finds the fish has a certain "relatedness" to the people of Southern California.

"Here in Southern California, we're like fish out of water, like the fish jumping out of the sculpted waves in the ground," the artist says. "And we are so dependent on water from the outside. It's an ironic work, really."

Contemplating the look of his sculpture 20 years from now, he says he expects the work to "mellow and age."

"The colors will be pleasing," he says with confidence. "But, you know, I never think about that kind of thing. I'm not really into permanence."

"You know, every year you see the same trees get new leaves. But every year when the leaves come out, they look different."

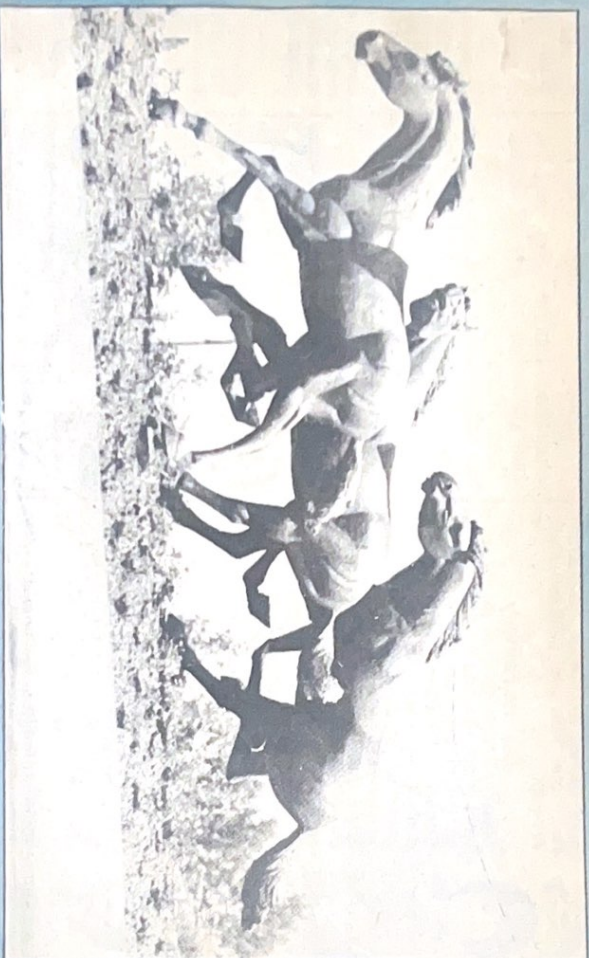


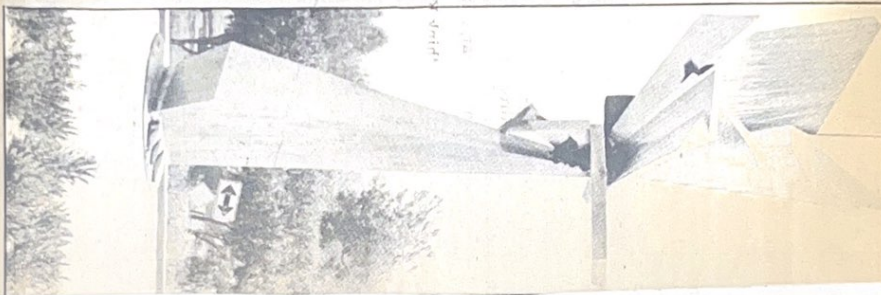
Photo by David Carlson.

Wind riders

Statuesque mustangs lean forever into the wind in this installation at Brea Corporate Plaza on Saturn Street. This and other artwork are part the city's business and art project.

Art in Public Places

Sculptor Dan Dykes (below, foreground), supervises as his artwork, "Offshoot" is prepared for unweaving. At right, "Offshoot" is upright and lowered to the ground for permanent placement at the Imperial Golf Course. The sculpture's dedication is part of Brea's Art in Public Places program.



Brea now a haven for outdoor art

By Kim Irwin
Staff Writer

It has been a dozen years since Brea initiated its Art in Public Places program.

In that time, the city's outdoor art collection has grown to more than 60 pieces, featuring the work of 37 artists. A diverse range of styles, themes and mediums are exhibited by the sculptors.

Brea residents can now take advantage of a new catalog which lists all the sculptures and provides a map of city streets with the location of each piece marked by a number. The Art in Public Places Catalog is available at the Civic Cultural Center for \$2.

Some of the artists represented in Brea's collection have since achieved national prominence. Others are building promising reputations in the art world. A number of the artists from foreign countries, such as Mexico, Japan and Italy, have sculptures in Brea, adding an international element to the collection.

An artist from one of Brea's two sister cities, Lagos de Moreno, Mexico, provided two sculptures to the city. Carlos Terres is the creator of "Hernandad," located at the Civic Cultural Center. The piece was donated to Brea by the people of Lagos de Moreno. "Hernandad" means, appropriately, "brotherhood."

Terres is also the creator of "Early California Family," a sculpture at Lambert and Brea Boulevard.

In 1976, the Brea City Council passed the resolution to implement the program, reaffirming city officials' belief in the value of community art. Brea's collection of sculptures is one of the largest outdoor art exhibits in the nation, according to city spokeswoman Carol Richardson.

The art works are paid for and installed by private developers when they bring new construction into the city. The installation of an art piece is part of the city's checklist of development requirements for the approval of projects valued at more than \$500,000. Each proposed sculpture is reviewed by the Art Advisory Committee to assure that each piece is complementary in scale and design to its surroundings, is in public view and is permanent.

The Brea Redevelopment Agency, as part of its effort to "encourage growth with character and beauty," published the new booklet, which catalogs Brea's art collection, to encourage residents to take a closer look at the art works. The 24-page catalog includes a section on the artists, a map, and black and white photographs of the art pieces, with a brief explanation of the piece, the artist, the developer who paid for the piece and its location.

For more information on Art in Public Places, or to obtain a catalog, call Kathie Conrey, 671-4403.



SOARING—"The Eagle," located at Birch and Pioneer, stands 20 feet high with a 16-foot wing span. —Photo by David Carlson



ARTY—Among the 60 outdoor sculptures comprising Brea's Art in Public Places program is this work, titled "Doublecheck." It is located at Kraemer and Birch in Birchbrook Plaza.

New statue portrays city oil history

BREA — A statue of two oil field workers unveiled at the Brea Business Center on Monday represents the third piece of art on display in the city by artist Carlos H. Terres of Lagos de Moreno, Mexico.

Don McBride and Ron Isles purchased the site for the Berry Business Center on North Berry Street from Union Oil Company. Both felt because the oil industry was historically important in the development of Brea as a city that a statue depicting part of the city's past would be appropriate for the site.

By researching old oil field pictures furnished by Jack Rider and photographing models for the piece of art, Terres created the "lifelike" bronze sculpture of the oil field workers working to open an oil pipeline valve.

The first art piece sculpted for the city by Terres is on display at the Civic Cultural Center. The white aggregate stone sculpture depicting many facets of life and development between sister cities Brea and Lagos de Moreno. The creation hangs on the west wall outside of the Curtis Theatre.

The second art piece created by Terres stands outside Founders National Bank on the corner of Lambert Road and North Brea Boulevard. The statue depicts an early California family with a father, mother and child.



(Star-Progress photo by Jack Hancock)
A LOOK AT YESTERDAY — Developer Don McBride admires a statue of Brea oil field workers unveiled Monday at the Berry Business Center.

Brea Community

Art in Public Places receives national recognition

Tues. July 29, 1986 Daily Star-Progress 11

BREA — Brea's "Year of the Arts" has brought national recognition to former Mayor Clarence A. Blamer in the Seventh Annual City Livability Awards program, co-sponsored by the U.S. Conference of Mayors and Philip Morris Companies Inc.

The awards, determined by an independent panel of judges, honor mayors who promote the economic vitality and quality of life of their cities through urban arts programs. Innovative ideas in Brea's City Livability Awards entry will be included in the National Clearinghouse on the Arts, as models for other cities to follow.

The judges were clearly impressed both by Mayor Blamer's emphasis on the arts and the artistic accomplishments of the community. According to John J. Gunther, executive director of the U.S. Conference of Mayors, proclaiming a year-long celebration of the arts was an imaginative idea that other cities might wish to emulate.

The judges noted that the Mayor's Ball climaxing the celebration was a highly successful fund-raising event for the arts which may become an annual event.

Single out for special praise was Brea's trendsetting Art in Public Places program. Established in 1974, it is responsible for the placement of 60 monumental sculptures commissioned by builders and developers, with a value of approximately \$1 million. This is one of the largest public sculpture programs in the country and it continues to grow at an average rate of six new pieces each year.

The judges also noted the variety of arts programs presented in the Gallery and Curtis Theatre in the city's award-winning Civic Cultural Center. The judges agreed that such presentations reflect the city's efforts to enhance the quality of life by integrating art into everyday life.

The National Clearinghouse on

the Arts was created in 1983 by a grant from Philip Morris Inc. located in Washington, D.C. at the U.S. Conference of Mayors headquarters, the Clearinghouse gathers, evaluates and disseminates information on a variety of arts-related issues.

Previous first place winners are Mayors George Latimer of Saint Paul (1985), Charles Royer of Seattle (1984), Winfield Moses, Jr. of Fort Wayne (1983), Jane Byrne of Chicago (1982), William Donald Schaefer of Baltimore (1981), and Henry Maier of Milwaukee (1980).

Philip Morris has been an arts advocate for more than a quarter of a century. The company has supported museums, cultural centers, schools, dance and theatrical groups, libraries, historical societies, symphony orchestras, music groups, and festivals, including many in communities where its plants and offices are located.

In 1983, Philip Morris provided a \$3 million grant for the exhibition, "The Vatican Collections: The Papacy and Art," the largest corporate grant ever made in support of the arts. Recent exhibitions include "Primitivism in 20th Century Art," "The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections," and "Southern Folk Art."

Judges for the 1986 City Livability Awards competition were Julie Carter, director of membership and development, National Assembly of Local Arts Agencies; Jack Duncan, consultant to the American Council for the Arts and Washington editor of *American Arts*; Kathy L. Dwyer, director of program development, American Institute of Architects Foundation; Ronald Lee Fleming, author of numerous publications, including *Placemakers*, and president of the Townscape Institute in Cambridge, Mass.; and Hugh Southern, deputy chairman programs of the National



WILD HORSES — Former Brea Mayor and current Councilmember Clarence Blamer stands in front of a recent addition to the Art in Public Places program sponsored by the city entitled "The Mustangs." The work was contributed by Orange County artist Ray Persinger and helped Brea receive national recognition at the Conference of Mayors in Washington, D.C., last June.

(Star-Progress photo
by Jack Hancock)

BEARABLE EXPERIENCE —
From left, artist Bob Cunningham, Miss Brea Susan Jeske and Brea Mayor John Sutton reflect on the newest addition to the city's Art in Public Places program at the offices of realtor Don McBride. Cunningham's sculpture depicts a grizzly in the wilderness. Unveiling ceremonies were held Thursday at the offices located at 1211 W. Imperial Highway.



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Brea celebrates

art across city

It started with a steel sculpture of "The Birds" by King Zimmerman depicting the red tail hawks that fly through Brea's hills.

Since 1975, when Home Savings agreed to erect that sculpture at Lambert and Associated Roads, 54 more art pieces have been placed in the city as part of Brea's Art in Public Places program. The program is now one of the largest sculpture programs in the country.

Because developers are required to include public art with new structures, the program continues to grow at an average rate of six pieces per year. Fountains, bells, a water tower, pyramid, a 20th century totem, abstract cubes, spirals and arches stand at street corners and in front of commercial, industrial and residential developments as part of this permanent art exhibit throughout the city.

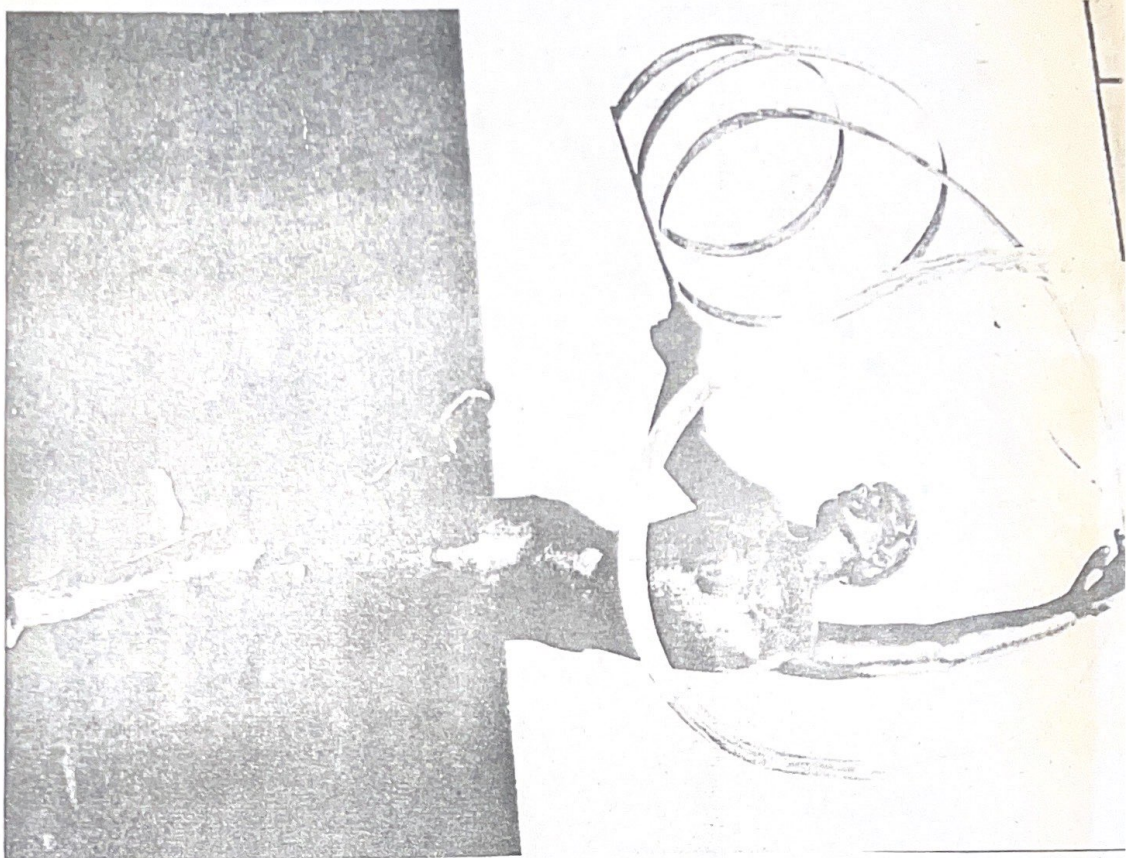
The collection boast work from internationally known artists such as Seiji Kunishima from Japan, along with prominent American artists such as Guy Dill, Fletcher Benton and Seward Johnson. The most recent addition to the program is a stainless steel sculpture by Santa Barbara artist Dwayne Loppnow which stands at Imperial and Kraemer boulevards.

In December the city council made a 10-year review of the program and its policies. Since Mayor Clarence Blamer has declared 1985 the Year of the Arts, the review is particularly timely. In the new policy manual all residential, commercial and industrial projects are required to install an art piece when the project has a valuation above \$500,000.

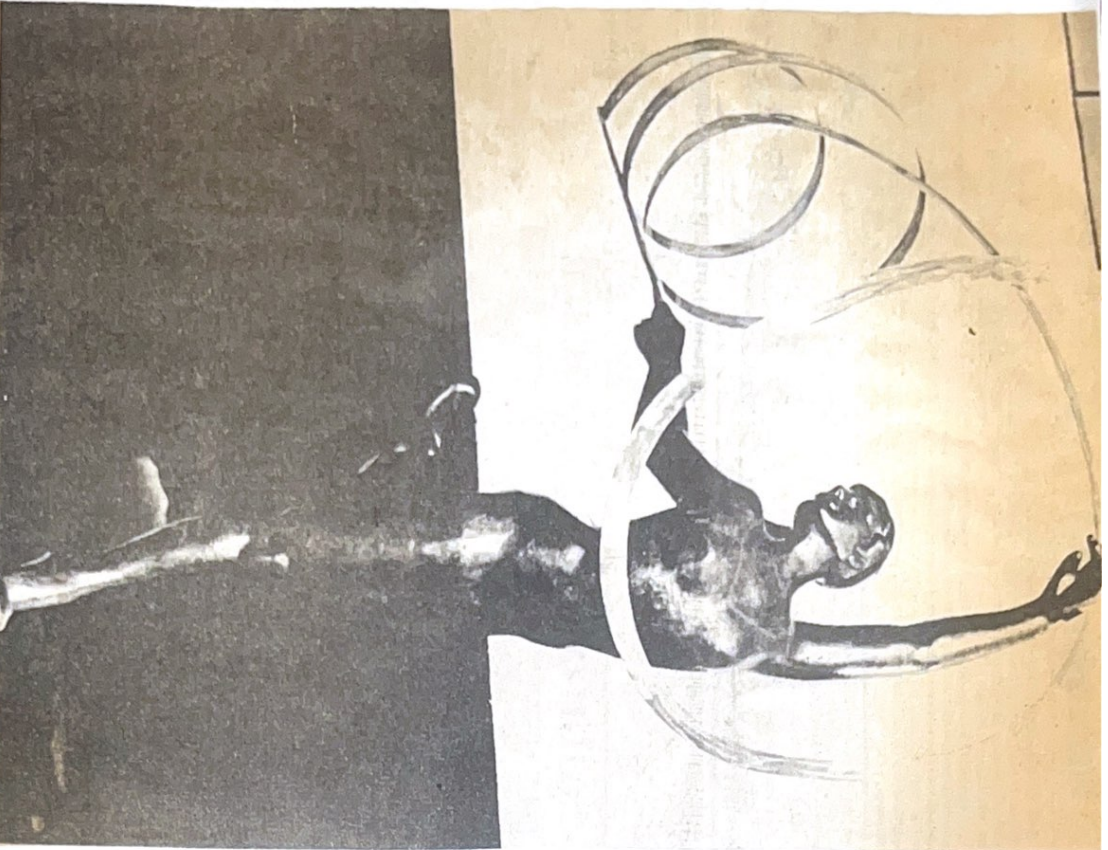
If the council approves the new guidelines, no single artist will be permitted to place more than five pieces into Brea's program.

Originally the Art in Public Places program was created as a way to integrate art into everyday life. The city soon found, however, that art served as a magnet for tourism, business and publicity. The program gave Brea distinction.

The city publications on the program point out that one major element of a city's identity is its art. Brea's program brings to developers an opportunity to establish a lasting memorial to the quality and spirit unique to Brea. Brea's public art serves as a trademark, conveying growth, and prosperity to the private and public sector alike.



King Zimmerman's "The Birds" is one of 55 pieces of art installed by developers there without Brea. The program is



"Kin-Olympic Rhythms" is one of 55 pieces of art placed by developers throughout Brea. The program is one of the largest sculpture programs in the nation. Photo by Tommie Galt.

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(Star-Progress Photos by Barbara Glasone)
SHARING PRIDE — After Jeff Morse welded his final steel plate to his sculpture in Brea (above), his family joined him in an informal dedication. Pictured from left are stepfather Gordon Austerman and mother Inge Austerman of Santa Ana, Morse, father Bob Morse and stepmother Donna Morse of Anaheim Hills.



(Star-Progress Photos by Barbara Glasone)
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Brea sculptor anchors pride in city's public arts program

By Barbara Glasone
 Staff Managing Editor

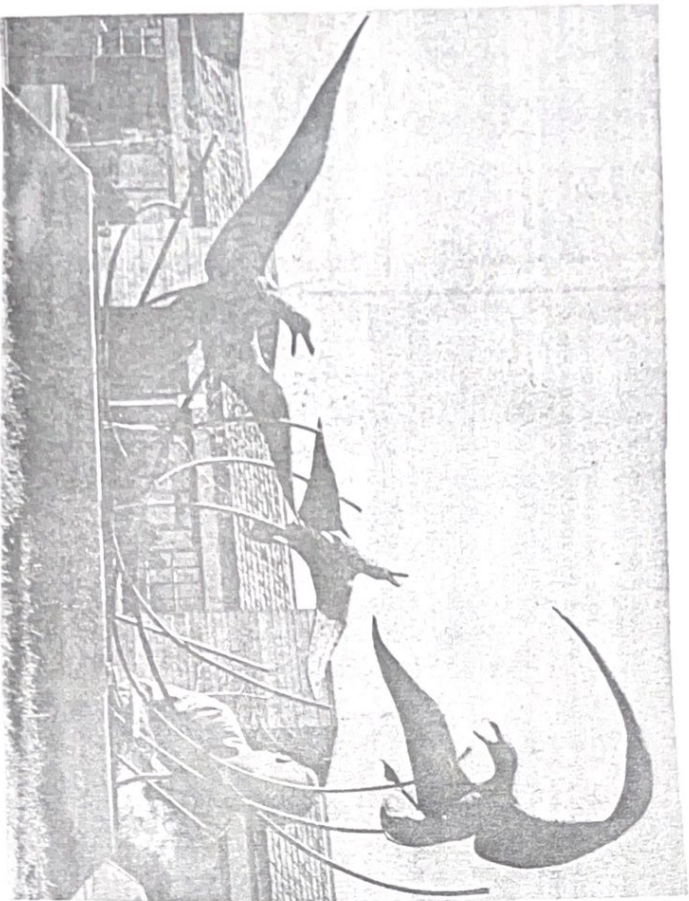
BREA — Sunday morning, Jeff Morse savored his place in the sun.

Perched on a grassy knoll at Tamarack and Apollo streets, the 26-year-old sculptor welded his final steel plate to a concrete base. Morse's contemporary artpiece, commissioned for the City of Brea's Art in Public Places, represented a special sense of accomplishment.

"Until today, I have never seen a project through to the end," conceded Morse with an obvious sense of pride. Echoing his comments was his father, Robert Morse, who joined family and friends for an informal dedication.

Morse's untitled work, a group of struggling seagulls, was commissioned by Boatman Properties of Irvine in agreement with the Arts in Public

Places program. For nearly 10 years, the Brea Planning Commission has solicited private artworks for construction developments. To date, more than 50 art pieces have been installed throughout Brea.



The idea for Morse's seafaring work was submitted by a former partner in the development company. Morse, a graduate of Cal State Long Beach's art department, spent weeks along the beaches of Corona del Mar studying the movements of various sea birds. He then designed the final rendition.

For five months, the artist welded steel rods in the back patio of his Brea home. Knowing the metal would rust in inclement weather, he formed the birds' wings to utilize the best coloration changes.

"It was a learning experience all the way down the line," said Morse. "And I applaud the Art in Public Places program. I don't like museums, they're too confining and remote. Everyone can enjoy art in an outside environment."

Sharing pride in Morse's dedication day was Ray Persinger of Santa Ana, who was recently commissioned to sculpt bronze "Galloping Horses" for the RMR Development at Saturn and Imperial Highway.

"We wish other cities could follow Brea's idea with public art," said Persinger. "It puts humanity into art. Everyone has a little bit of artist inside, we're just moving it into day-to-day life."

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1,500 Pound Statue Spurs Comments

Heavy Metal Comes To Brea Center

SEPT. 15, 1984

**By Tony Saavedra
DSP Staff Writer**

BREA — There's a new conversation piece in Brea.

Scores of puzzled passersby have pondered the abstract sculpture at the civic-cultural facility on Birch Street, attracted by the piece's cartoonish colors, yet confused over its meaning.

The bright yellow mass of metal tubing engulfing three red posts has been called everything from a bunch of french fries with red straws to a pile of yellow spaghetti.

"I thought they were balloons that would someday fly away," said Planning Commissioner Fred Appleford. "But two weeks later they're still there."

Actually, the sculpture is entitled "Sunscreen I" and is being displayed for sale by artist Bruce White.

Weighing roughly 1,500 pounds, the artpiece will adorn the grassy area outside the civic center for four more weeks as part of Brea's consignment art program.

Through the year-old program, artwork for sale is displayed at the center.

After its stay in Brea, "Sunscreen I" will be shipped to Chicago, where comments on the piece will probably blow through the windy city.

While beauty is in the eye of the beholder, the statue may just be a masterpiece.

One thing's for sure — it'll add color to any collection.

"It looks like it belongs in a playground," said one astonished city employee minutes after the piece was assembled.

Since its first day in Brea, "Sunscreen I" was an instant attention getter.

In fact, one Brea police officer could be heard commenting over the police radio: "It looks like a bunch of yellow spaghetti on three red toothpicks."

The french fries analogy came from Planning Commission chairwoman Clarice Blamer during Tuesday's commission meeting.

For awhile, the statue was placed outside the Brea Branch library at the civic center, but was moved to an area with less pedestrian traffic.

"So, that's why the children were going into the library crying," joked commissioner John Sutton.



(Star-Program Photo by Lori Shaplan)
IT'S A BIRD, IT'S A PLANE — Just when you thought it was safe to go to Brea's Civic-Cultural Center — "Sunscreen I" attacks your visual senses. These unidentified lads try to make heads or tails out of the new statue.

BREA REVELING IN ARTS PATRON ROLE

Los Angeles Times

Friday, December 25, 1981



Gallery in Brea civic center is proudly displayed by Kathi Conrey, city's arts and cultural manager.

By HERMAN WONG,
Times Staff Writer

In the 1970s, Brea was not exactly renowned as a leader in the arts. It was not, so the image went, another Laguna Beach or Newport Beach or Irvine.

Its claims to fame had rested chiefly on rowdy beginnings as an oil boom town and its later spectacular growth in housing development.

But in the past year, this city in the northeast corner of Orange County has moved toward stage center as a municipal patron of the arts.

Its year-old, strikingly handsome Brea Civic/Cultural Center, which houses the city's programs in performing arts, fine arts and other cultural events, has expanded its scheduling plans as a cultural showplace.

And the city's Art in Public Places program, the first of its kind in Orange County, has led to nearly 60 works of art built or being built at the entrances of office buildings, shopping centers and housing developments.



Brea City Manager Wayne Wedin in office, flanked by sculptures that are part of city's arts patronage.

"These (cultural) amenities, we believe, have a lot to do with the maturing of a community," said Brea's veteran city manager, Wayne Wedin. "We've never shied away from a (growth) challenge. We've always gone out and done our best."

In sum, said city officials, this city of 28,000 is doing better than most cities of comparable size in Southern California in promoting the cultural arts.

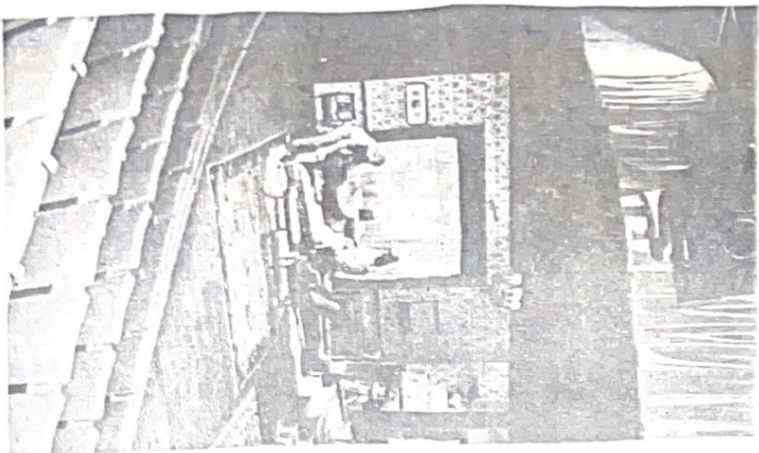
The city's centerpiece, of course, is the modernistic five-level city hall and community center built at a cost of \$14 million and situated near the Orange Freeway. It was constructed on a four-acre site donated by the Home Development Co. and was designed by the War-

necke/Dworsky architect team.

Located between the historic Brea-Olinda High School campus and the modern Brea Mall shopping complex, the Brea Civic/Cultural Center was built with lease revenue bonds issued by the city's Redevelopment Agency.

Aside from city and school offices, a county branch library, television facilities and fully equipped conference rooms, the city center houses a 199-seat theater and a 6,800-square-foot gallery.

One of the theater's resident companies is the Cabaret Repertory, an affiliate of the Cal State Fullerton



Stage hands adjust set in Brea's 199-seat theater.

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Stage hands adjust set in Brea's 189-seat theater.

Prelude, a sculpture, was the focus of the official dedication of the latest Associated Southern Investment Company's Industrial park, located in Brea. The Brea Industrial Complex spans over a seventy-five acre site at Puente and Central Avenues.

At the dedication, Councilman Donald L. Fox stated that "The City of Brea is very pleased to have Associated Southern join our community. Their confidence in locating an industrial park in this city is a reflection of the success of other such sites in Brea." He further commented, "...This sculpture is the newest piece of art in Brea. With this installation, Associated Southern further demonstrates its desire to be a good neighbor and to add to the cultural aspect of this community."

Brea Industrial Complex will consist of approximately twenty buildings. The first building, a 52,000 square foot concrete tilt-up, was completed in August of 1981. U-T-E-L, a manufacturer of telephone parts for phone companies, inter nationally, are tenants and employ 150 people. Buildings two and three, presently under construction, are 43,920 and 58,758 square feet, respectively. Completion of these two buildings is expected in June of 1982.

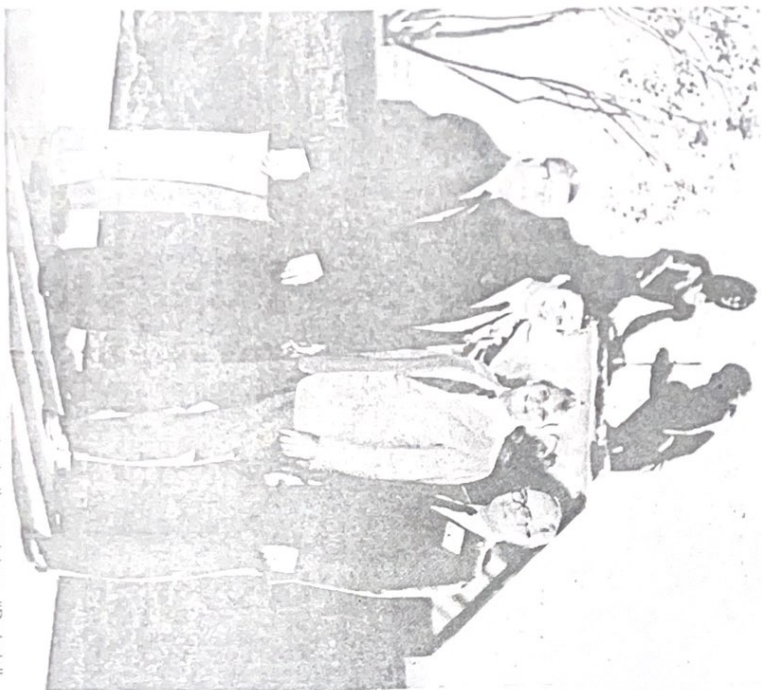
All of the buildings will be concrete tilt-up, will incorporate the latest in design for industrial parks, and will range from 24,000 to 100,000 square feet. In keeping

with Associated Southern's high standards, landscaping will consist of specimen trees and vegetation and will cover approximately 20 percent of the unbuilt area. Project Manager, Jim Oliver, informed those in attendance that "a five-year development program is projected for the complex."

The sculpture, *Prelude*, identifying the site, was created by Robert Cunningham. It depicts the historical development of Southern California in a series of reliefs, which form a base supporting two larger-than-life figures. These figures represent Indian youths manufacturing beads from shell material. One, intently drilling holes, is completely absorbed in his task, while the other, his attention

momentarily distracted, suggests a sudden premonition of the future.

Arts in Public Places, which is a privately funded art program in Brea, was designed in 1975 to intertwine public art pieces with the City's private growth and development. "Prelude" marks the installation of the 37th piece of artwork for the program.



SCULPTURE DEDICATED — Officials gathered to dedicate the sculpture, "Prelude" at ceremonies honoring the establishment of the industrial park being constructed by Associated Southern Investment Co. Those present were C. J. Lowenson, Fred Christl, Brea Councilman Donald Fox and R. L. Whelchel.

Prelude, a sculpture, was the focus of the official dedication of the latest Associated Southern Investment Company's Industrial park, located in Brea. The Brea Industrial Complex spans over a seventy-five acre site at Puente and Central Avenues.

At the dedication, Councilman Donald L. Fox stated that "The City of Brea is very pleased to have Associated Southern join our community. Their confidence in locating an industrial park in this city is a reflection of the success of other such sites in Brea." He further commented, "This sculpture is the newest piece of art in Brea. With this installation, Associated Southern further demonstrates its desire to be a good neighbor and to add to the cultural aspect of this community."

Brea Industrial Complex will consist of approximately twenty buildings. The first building, a 52,000 square foot concrete tilt-up, was completed in August of 1981. U-T-E L, manufacturer of telephone parts for phone companies, inter nationally, are tenants and employ 150 people.

Buildings two and three, presently under construction, are 43,920 and 58,758 square feet, respectively. Completion of these two buildings is expected in June of 1982.

All of the buildings will be concrete tilt-up, will incorporate the latest in design for industrial parks, and will range from 24,000 to 100,000 square feet. In keeping

with Associated Southern's high standards, landscaping will consist of specimen trees and vegetation and will cover approximately 20 percent of the unbuilt area. Project Manager, Jim Oliver, informed those in attendance that "a five-year development program is projected for the complex."

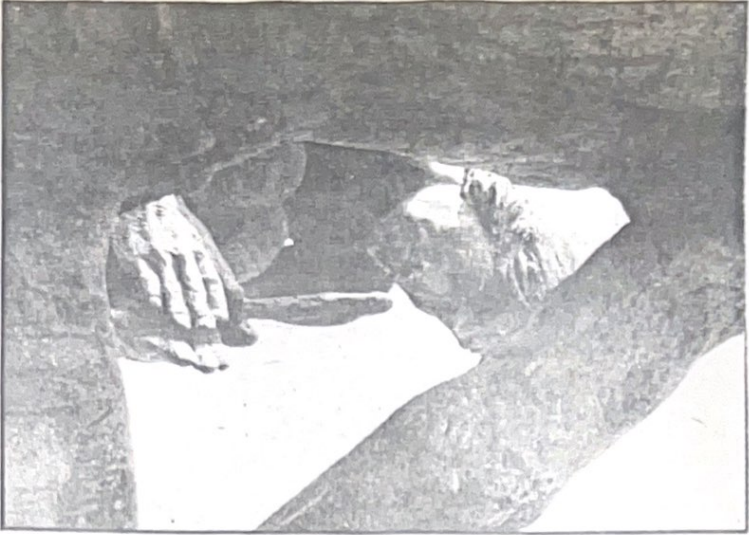
The sculpture, *Prelude*, identifying the site, was created by Robert Cunningham. It depicts the historical development of Southern California in a series of reliefs, which form a base supporting two larger-than-life figures. These figures represent Indian youths manufacturing beads from shell material. One, intently drilling holes, is completely absorbed in his task, while the other

momentarily distracted, suggests a sudden premonition of the future.

Arts in Public Places, which is a privately funded art program in Brea, was designed in 1975 to intertwine public art pieces with the City's private growth and development. "Prelude" marks the installation of the 37th piece of artwork for the program.



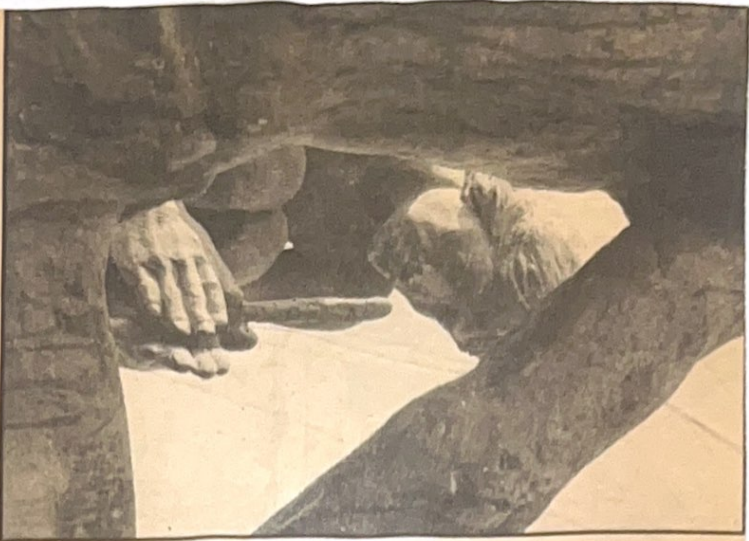
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AN INDIAN DELICATELY CREATES JEWELRY



OIL DERRICK, SPACE SHUTTLE SHOW MODERN HAPPENINGS



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OIL DERRICK, SPACE SHUTTLE SHOW MODERN HAPPENINGS

ART IN PUBLIC PLACES

Daily News Tribune
Monday, November 23, 1981

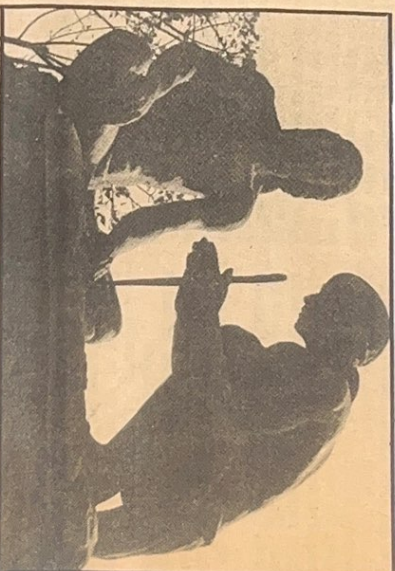
LOOKING BACK

Two Indians making beads and symbols of industry make up Brea's latest sculpture from the Art in Public Places program. Titled "Industrial Growth in Southern California," the piece was sculpted by Robert Cunningham. The top half is made out of a bonded bronze material and the bottom part is made from fiber reinforced cement. The work is located at Central Avenue and Puente Street and is part of an industrial park being built at the site by Associated Southern Investment Co.

News Tribune Photos by Jess Andreason Jr.



INDIANS COLLECT ACORNS AND NUTS



INDIANS START INDUSTRIAL GROWTH

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News Tribune Photos by Jess Anderson Jr.



INDIANS COLLECT ACORNS AND NUTS



INDIANS START INDUSTRIAL GROWTH

Brea atmosphere is state of the art

Sculptures accent city developments

By David Willy
Register staff writer

BREA — If it's something that sets Brea apart, it's art.

And the art that adorns recently built residential and commercial developments here is there because the City Council said it should be.

In 1975, the council said developers should include works of art as part of their proposed projects. And, to drive the point home, the council decreed that no art would mean no development.

Brea was to become the public art center of Orange County.

Six years later, the art collection scattered about the city totals some 40 art pieces and more are on the way.

City Manager Wayne Wedin said that the sculptures and other artifacts top \$750,000 in aggregate value, draw the attention of the art world to Brea, and occasionally serve as a beginning artist's first foray into the professional ranks.

The success story of city prodding is the fierce bronze eagle that swoops to a landing atop a rocky perch at Birch and Flower streets.

Headlines most often cite that sculpture by Daniel Cluck as the pride of the city, Wedin said.

Its 16-foot wing span that spreads before an Eagle Development Co. housing tract provided the background for a hot rod magazine's cover featuring a souped-up car.

And the Irvine-based development firm made the eagle's image familiar to its Southern California customers by discounting homes \$2,500 to people who pick its hidden image out of advertisements.

"We did the eagle because the city required art," said Don Ellis, the firm's vice president of construction. "The design was pretty much up to us. We just kicked ideas around and spent close to \$14,000 once it was done."

Tucked away in out-of-the-way locations throughout the city is realistic art that depicts California's history: a reconstructed oil derrick, a 7,000-pound bell that Compton saloon keepers originally donated to a local church at the turn of the century, and an old-fashioned wooden water tower.

Rising in front of other developments are abstract pieces with such names as "My Bird in Space," "Frame/are," and "The Windmill."

A former councilman, Carol Weddle, dug into his own pocket to pay for an art tour guide now available at City Hall.

Many developers do not attack the art requirement with gusto, though.

City officials periodically exercise their authority to veto art they don't consider up to snuff.

"We have turned some down that were done by the developer's mother-in-law," Wedin said, "something like I would do."

"Let's face it. If we had required art from internationally known sculptors like Henry Moore, whose work sells for \$500,000 and up, we'd still be looking for our first sculpture."

The art pieces sprinkled throughout the city have passed muster with city officials and Irvine art consultant James Lodge.

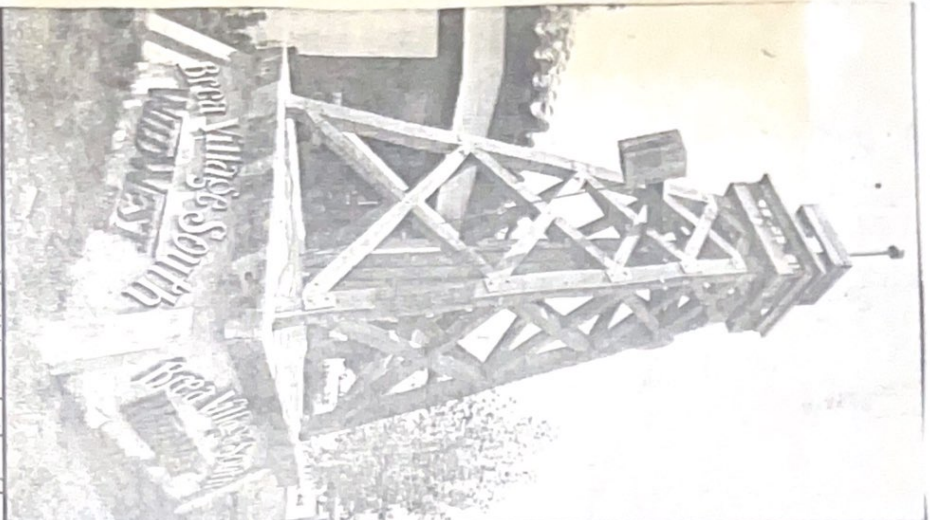
Lodge is not part of the city's review team but an outside expert who is familiar with Brea's set. He is the owner of James Lodge and Associates, art brokers based in Irvine.

Brea's outdoors gallery has become a regular visiting place for Lodge clients wanting to discover the world of sculptures before buying.

He said sculptors like Guy Dill, Michael Todd and Gerald Walberg all have excellent out-of-state reputations as artists, and their work is among pieces on display in Brea.

"I was just dumbfounded when I first went to Brea three months ago," Lodge said. "It includes some of the best quality sculptures of regional artists."

"It could be better," said the art consultant who frequently sells sculptures for more than \$40,000 each. "But it's a marvelous beginning and far above what any other community has done."



A wooden oil derrick, more than 20 feet high, stands at Imperial Highway and Randolph.

Brea atmosphere is state of the art

Sculptures accent city developments

By David Witny
Register staff writer

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'Bird in Space,' made of brushed stainless steel, is at Maplewood apartments.



The concrete 'Sunburst' looks like wood from a distance and is located on Brea Canyon Road and Canyon Country Road.



The bronze eagle at Birch and Flower Hill stands 26 feet high and has a wing span of 16 feet.

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JULY 17, 1981

II

Some have even begun to compete with one another, he added, and are so enthused they hold "unveiling parties" when their sculptures are completed.

The only requirements the city asks for is that the sculpture be tasteful Wedin said, and in scale with the environment.

"Our job is to maintain a sense of quality with the art pieces," Wedin commented. "If it fits well with the surroundings and is in good taste, then that's okay."

Wedin said the city has made an effort to assure that not all the sculptures are the same. The result: a broad range of sculptures ranging from abstract to realistic art forms and constructed with a variety of materials. "In terms of public sculptures, you almost have to meet the broad range of interests," he said. "With a big enough variety, some of them are bound to please some people and maybe not others."

One of the community's favorites, Wedin believes, is the "The Eagle," a bronze sculpture with a patina finish which stands 26 feet high and has a wing span of 16 feet. This art piece is an enlargement of a smaller model by Daniel Gluck and has received national recognition.

"A lot of people comment on that one," Wedin said.

"It's a powerful piece, it's so realistic. And I think there's a bit of patriotism to it that makes it popular."

Wedin is looking forward to a new addition to the collection of sculptures in Brea, which will be placed in the Civic Cultural Center Theatre.

He said the piece, a mirror made of gold leaf on gold which weighs over 1,200 pounds, will be recognizable by famous artists.

Sculpted by Peter Erskine, a New York sculptor who recently moved to Santa Monica, the mirror's texture appears to change as one moves about the room, Wedin said.

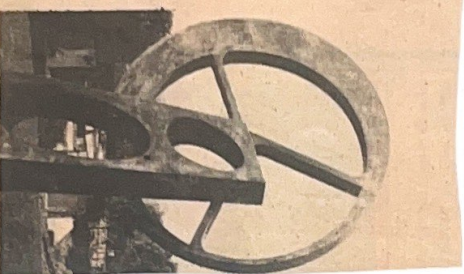
"It really is a beautiful, rich piece of work," he said, adding that a local man who wishes to remain anonymous donated it to Brea. "I've seen very few pieces as gorgeous."

The "Art in Public Places" program is still a ways off from completion, although anyone can pick up a self-guided tour booklet at the Civic Cultural Center and take a look at the pieces about the city, on their own.

But more will be added as Brea's cultural renaissance grows, continuing to add to the quality of life of the community for its residents.



EARLY OIL DERRICK — This replica of an oil derrick, created by SGP/Mognum Sign Co., symbolizes early Brea when it was just a small town surrounded by oil derricks and orange groves.



THE WINDMILL — This replica by Harold Pastorius was built for Ponderosa Homes.

Brea's 'Art In Public Places' Continues To Grow

By Rebecca Chevront
DSP Staff Writer

"More important than the fact that a nation is judged by its art is the fact that a nation lives by its art, and the things men live by are more important than the things they live on." — Allen Tucker, Poet

BREA — Probably no statement could more accurately describe the philosophy that governed the City Council's action five years ago when it implemented the "Art In Public Places" program.

Designed to intertwine public art pieces with the city's private growth and development, the ongoing program includes over 30 sculptures scattered at various points within the city, as well as plans to add at least another 20.

Some of these sculptures can be seen at busy intersections or atop public buildings, while others are located in parks or at entrances to apartment complexes. Four are located in and around the Brea Mall.

The sculptures vary in size and height, and are made of combinations of wood, plastic, steel, metal and concrete.

Some of the sculptures are modern or abstract, such as 'Spring Time', an unusual art piece carved from eucalyptus wood depicting a promise of Spring and rejuvenation, 'The Warped Cube,' a 400 - pound

sculpture created by Harold Pas-torius, and 'The Link,' a geomet-ric design that resembles a chain link.

Others are more realistic.

There are bell towers, a scaled-down model of a giant pyramid in Egypt, replicas of an old windmill and water tower, foun-tains, a wagon filled with rocks and bronze eagle in a half-acre park at the intersection of Birch Street and Flower Hill.

Some of the sculptures even radiate a bit of Brea history, when the city was nothing more than a little town surrounded by oil derricks and orange groves.

But all the sculptures, al-though widely varying in size, theme and dimensions, have one thing in common: they all typify the city's cultural renaissance and increasing awareness of art.

That's what the "Art In Public Places" program is all about ac-cording to one of its innovators, City Manager Wayne Wedin.

"I think the program has made a demonstrable impact on the quality of life in Brea," Wedin said, a note of pride coloring his voice. "That doesn't mean everyone has to like it, but it does stimulate discussion."

"And I think they add an intan-gible quality to the community that's almost hard to define. It gives a sense of richness to life that makes you feel good. It's en-riching, uplifting — and some are even inspiring."

The fact that a community is enhanced by the presence of cul-ture, such as that embodied in the 34 local sculptures, is some-thing people have known since time began, Wedin added.

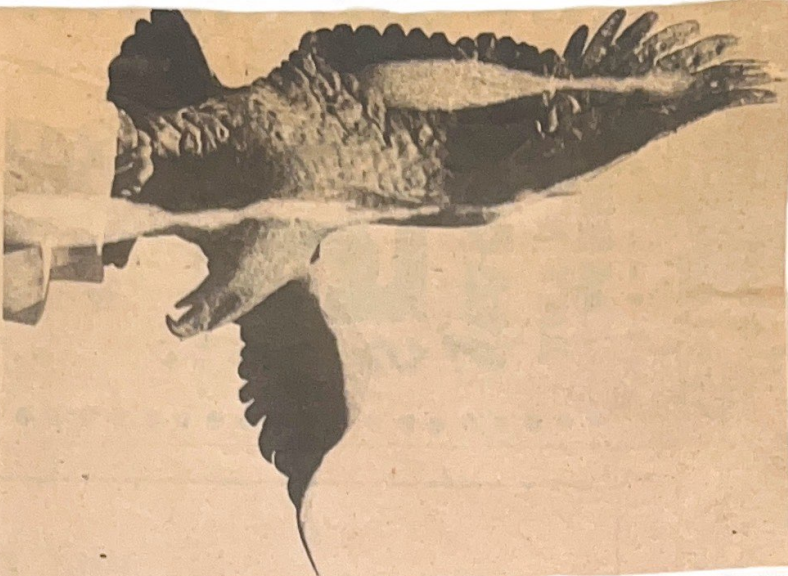
Only one of the sculptures has been donated by the city to the "Art In Public Places" program. Entitled "Swinging A Child," this wooden sculpture, created by Natalie Krol, is located in Arovista Park and emphasizes the need for joint public and pri-vately supported art.

The rest of the sculptures, which Wedin estimated cost around \$30,000, were donated by private developers. This prece-dent was set years ago when Brea officials approached a businessman for Home Savings and Loan, which was building a housing tract near the intersec-tion of Lambert and Associated roads at that time.

The business responded with a donation entitled "The Birds," a steel sculpture depicting Red Tail Hawks in flight whose natural habitat is the area around Country Hills in Brea.

With this beginning, major de-velopments in the city have been required to leave an art work since.

Although not all developers have been enthusiastic about the idea, Wedin said most have been more than willing to comply, wanting to leave the community better than when they came.



IN FLIGHT — 'The Eagle' by Daniel Gluck is located at the intersection of Birch Street and Flower Hill. This sculpture, created for the Eagle Hills Home Development, is a local favorite.

Resolving artistic dilemmas in public places

By LaDonna Nicholson
Brea Progress

Vintage Canyon's developer had to overcome a hurdle: acquiring a public art piece.

Under procedures approved in 1968, any new development costing \$500,000 or more has to become part of Brea's "Art in Public Places" program, with art pieces to be owned and maintained by developers.

According to community services director Ret Wixted, potential developers meet with the city's planning commission with their plans. A developer chooses one from a city list.

The program's benefit, Wixted said, is twofold. Art pieces increase in value over time and cause developers' sites to become recognizable by the community.

■ **ON DISPLAY:** Roll call of Art in Public Places #5, 17

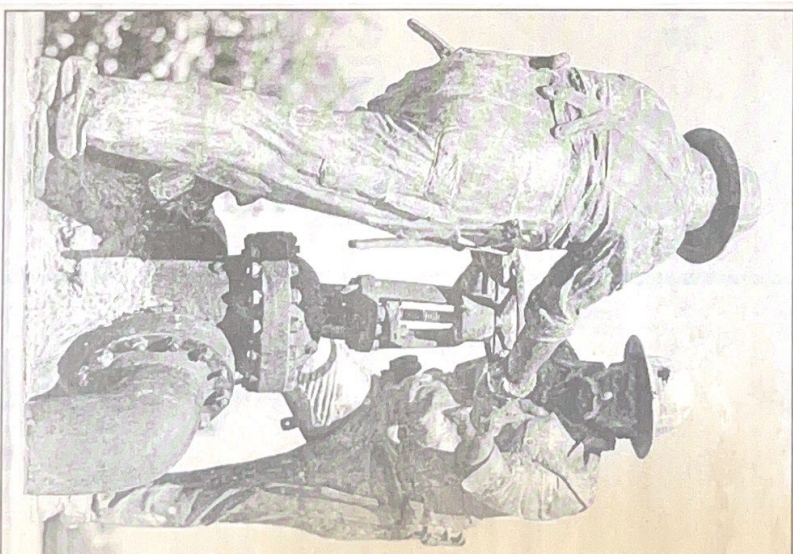
For example, it is simple to identify McDonald's on Imperial Highway by referring to the child sculptures dotting its front lawn. Or, consider the powerful

EASY ON THE EYE

THE ORANGE COUNTY REGISTER ON THURSDAY SEPTEMBER 24, 1998



OILMAN'S ART



Jack E. Hancock Brea Progress
Brea's historic role as an oil town is highlighted in public art at Challenger and Berry, truly a landmark location.

January 14, 1999

ART

FROM 1

feeling of movement, offset by its vivid colors, according to Andersen.

New to the collection, artist Michael Andersen is from Arizona and was selected from a group of artists for his intriguing style, said project architect Joseph Stasney.

"We were looking for something more than an individual piece. We wanted more presence and variety since the corner is a busy traffic location," Stasney said. "We thought it'd be nice to have several pieces so people have more to look at."

Brea's Art In Public Places program was started in 1975 and has grown to include 114 pieces sculpted by 37 different artists.

"The program was designed as a way to integrate art and development and is a way to give back something aesthetic to the community," Jang said.

In 1975, the city, citizens, developers and businesses offered their support by designating landmarks, historical artifacts and architectural enhancements as part of the program. These early works helped start a tradition of public art which today serves as a unique identity to the city.

The 37 artists of the diverse works feature a range of styles, themes and mediums. Some of the artists are from foreign countries such as Mexico, Japan and Italy, adding an international element to the collection.

Artists are chosen by the developer of each new development that is valued over \$500,000. The developer is required to provide one percent of its total value in outdoor sculpture for public display. The developer then selects the artist to create the piece



AT PLAY: The lifelike sculpture of two boys playing — dubbed "Water Power" — is a recent addition to the city's Art In Public Places program. It is at the Brea Union Plaza at Imperial Highway and Kraemer Boulevard, which becomes ownership of the developer.

The piece is reviewed by the Development Services and Community Services departments and is approved by the Art In Public Places Advisory committee which is made up of a representative of the Planning and Cultural Arts commissions and a

New pieces are added to the collection at a rate of six per year with future ones planned at the new Glen Pointe II offices development, expected to be completed by next year.

THURSDAY APRIL 30, 1998

IMITATING LIFE

City adds strikingly
lifelike sculptures to
'Art in Public Places'

By Vanessa Jedin
Brea Progress

If you happen to be driving on Imperial Highway going past Brea Union Plaza and notice three young boys playing in a fountain, they're not into mischief. They're the new life-like sculpture recently added to the city's Art in Public Places program.

Three new pieces were added around the city, bringing the grand total of sculptures in Brea to 114. Next to the lifelike boys, which is titled, "Water Power," is a young girl with her watering can in the midst of the natural landscape of flowers, which is titled, "There, You Can Grow Now," which completes the list as the 114th piece.

Both pieces were created by the artist J. Seward Johnson Jr. He created the sculpture "Doublecheck" — a bronze likeness of a businessman that was so realistic you could see the texture of his jacket fabric and read the letter in his hand — which was sto-

len in 1995. The realism and attention to detail that is typical of Johnson's work can be seen in the new sculptures. The T-shirts, socks, and sneakers discarded at the side of the shallow pool appear to be the real thing in "Water Power."

"The public really like these

AT A GLANCE

What: Art in Public Places includes 114 works of art. Detailed maps and catalogs of the Art in Public Places program are available for \$4 at the city's Community Services Department.

Where: Citywide

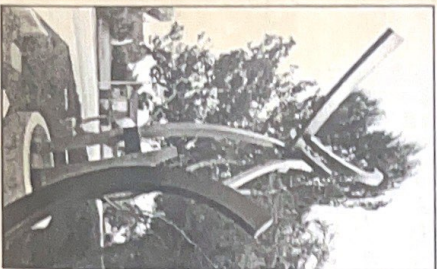
Info: (714) 990-7177

sculptures because they are realistic," said community services Lisa Jang.

The geometric pieces that makes up the 112th piece that was added to the collection on Feb. 17 wraps around the corner of Lambert and Associated roads in front of the Kaiser Permanente medical building. The painted steel shapes, entitled "Crossover," represents an engaging

DOUBLE TAKE

Jack E. Harcock Brea Progress
"There You Can Grow Now," (right) at the corner of Imperial Highway and Kraemer Boulevard, is the sculpture of a girl watering daisies. It is one of the new artworks recently added to the city's Art in Public Places program. Another piece, "Crossover," (below) uses geometric steel shapes to represent movement.



Please see ART3

ART IN PUBLIC PLACES

City's culture seen by all

JANUARY 16, 1981

BREA — In this city, art isn't something found only in a museum or gallery.

A visitor traveling through the community can find a whimsical metallic cactus garden on a street corner, a twisted piece of glistening stainless steel near an apartment complex or an organic wooden sculpture in a shopping mall.

To date there are 32 such art pieces in public places throughout the city. Twelve more are planned.

Fabricated of concrete, marble, metal, plastic and wood, the art works stand as monuments to a city that is concerned about the spiritual needs as well as the physical requirements of its residents.

"The whole idea is that art should be out where people can see it," said Wayne Wedin, city manager. "It makes Brea's streets different from anywhere else and it adds to the quality of the streetscapes."

"The community is enhanced by the presence of culture. Life gets better," Wedin said. "People have known that since time began."

Wedin points to the cities of contemporary Europe and ancient Greece as examples of communities where art is a part of everyday life.

In Brea, a number of the public art works reflect the pioneering heritage of a town that was born and raised on the oil industry.

The reconstruction of an early oil derrick stands at the intersection of Imperial Highway and Randolph Avenue.

Also commemorating the city's history are a concrete and bronze mural depicting the oil fields, located at the Viking Business Park, a "Rock Wagon" at the entrance to the Ponderosa Homes off Kraemer Boulevard, and "The Water Tower" on Country Hills Road.

Friday, January 16, 1981

Other pieces in the city's collection include an early church bell, water fountains, a large bronze eagle and several abstract creations with titles such as "Hold," "Warped Cube" and "Link."

"Some of them are kind of controversial," said Wedin, recalling conversations he has heard that planned and praised the same piece of sculpture. "But that's the way it should be. I don't like all of them either. But I like what they do for the community."

Of the 44 sculptures planned or installed in Brea, only one — "Striving a Child" in Arroyo Vista Park — was purchased by the city.

The rest have been donated by developers.

Brea's sculpture collection was initiated in 1975, when the City Council declared its commitment to a cultural policy that included the Art in Public Places Program.

The first business approached with the idea was Home Savings and Loan, which was building a housing tract near the intersection of Lambert and Associated roads.

Since the financial firm already had a policy of embellishing its buildings with art work, the city asked the company if it would like to leave something near the housing tract for the people who bought the homes.

The business responded with "The Birds," a steel sculpture by King Zimmerman depicting the red tail hawks that fly through Brea's hills.

This established a precedent, and subsequent major developments in the city have been required to include an art work.

Nearly all the developers have been enthusiastic about the program, said Wedin. It wasn't long before they were competing with each other in their efforts and holding elaborate unveiling ceremonies for their sculptures.

"Most companies take pride in what they leave in the city," he said.

Sculptures to be placed in the city must be in good taste and must be in scale with the development where they are located. Planning Commission approval is required before a piece is installed.

Other than these requirements, developers have been given freedom in the design of their sculptures, said Wedin.

The result has been a series of high-quality pieces, with the average cost for each ranging from \$30,000 to \$35,000, he said.

The city manager hopes the city can collect enough public donations to place a sculpture of major significance at the new Civic-Cultural Center.

Wedin considers the civic center itself a sculpture, and the focal point of the city's cultural program.

Along with municipal and school district offices, the completed building will house an art gallery, television studio, theater and public library.

For Wedin, all this signifies the active and innovative spirit of the city, and the courage and far-sightedness of its elected leaders. What it all adds up to is a strong sense of civic pride.

"If you can mobilize the pride of an entire community there's almost nothing that community can't do," Wedin concluded.

News Tribune story
and photos by
Gisela Meier



SPARKLING WATERS
The Fountain, by Woody Butterfield Jr.

ART IN PUBLIC PLACES

JANUARY 16, 1981

City's culture seen by all

BREA — In this city, art isn't something found only in a museum or gallery.

A visitor traveling through the community can find a whimsical metallic cactus garden on a street corner, a twisted piece of glistening stainless steel near an apartment complex or an organic wooden sculpture in a shopping mall.

To date there are 32 such art pieces in public places throughout the city. Twelve more are planned.

Fabricated of concrete, marble, metal, plastic and wood, the art works stand as monuments to a city that is concerned about the spiritual needs as well as the physical requirements of its residents.

"The whole idea is that art should be out where people can see it," said Wayne Wedin, city manager. "It makes Brea's streets different from anywhere else and it adds to the quality of the streetscapes."

"The community is enhanced by the presence of culture. Life gets better," Wedin said. "People have known that since time began."

Wedin points to the cities of contemporary Europe and ancient Greece as examples of communities where art is a part of everyday life.

In Brea, a number of the public art works reflect the pioneering heritage of a town that was born and raised on the oil industry.

The reconstruction of an early oil derrick stands at the intersection of Imperial Highway and Randall Avenue.

Also commemorating the city's history are a concrete and bronze mural depicting the oil fields, located at the Viking Business Park, a "Hock Wagon" at the entrance to the Ponderosa Homes off Kramer Boulevard, and "The Water Tower" on Country Hills

Friday, January 16, 1981

Other pieces in the city's collection include an early church bell, water fountains, a large bronze eagle and several abstract creations with titles such as "Holid," "Warped Cube" and "Link."

"Some of them are kind of controversial," said Wedin, recalling conversations he has heard that planned and praised the same piece of sculpture. "But that's the way it should be. I don't like all of them either. But I like what they do for the community."

Of the 44 sculptures planned or installed in Brea, only one — "Swinging a Child" in Arovista Park — was purchased by the city.

The rest have been donated by developers.

Brea's sculpture collection was initiated in 1975, when the City Council declared its commitment to a cultural policy that included the Art in Public Places Program.

The first business approached with the idea was Home Savings and Loan, which was building a housing tract near the intersection of Lambert and Associated roads.

Since the financial firm already had a policy of embellishing its buildings with art work, the city asked the company if it would like to leave something near the housing tract for the people who bought the homes.

The business responded with "The Birds," a steel sculpture by King Zimmerman depicting the red tail hawks that fly through Brea's hills.

This established a precedent, and a subsequent major developments in the city have been required to include an art work.

Nearly all the developers have been enthusiastic about the program, said Wedin. It wasn't long before they were competing with each other in their efforts and holding elaborate unveiling ceremonies for their sculptures.

"Most companies take pride in what they leave in the city," he said.

Sculptures to be placed in the city must be in good taste and must be in scale with the development where they are located. Planning Commission approval is required before a piece is installed.

Other than these requirements, developers have been given freedom in the design of their sculptures, said Wedin.

The result has been a series of high-quality pieces, with the average cost for each ranging from \$30,000 to \$35,000, he said.

The city manager hopes the city can collect enough public donations to place a sculpture of major significance at the new Civic-Cultural Center.

Wedin considers the civic center itself a sculpture, and the focal point of the city's cultural program.

Along with municipal and school district offices, the completed building will house an art gallery, television studio, theater and public library.

For Wedin, all this signifies the active and innovative spirit of the city, and the courage and far-sightedness of its elected leaders.

What it all adds up to is a strong sense of civic pride.

"If you can mobilize the pride of an entire community there's almost nothing that community can't do," Wedin concluded.

News Tribune story
and photos by
Cisela Meier



SPARKLING WATERS
'The Fountain,' by Woody Butterfield Jr.

360

DSP Staff Writer

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Group questions are:

360

BREA — Last year the Brea Art Association tried to start a tradition in the city by holding a juried art show in City Hall Park during July for local residents to enjoy.

anticipating the completion of the Civic - Cultural Center this year the association had hoped to use the new building to exhibit a more advanced show. Now the group is claiming city officials and the Cultural Arts Commission have tried to "squeeze" the artists out of the local facility completely.

Leaders in the Brea Art Association say they have three main gripe with the city.

When officials in the city's Community Services Department relented on this point, they gave the Brea Art Association a three-day show in the center's plaza to be followed by a six-week exhibit in the 6,000 square foot gallery for the Orange County artists.

But the corn complaints don't stop there

A request to up the purchase prize award in the local artists' show from \$250 to \$500 was also rejected by the city council, setting off tempers in the Brea Art Association.

added the perk to their permanent collection. This year the council not only turned down the bigger price tag, the rejected giving the group any money so as not to set a precedence for other organizations to ask for funds.

Now, the association has canceled the juried art show until next spring.

Beyond the show and the prize, the Brea Art Association is angry with the Cultural Arts Commission for denying them a permanent space in the gallery for nine paintings each month.

"They keep saying, 'This is your civic—cultural center. This is your museum. This is your library. But just try to get a piece of the action' (Continued on A-5)

(Continued on A-5)

with enough paintings and beloved ones other place would be more appropriate. However, she does not remember strongly punishing for City Hall Park again. "I think we made the park an opportunity," she said, but mainly because the exact date of completion for the cultural center has been so tenuous. Holding the joint art show in conjunction with the Country Fair in City Hall Park over July 4 was also a possibility. Conroy said she suggested. Another problem Conroy saw with the art association using the gallery was the expense. It will have a sponsor to pay for the maintenance of the area. Since a show takes thousands of dollars to sponsor, Conroy said, "Unfortunately, I don't think a local art association can afford that."

"At the same time, it is a community building, which is why the association was being offered the artium for a three-day show."

ation is most moved at Ron Molenky's, community services director, and his associate Kerry Stratton, a vice president in the Great Molenky Association, said they did not want the local artists to use the gallery or even to use the cultural center at first. "They never wanted us in the main gallery," Stratton explained. "They kept suggesting the park," where the show had been last year. Finally, both agreed that the best place for letting the most people see the paintings, Conroy admitted, she told the local artists would not be the artists' building.

(Continued from A-1)

commented Hazel Jordan from the art association. "The first item the Brea artists tried to gain acceptance was when they asked to have their unfinished art show there, following the opening of the gallery with the photographic display of 'American Images,' Jordan said the Brea artists would not have been in the center had the artists not asked for it. "We would have got completely if we hadn't screamed," she claimed.

In the arrangements to show the association's work, Hazel Jordan said, "I don't think we've been able to show the artists' work in the center."

As for the purchase price award, the association had decided to open the show up to all Southern California artists rather than just Brea Art Association members.

To attract professional artists, a \$250 award is too small, Straton said. In fact, she said, last year's winning price by \$100 to accept the award.

When the president of the association Charles Harrington asked the city council for the additional \$250 on June 17, Mayor Don Fox referred it to the finance committee and the Cultural Arts Committee.

The council finally decided to give no money toward the show's passing up the painting. Conroy said the council has "to be fair to everybody." If the city awarded money to one

The association hopes to put on another exhibit in April or May, but is not sure if involving the city is a good idea. Straton, speaking for the association, said the consensus is that Molden- dyk, Conroy and the have the bees artists are pestiferous enough to commission do not believe the bees artists are the city's center. "No're a little too people for us. That's the feeling I get," charged Straton. If that is the city's attitude, the association is willing to charge help from local business, which funded a large part of the 1979 show. But Moldenyk insisted

group, it would have to request from the Little League, Creative Council and other groups she said. But the city would still equip the association by referring to product lists and brochures and giving maintenance and half time in holding an exhibit, explained. These are services the city offers to all shows, she noted.

But by turning down the award, the association was forced to cancel the three-day show in the stadium.

"It was a shock," the association said. "I didn't even have time to lunch."

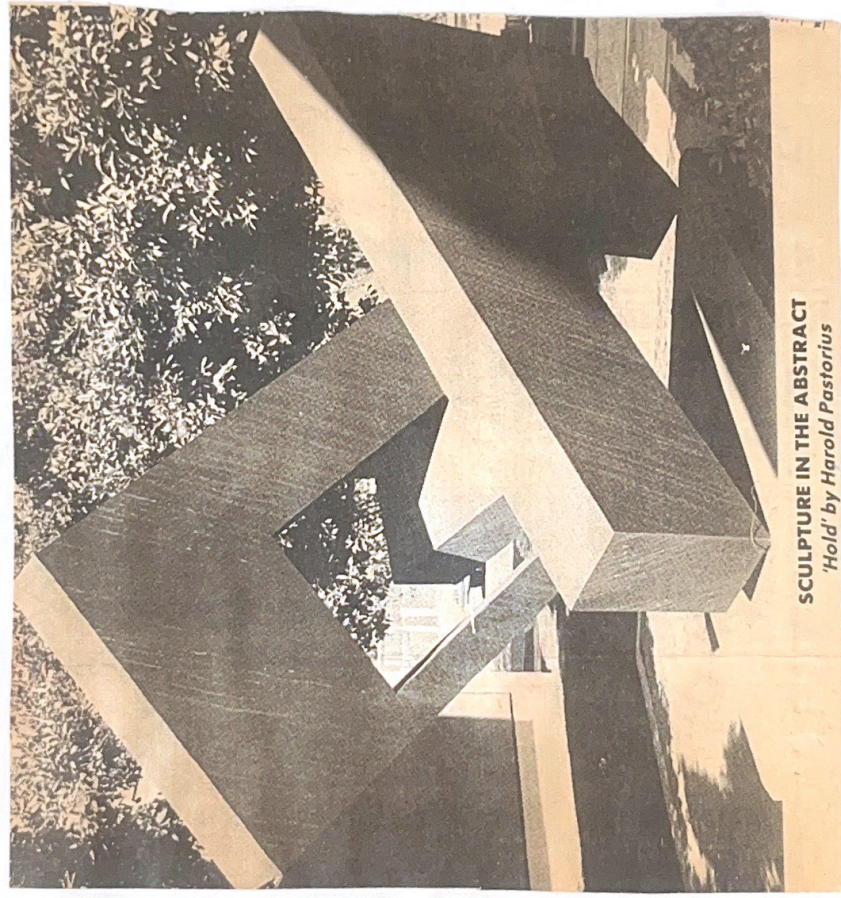
It came up with the

He said the commission was afraid the local artists' work might "de-tract from the decor" of the gallery. "It was just a nice excuse," he said. Sue LaVold, chair of the Cultural Arts Commission, defended the decision. "The gallery is designed for a permanent space," claimed LaVold. "The commission preferred the artists choose another area in the center such as the library. LaVold said more people would probably see the works there anyway and sales would be higher. But Harrington claimed it was more prestigious to be in the gallery. Even so, LaVold said some of the complaints will be smoothed over once the center opens and everybody begins to acclimate themselves with it. "I don't want any hard-

the association was misreading the city, "I think we're flexible," he said. As the artists want an annual three-week show and "We'll allow for it," he said. "As it stands now, he thought the association would be planning a community art show for April or May that might involve local schools and Stieglitz, too. Straton, who would lead such a program, said she had never heard of this plan before. And even though the artists have officially accepted a show at the group's center this year, the group is still annoyed. The Cultural Arts Commission rejected letting them have a permanent exhibit in the gallery. Each month a professional artist visits the gallery to display those four works. In a letter dated May 24, Moldovsky told the association the commission feared there were some unknown factors about upcoming exhibits and the works might clash. Harrington interpreted the rejection differently.

things, but they have it in mind. It's new to everybody," consoling Jordan. "I'll make it right for her, in pain or pleasure," she said it again. "I'll make it right for her, in pain or pleasure," she said it again. "I'll make it right for her, in pain or pleasure," she said it again.

Group Questions Art...



SCULPTURE IN THE ABSTRACT
'Hold' by Harold Pastorius



SOLAR CONCRETE
'Sunburst' by Sergio O'Cadiz

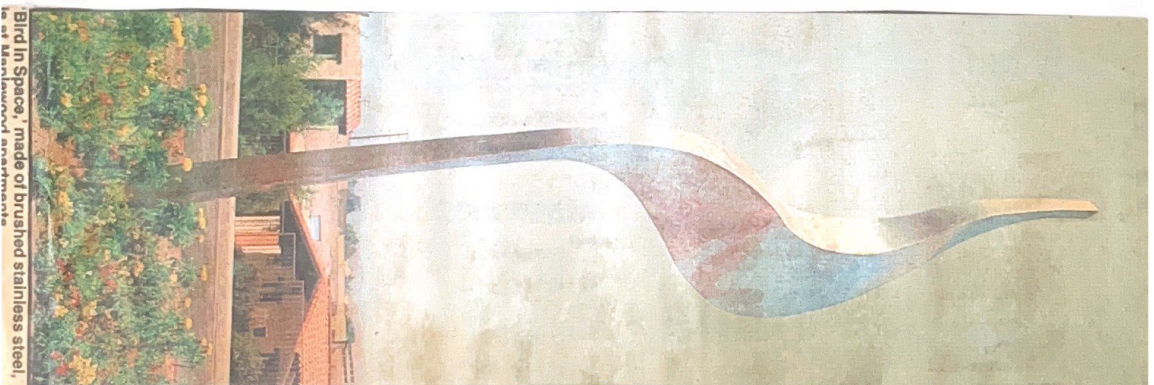


The bronze eagle at Birch and Flower Hill stands 26 feet high and has a wing span of 16 feet.

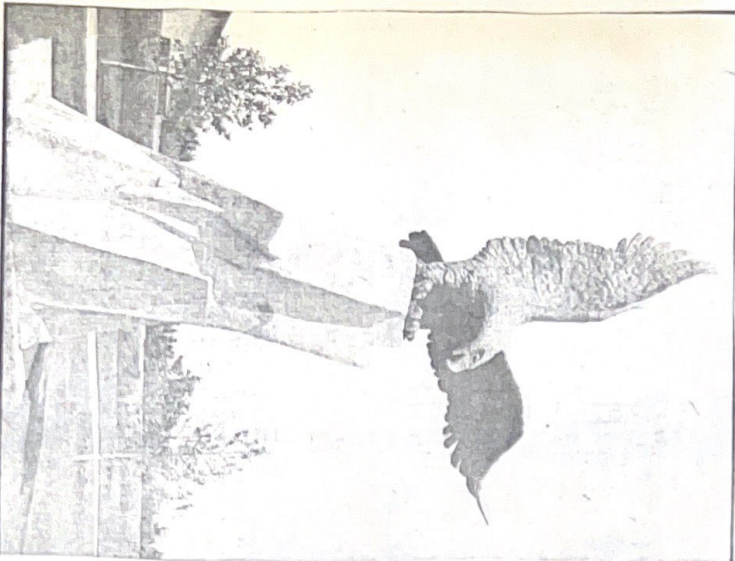


The concrete 'Sunburst' looks like wood from a distance and is located on Brea Canyon Road and Canyon Country Road.

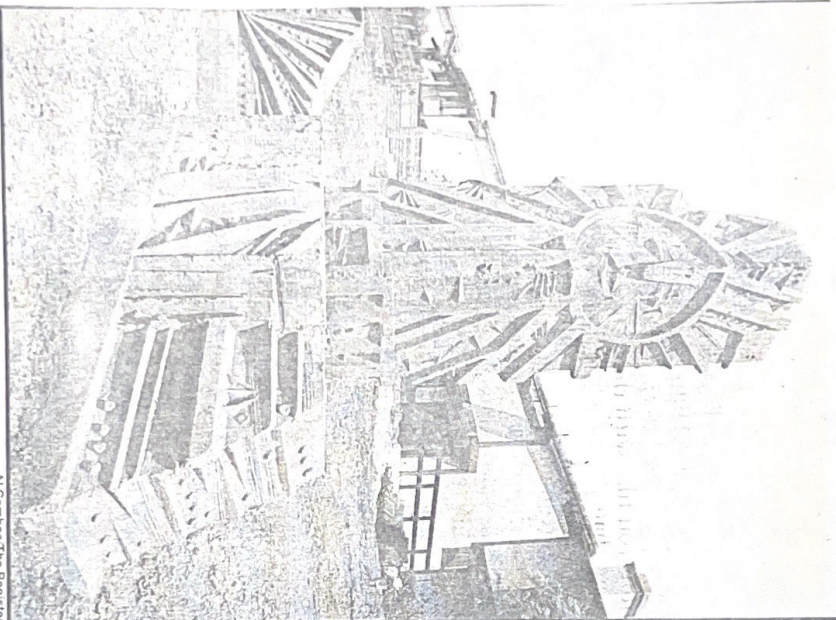
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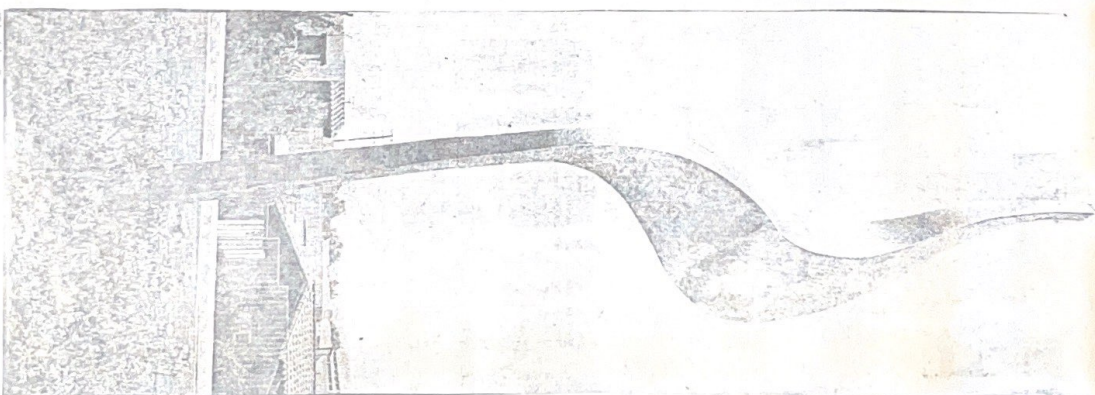
Bird in Space, made of brushed stainless steel, is at Marlwood apartments

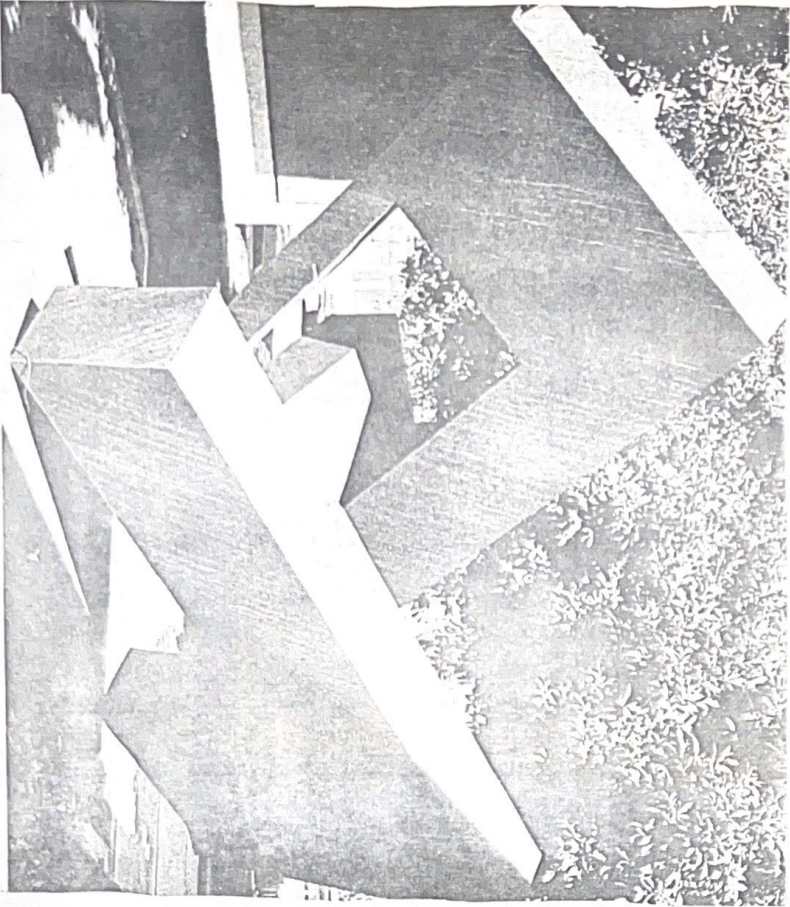


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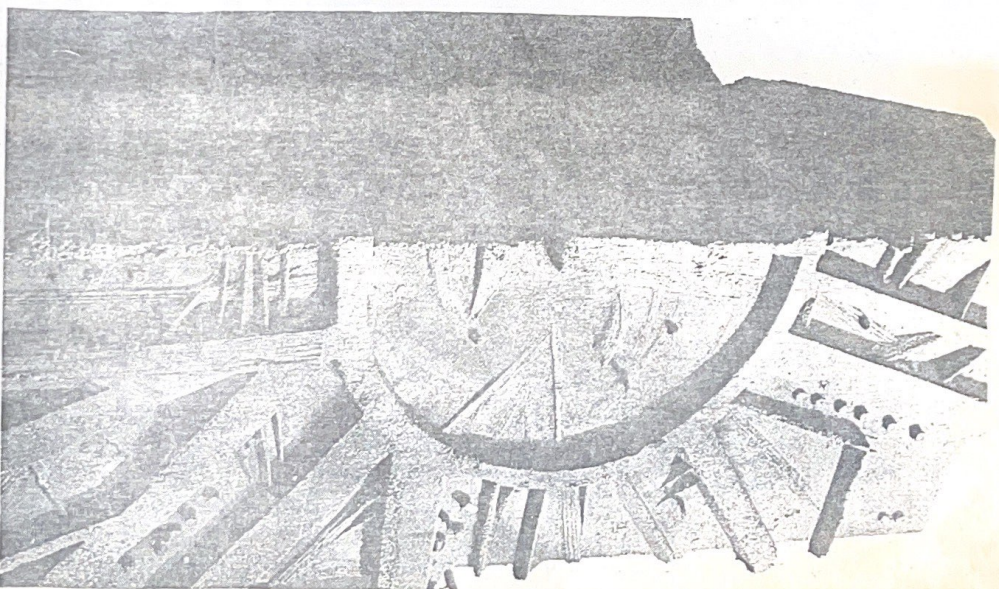


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SCULPTURE IN THE ABSTRACT
'Hold' by Harold Pastorius



SOLAR CONCRETE
'Sunburst' by Sergio O'Cadiz



INSIDE THE MALL—Completed about two years ago, the Brea Mall, a one million-square foot regional shopping center, has become a town center, according to City Manager Wayne Wedin. The Arts in Public Places program is evident

there and, Wedin noted describing the upper area of the mall, "in a sense, even that girder section is a piece of sculpture." The mall will be connected to a \$14-million civic/cultural center that is scheduled to open sometime in June.

Times photo by Tony Barnard

BREA: CITY OF SCULPTURES

Continued from First Page

"We have at least another 25 in one stage or another of processing," Wedin said. "We hope to have 50 to 70 such pieces of art when we are completed." A council-approved Art in Public Places master plan calls for a total of more than 40. Wedin estimated that the average cost per piece in place is about \$25,000, "some more, some less."

He paused. "We find that the quality is increasing because there is a positive, good natured competitiveness," he said, nodding his head affirmatively, pleased with the program's results.

"Some developers feel it's humbug," he conceded, "but they go along with it. Ninety percent of them want to leave the community better than when they came here."

"Only one question was ever raised. A developer wanted to know why we do this. We told him because we want to provide a good long-term identity for him. A work of art is something that can be left behind when the billboard comes down."

"I also think the city council was courageous to have the sensitivity that a cultural arts program is good for the community . . . It has created an awareness of art here."

"For example, at a cocktail party, I heard one fellow say, 'Did you see that awful thing at the corner where we turned to come up here?' Moving on to the next group of people, I heard somebody say that same sculpture was beautiful. That's what art is, isn't it? One person's junk is another person's treasure."

Whether liked or not, the sculptures apparently have inspired community pride, Wedin continued, since there has been no problem with vandalism. "Of course, they also are in very public places where a lot of people go by," he said.

Most are outside. Four are inside the Brea Mall, the one-million-square-foot regional shopping center that will be connected by a pedestrian bridge to the \$14-million Brea Civic/Cultural Center, expected to open in June.

("American Images," a photographic exhibit sponsored by American Telephone & Telegraph will debut there July 7, and the Cabaret Theater administered by Cal State Fullerton has just signed an agreement for 26 weeks of performances a year, starting with "I Do, I Do" in October. The Cultural Center also will have a full-color television studio for the five cable television shows the city produces a week.)

"We've always looked to large cities but there is no rea-

son small communities can't contribute to culture," Wedin said. "None of our people is an artist but we have a willingness to allow artistic freedom."

"The city will not censor or tell what should be done from an artistic point of view. If something is in bad taste or out of scale, we won't approve it, though. We have had some out of scale."

Other types of art, like tapestries, can be left by a developer but so far, sculptures have been the rule. Even so, they are as varied as most people.

For instance, there are works in metal, plastic, concrete and wood; there are bell towers, a scaled model of a giant pyramid in Egypt; replicas of an oil well, a water tower, a windmill; a fountain, a twisted slide, a wagon filled with rocks, a bas relief of oil workers and an eagle of bronze in a half-acre park.

"It's a powerful piece, so realistic," Wedin said of the eagle, which is about 20 feet from the ground at the tip of its wingspan. Appropriately, it marks Eagle Hills, a residential project of Eagle Development Co. "And we have lots of eagles around here," said Barbara Vasquez, the city's community relations assistant.

Daniel Gluck created The Eagle but the artist who has been most active in the program is Harold Pastorius of Laguna Beach, who completed nine sculptures for Brea and is working on more.

"The artists come from all over," Wedin said. A five-member Cultural Arts Commission established last December helps recommend which artists to use.

"I really think sculptures make a difference in a community," Wedin said. "A community with 50 to 70 pieces of sculpture is better in a cultural life sense than one without them."

The Arts in Public Places program is a first as far as Wedin can tell. There are places in the East that have what is called 'street sculpture,' he said, but those pieces—as ones in state buildings here—are government financed.

"Brea has had the courage to try things other places have not," he added. "There is a risk to that because if you stub your toe, everybody knows. But it is better to have tried and lost than never to have tried at all."

So far, he contends, Brea hasn't lost.

Los Angeles Times

Real Estate

HOMES-INDUSTRY

PART IX

SUNDAY, MAY 11, 1980

BREA HAS BECOME A CITY OF SCULPTURES

By RUTH RYON
Times Staff Writer

"Art flourishes where there is a sense of adventure, a sense of nothing having been done before, of complete freedom to experiment. . .

*—Alfred North Whitehead,
as recorded by Lucien Price.*

Whitehead might have been talking about Brea except that his remarks came nearly 30 years too soon.

Unlike nearby centers of civilization, Brea stayed simple for a long time—a little place surrounded by oil derricks and orange groves. Now it is spurring a cultural renaissance.

Nowhere is that more apparent than in the sculptures found about town, one of the last places in Orange County to maintain a large amount (between 25 and 50 square miles) of under-developed land. Placed there by private developers, the works of art represent what locals call the Brea Spirit.

Wayne Wedin, Brea's city manager, explained what that is: "It is when friends get together and help you put in the crops. It is when people pay their water bills in person so they can talk to the clerk. It is the large number of churches for a community this size (population: about 30,000). And cloaked in all this is a throbbing, capable organization that makes things happen."

One of those things is the Arts in Public Places program. Authorized about four years ago by the Brea City Council, it provides for review by the city's planning commission of private construction projects for traditional development standards and the need for artwork.

To date the program has inspired the creation of 28 sculptures. Only one was purchased by the city government (playground sculpture by Natalie Krol titled "Swinging a Child"). The others were totally funded by the private sector.

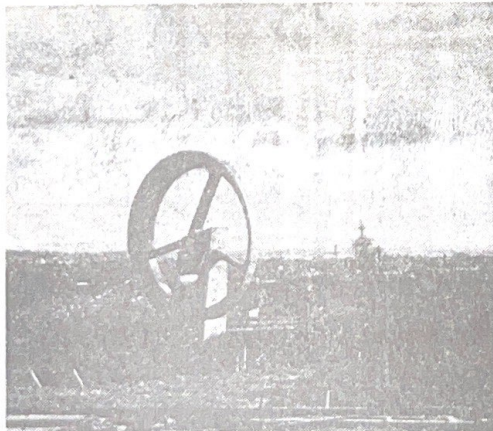
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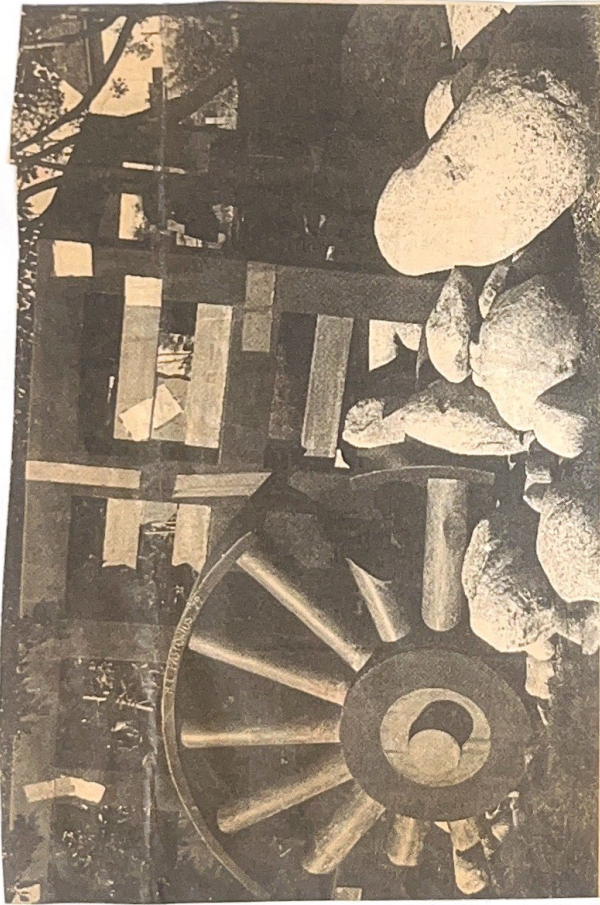
AS IN FLIGHT—Eagle by Daniel Gluck guards Eagle Development Co. project at Birch Street and Flower Hill.
Times photo by Tony Barnard



REFLECTING ON ARTWORK—Wayne Wedin, Brea's city manager, pauses in the Brea Mall to talk about the Arts in Public Places program, which has inspired the creation of 28 sculptures in town. Most are outside. Four are in the mall.
Times photos by Tony Barnard



IN SILHOUETTE—Harold Pastorius' "Windmill" presides over tract at Lambert Road and Kraemer Boulevard.



A TRIBUTE TO EARLY BRE
'Rock Wagon' by Harold Pastorius

Sculptures add culture

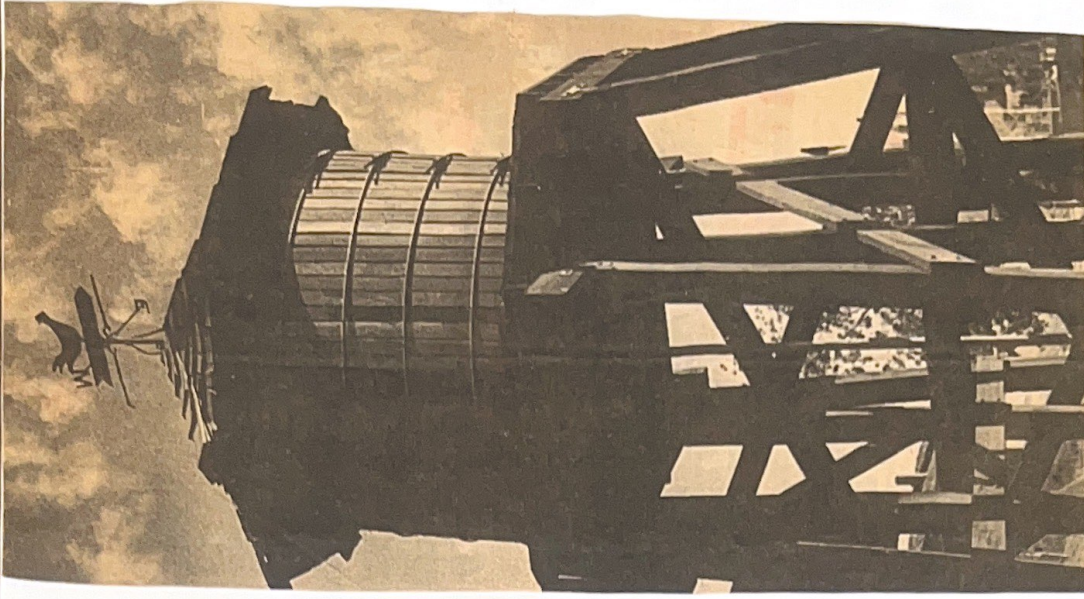
BREA — You don't have to go to a big city to see an art show.

A permanent sculpture exhibit is on display throughout the City of Brea, on streets, in shopping centers and in industrial parks.

A self-guided tour of the Art in Public Places program is available at City Hall in the Civic-Cultural Center.

The free brochure includes a map with the locations of the art works, and a photograph and brief description of each sculpture.

The booklet was produced by former Councilman and Mayor Carol Weddle, and wife Vivian, of Neels Brea Mortuary.



COUNTRY HILLS LANDMARK
'The Water Tower' by Gared N. Smith

ART IN PUBLIC PLACES

III



A TRIBUTE TO EARLY BRE
'Rock Wagon' by Harold Pastorius

Sculptures add culture

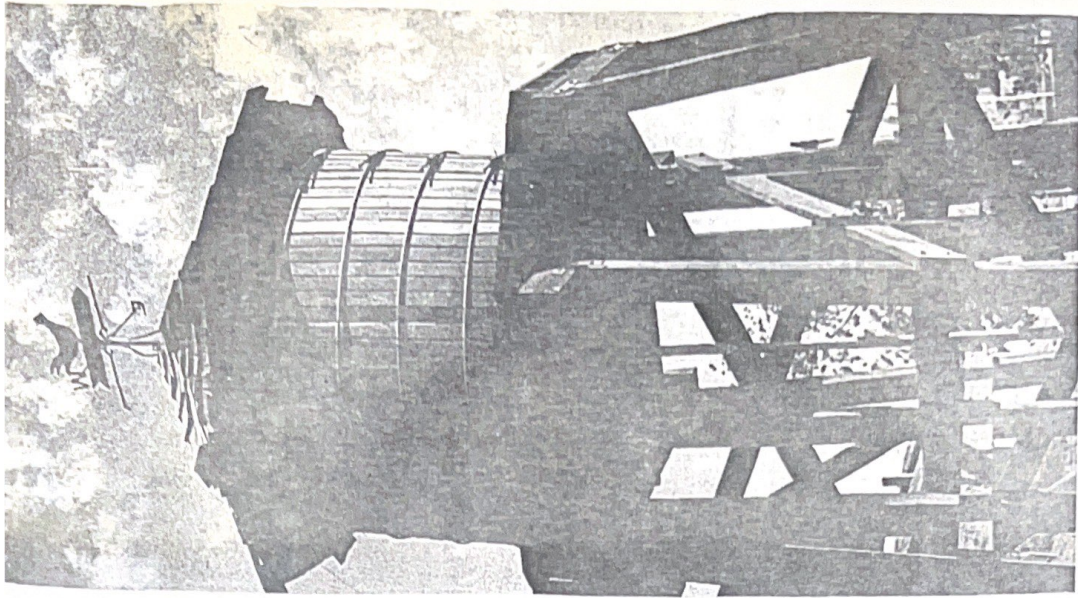
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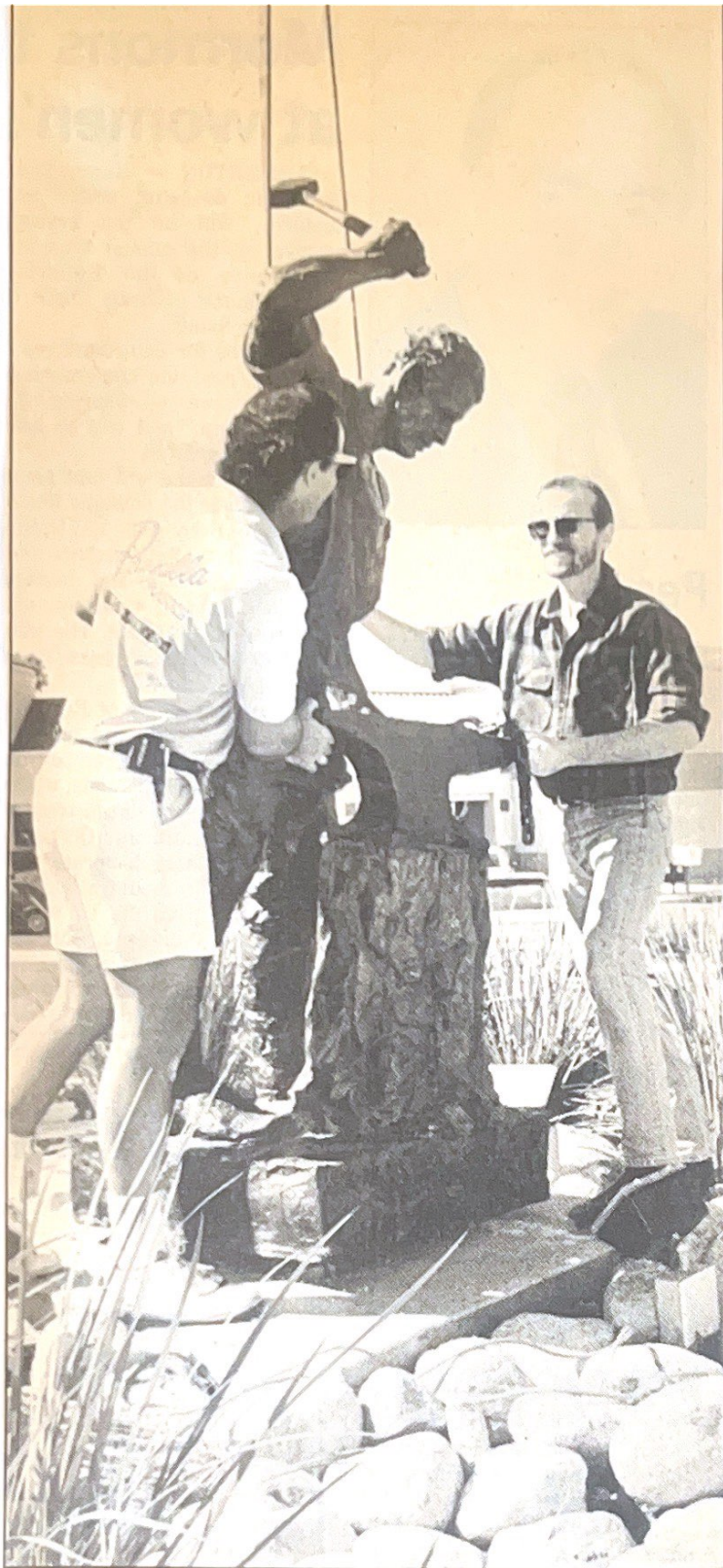
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COUNTRY HILLS LANDMARK
by Carol Weddle



(Star-Progress photo by Stan Bird)

SCULPTURE UNVEILING — The most recent addition to the Brea Arts in Public Places program, "The Blacksmith," is set in place Friday at the corner of Kraemer Boulevard and Imperial Highway by Sam Pazzulla and the artist, Raymond Perringer. Perringer, who worked four months on the piece, has done one other work of art for the Brea program.



AS IN FLIGHT—Eagle by Daniel Gluck guards Eagle Development Co. project at Birch Street and Flower Hill.

Times photo by Tony Barnard

BREA HAS BECOME A CITY OF SCULPTURES

By RUTH RYON
Times Staff Writer

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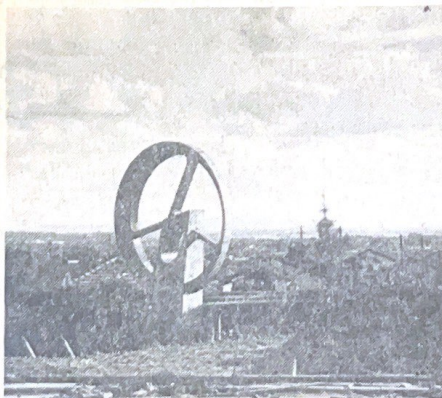
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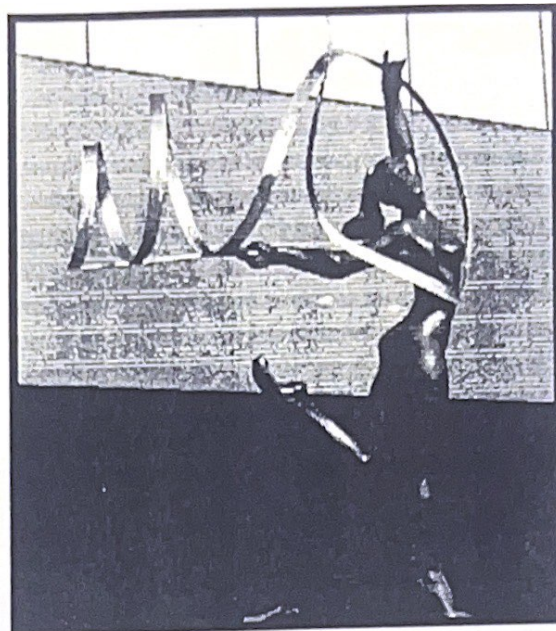
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IN SILHOUETTE—Harold Pastorius' "Windmill" presides over tract at Lambert Road and Kraemer Boulevard.

B R E A ' S

ART IN PUBLIC PLACES



Kim-Olympic Rhythms by Natalie Krol

u p c l o s e a n d p e r s o n a l **BUS TOURS**

In response to public interest, narrated bus tours of Brea's renowned outdoor sculpture collection are now being offered. "Tour A" visits the sculptures located primarily on the east side of town while "Tour B" sees the pieces on the west side of town. Each tour visits approximately half of the over 100 works in the collection. Both tours feature information about the artists, their mediums and techniques.



Brea's Art in Public Places bus tours are held on the Saturdays noted below from 10:30 am to noon. All tours embark from and return to the Brea Civic & Cultural Center (Plaza Level 1). The fee is just \$3 (\$2 for senior citizens). The tour bus is also disabled accessible. Space is limited so sign up now at the Brea Community Services Department, Level 3 of the Brea Civic & Cultural Center or use the mail-in registration form below. For further information, please call (714) 671-4452.

Sponsored by the City of Brea and The Brea Foundation

Art in Public Places Mail In Registration Form

Tour Date: ☐ January 18
(East side)

☐ March 14
(West side)

Name _____

Address _____

City _____ Zip _____

Day Phone (____) _____

Number of people attending the tour:

General _____ X \$3 = _____

Senior Citizens _____ X \$2 = _____

Total Enclosed = _____

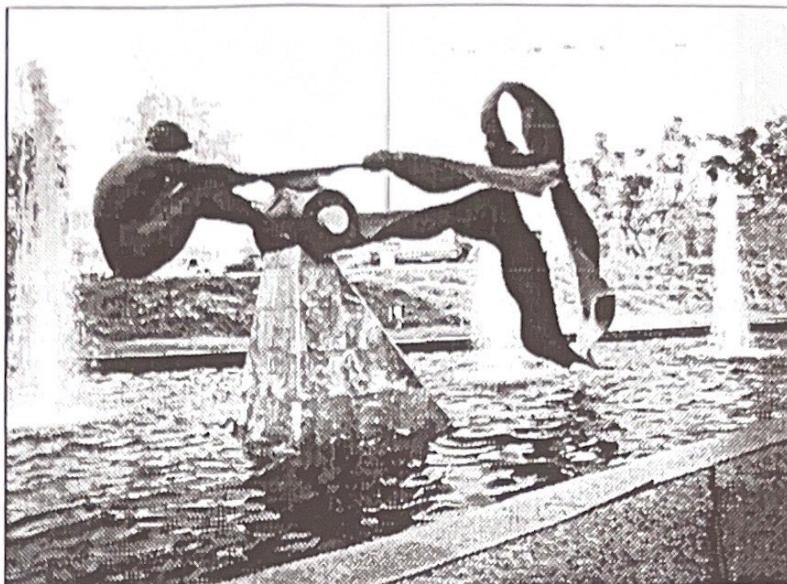
Please make checks payable to: "City of Brea"

Mail form and your check to:

Art in Public Places Tour, Brea Civic &
Cultural Center, No. 1 Civic Center Circle
Brea, CA 92621

BREA'S

ART IN PUBLIC PLACES



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Sponsored by the City of Brea and the Brea Foundation

Art in Public Places Mail In Registration Form

Tour Date: ☐ October 12 "Tour B" (west side) ☐ November 16 "Tour A" (east side)

Name _____

Number of people attending the tour: _____

Address _____

City _____ Zip _____

Day Phone (____) _____

_____ x \$3 = _____

Senior Citizens _____ x \$2 = _____

Total Enclosed = _____

Please make checks payable to: City of Brea

Mail form and your check to:
Art in Public Places Tour
Brea Civic and Cultural Center
1 Civic Center Circle
Brea, CA 92621

Sumptuous Sundays: Best Brunches

ORANGE COUNTY

illustrated

AUGUST 1979
\$1.50

OVERPOWERED

How The FCC
Dealt Orange County
TV A Losing Hand

AUGUST AWAY

Ten Great
Weekends

ANGLES ON ANGLING
The Complete Fishing Guide





California and Mexico have a beautiful place to meet.

The place is Baja California. And when you meet, you'll become friends for life. Your encounter may begin in Tijuana, nearly a million people whose biggest industry is making visitors happy. Great restaurants, rows of shops and boutiques, fabulous discos and nightclubs, luxurious hotels, bullfights, Caliente race track, Jai Alai.

Or you could get together with Mexico in Tecate, the amazingly unspoiled border village. To the east is Mexicali, a major metropolis, center of government, gateway to hunting, fishing, and camping.

But whatever your starting point, ahead lie hundreds of miles of modern highways linking exotic destinations. Head south from Tijuana and you'll find Rosarito Beach, famous hideaway of movie stars. Further down, the four-lane toll road skirts tremendous bluffs overlooking empty white beaches and turquoise ocean.

Then you're in Ensenada, yellowtail capital of the Pacific, home of Mexico's largest fishing fleet, and a favorite source of shopping bargains from native artifacts to imported clothes, art, and jewelry.

From Mexicali, you can reach the fishing village of San Felipe after an easy three-hour drive south. Here you can spend day after sunny day relaxing along the wide beach, or fishing for seabass on the calm, warm waters of the Gulf of California.

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BREA:

The Art of Innovation



Art in Brea goes up alongside each new development: "Hold," by Laguna Beach artist Harold Pastorius, adds an angled expression to the forms of an industrial park.

A drive down Brea Boulevard is a drive down Main Street, U.S.A. Homey storefronts line the thoroughfare, and residents smile and nod to each other on the sidewalks in the sleepy shade of the Brea Canyon hills.

A Midwestern type of small-town feeling still exists in this city of 27,000 residents nestled between the Orange Freeway and Sunny Hills. Here oil derricks used to drill the city's major revenue. And though the oil wells have all but dried up now the unified community spirit still remains, despite extensive industrial, commercial and residential growth.

By Cathi Firor

That old-time spirit exists side by side with pro-growth attitudes among the city's growing ranks of businessmen. The city is built on transition—a pattern that has not changed.

The Brea oil fields and farm lands are giving way to new developments and housing projects. The Brea Mall and the Orange Freeway—both built in Brea during the last decade—have affected mobilization in a community that virtually did without it until the 1960s. And the country-town feeling—though still evident—is fading.

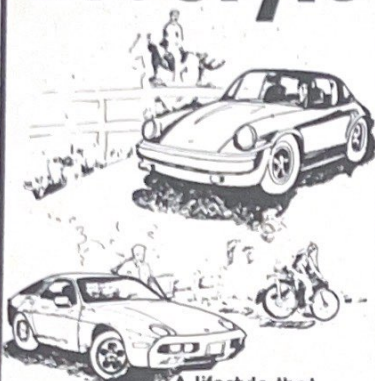
City residents and government officials

view this change in a positive vein, however. The community spirit supporting integration of antique and unique features, of new and old ideals, of change and innovation, peace and constancy is what the community strives to implement.

There are two schools of thought on the city and its identity. The first says Brea should remain small, a 1940-ish kind of town. Then there are the residents who belong to pro-growth schools, who have growth—fast growth—on their minds.

"The most consistent feeling is somewhere in the middle," says City Manager Wayne Wedin. "We want to preserve the

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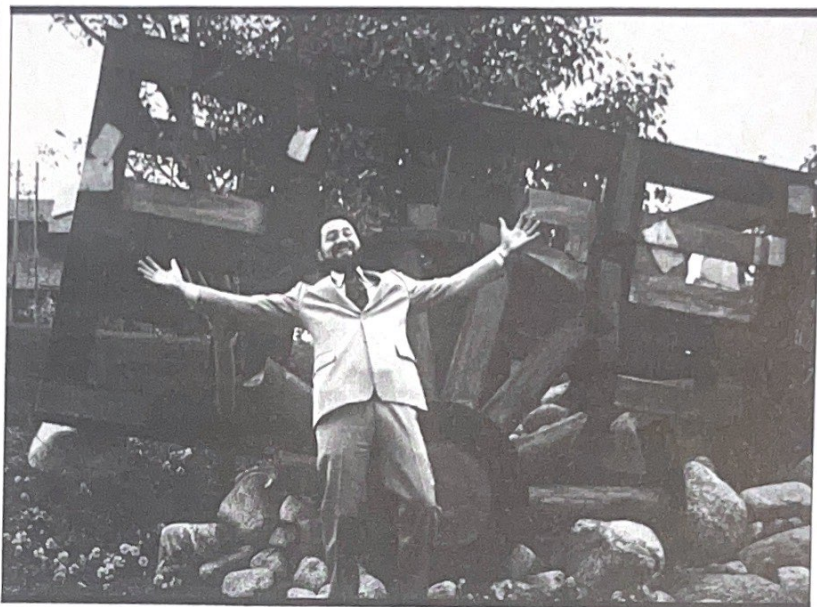
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small-town values we know Brea residents think are important. Those of friendship, a sense of belonging, pride in the community. The idea that the individual makes a difference.

"We publicize things others would think silly, like parades, PTA productions, winning football teams and active church groups," he says. "Because of the geography of the city—its canyons and hills and its separation from other communities—our people think they live in the country. We want to preserve that idea—but we have to provide a viable economic base at the same time, to offer residents a fulfilling life."

Brea, incorporated in 1917 with 750

Sculptor Pastorius celebrates Brea's new spirit in his myriad works sprinkled among Brea's new housing tracts.



residents, now boasts an integrated income from all types of industry rather than a dependence on oil. Its main street is still quaint and country-ish, its mall huge and businesslike. It has grown slowly during the past 20 years, building that broad based economy, but in the past five, Brea has logged major increases both in city size and income.

Brea is one of the last places in Orange County to maintain a large amount—between 25 and 50 square miles—of underdeveloped land. It is the last such place, besides Yorba Linda, in the north part of the county. As such it is a prime attraction for developers of all types.

And Brea is capitalizing on that position. As one part of its attempt to create a truly integrated city, not only has it picked and chosen the developers who can buy land there; it has required both commercial and residential builders to include major works

of art in each new development.

What's more—they've done it without spending a dime of state or federal tax money.

The Brea arts program, an integrated effort to provide the town with public arts in the humanities, sculpture, theatrical and the visual mediums, is unique in the United States and probably the world. It has been spotlighted in International City Managers Association magazine, and the city has received inquiries regarding the program from cities as far away as South Africa.

It all started in 1975 with a soft-glove city council policy statement requesting builders to put up art along with their buildings. The city manager's office took the idea one step further by publicizing a synopsis of community art plus cultural planning and program needs. Under City Manager Wedin the campaign took full bloom.

The focus of the arts program is the art in public places. In two years 16 major works of public art, from stone statues to a bell carrillon and a full-scale Spanish fountain, have been placed. Thirty-five other major works are scheduled for future developments.

Commercial, industrial and residential developers—from Ponderosa Homes to Link Enterprises, Inc.—have participated enthusiastically in the arts program, so much so that they have paid to put the works up themselves.

No major developer coming into the city has refused to abide by the ordinance, city fathers say, and now the developers even look forward to contracting with a professional artist for work in their developments. Some have become so enamored of a sculpture that they have used the work as a company symbol on business cards and stationary.

One of the most prolific artists to contribute to the Brea program is Harold Pastorius, a sculptor from Laguna Beach. He now lists six public monuments in Brea on his professional countdown, and plans to create as many as possible for the city's incoming developments.

"I look for great things to happen to the city of Brea," Pastorius says. "The town is now a spot for all kinds of art." He says other cities will follow Brea's lead—that is, if they are smart enough.

"If they don't, they'll be missing an opportunity that enhances the city. It enhances developments and residences and it doesn't cost the city anything," he says. "A town that has the art attracts better and more people. The fine arts add prestige."

"Hold," Pastorius' work on Lambert Avenue between Cliffwood Park and Oak Place, is a 1300 pound core-ten steel structure resembling giant square links in a chain. The steel's weathering is giving the massive structure brown-rust color, echoing the tones of surrounding buildings. Jutting through space, a suspended illusion of movement, the work was commissioned by Link Properties, Inc., in 1976 to fill the center walkway of an industrial park.

Pastorius created a much different sculpture, "Family" for the Baldwin Company's North Hills residential project in north Brea at Berry Street and



The inclusion of visual community art, such as the Pastorius work, "The Family," is one facet of the city's novel arts program.

Stoneridge.

Four core-ten steel pillars rest together under eucalyptus trees, steadfast in the wind, straight and tall. Pastorius says the different heights represent the different members of the family—mother, father, sister, brother.

Newport Beach artist Sergio O'Cadiz

created a stone smile of sunshine at the corner of Brea Canyon Road and Canyon Country Road in the American National Housing development. The concrete relief illustrates O'Cadiz' Mexican perspective—he was born and educated in Mexico City—for the housing development in Brea.

Developers view the art works as monuments to their own work—better than neon signs and more lasting. Residents see the art as additional facets to the jewel of their city. Businessmen look at the art as additional means of attracting new businesses and residents. The city views the art as added culture.

All of them voice pride in the works.

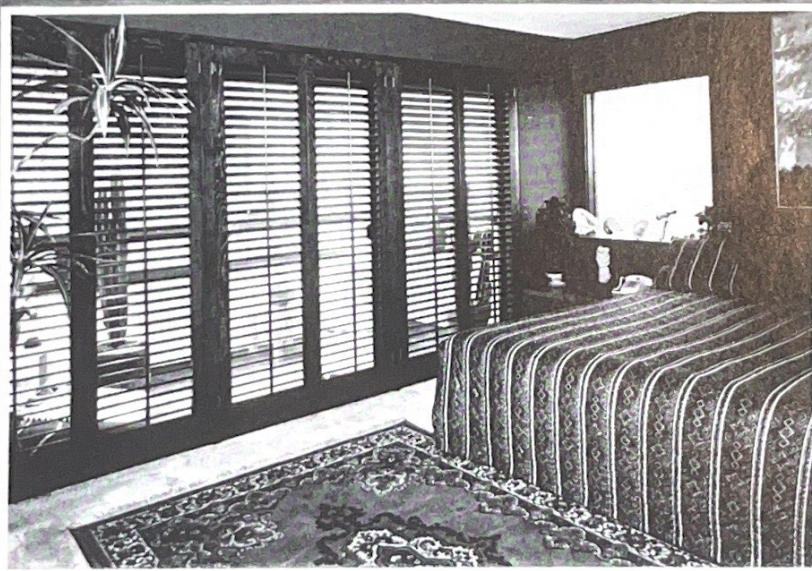
"The impact of this type of program will not be truly felt for many years," Wedin says. "But even now the sculptures serve a useful purpose."

"Cultural activities are an added dimension of life. It goes back to the Greek idea of the government providing for the needs of the soul as well as the need for a new road, or for having to dump one's garbage."

Moreover, Wedin says, the arts program makes Brea a city with character, a city set apart from the 25 other Orange County communities.

As part of the city's continued growth, the arts program underlines Wedin's progressive philosophy, that a city's change must be positive, productive, and in tune

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with community values.

Longtime resident Alan West, a former school board member and an active participant in city government, believes in the arts program and its expansion under Wedin.

"This is not an 'arty' town, like Laguna," he says with a forthright honesty. "It is a settled community becoming more art conscious. Public buildings are a reflection of the cross-section of people who live in the city.

"Now, with the arts program, art has become integrated into the city's everyday life," he says.

The art now gracing the city's housing and commercial developments totals nearly \$1-million in materials, time and artists' work.

But the art program is just one in a long line of innovations from Wedin's office in a 1920 stucco building on Brea Boulevard. Wedin is nationally recognized for his innovative stance in city management; city employees say he is "a joy to work with" and other city managers study his approach.

Wedin sees his position as a communicative one, as well as a governing and planning one. His main objective is to let the people know what the city is doing. One of his most original projects was the production of local television programs. Available for viewing on cable television



Though it boasts sculpture such as a radiant stone sun by Newport Beach artist Sergio O'Cadiz, Brea is not an "arty" town, say residents, but an art conscious one.

Channel Three, these programs are filmed in Brea particularly for the Brea audience. Wedin says he eventually plans to extend the programming—now on the air for several hours weekly—into longer time periods.

Integrating communications with the public arts program, Wedin has now come up with yet another Brea spectacular, this one both massive and costly. He has masterminded the Brea Cultural and Civic Center, a building to be completed by 1980 which will replace the current stucco city hall.

"We're following the European tradition of bringing government to the people," he says. "You know where South Coast Plaza is, right? But unless you live in Costa Mesa, you probably couldn't tell me where the Costa Mesa Civic Center is, could you?"

So government will come to the Brea Mall—in fact, government will be accessible from any portion of the mall through a ramp into the cultural and civic portions. Included in the center will be a small theatre, rooms for art exhibits as large as the King Tut exhibit in Los Angeles and meeting rooms for organizations and government agencies. The building will also include the offices currently located on Brea Boulevard.

Though Wedin's plans for the future seek to incorporate the city's old-time values into what is to come, there is bound to be conflict. That "small town" atmosphere cannot be extended indefinitely, regardless of city size. The future is bound to demand compromise, and the best the optimist can hope for is a "big city" city

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haven't you heard about Harold?



that behaves as if it wasn't.

Brea today certainly doesn't behave that way, and if it falls short of a "big city" definition, it has the qualities people hope to see preserved as it moves forward.

City planner Jane Peredowski is a transplanted Midwesterner who feels right at home in Brea.

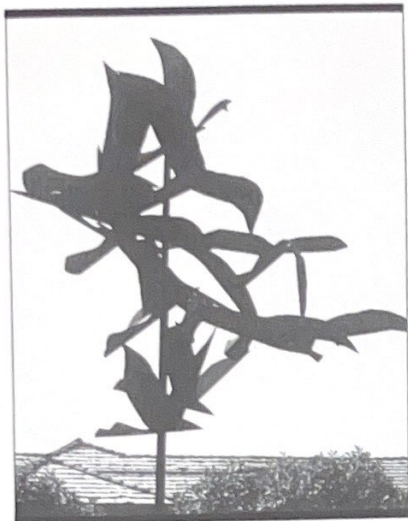
"This town is small enough that I can walk down the main street and people will be saying, 'Hello, Jane. How are you?'"

Former school board member Alan West enjoys that same feeling. "Sometimes I have to drive the car with my knees and wave to people with both hands," he says.

But for some, the future has a melancholy aspect.

Frank Schweitzer moved to Brea 68 years ago. A former mayor of the city, he feels the Brea spirit isn't what it used to be in spite of city innovations like the art program. But he says it still exists.

"It seemed like wherever you would go,



Birds stilled in sculpture fly above a city that sponsors local cable television programs and is moving city offices to the Brea Mall—to help maintain Brea's small town-involved flavor.

you would converse with someone," he says. "At one time, I used to know everyone in this town. But you can't keep back progress.

"I hate to see it developed around here, even though we've become a well balanced residential, commercial and manufacturing city. Brea will be a large city—80,000 to 89,000—someday, but it will have its limits, and that won't happen for quite a few years."

West agrees. But the growth to come makes the old-timers sad nonetheless.

"It hit me the hardest," he says, "when I first walked through the Brea Mall. I walked from one end to the other of this huge, huge building—and I didn't see one person that I knew. That had never happened to me in Brea before."

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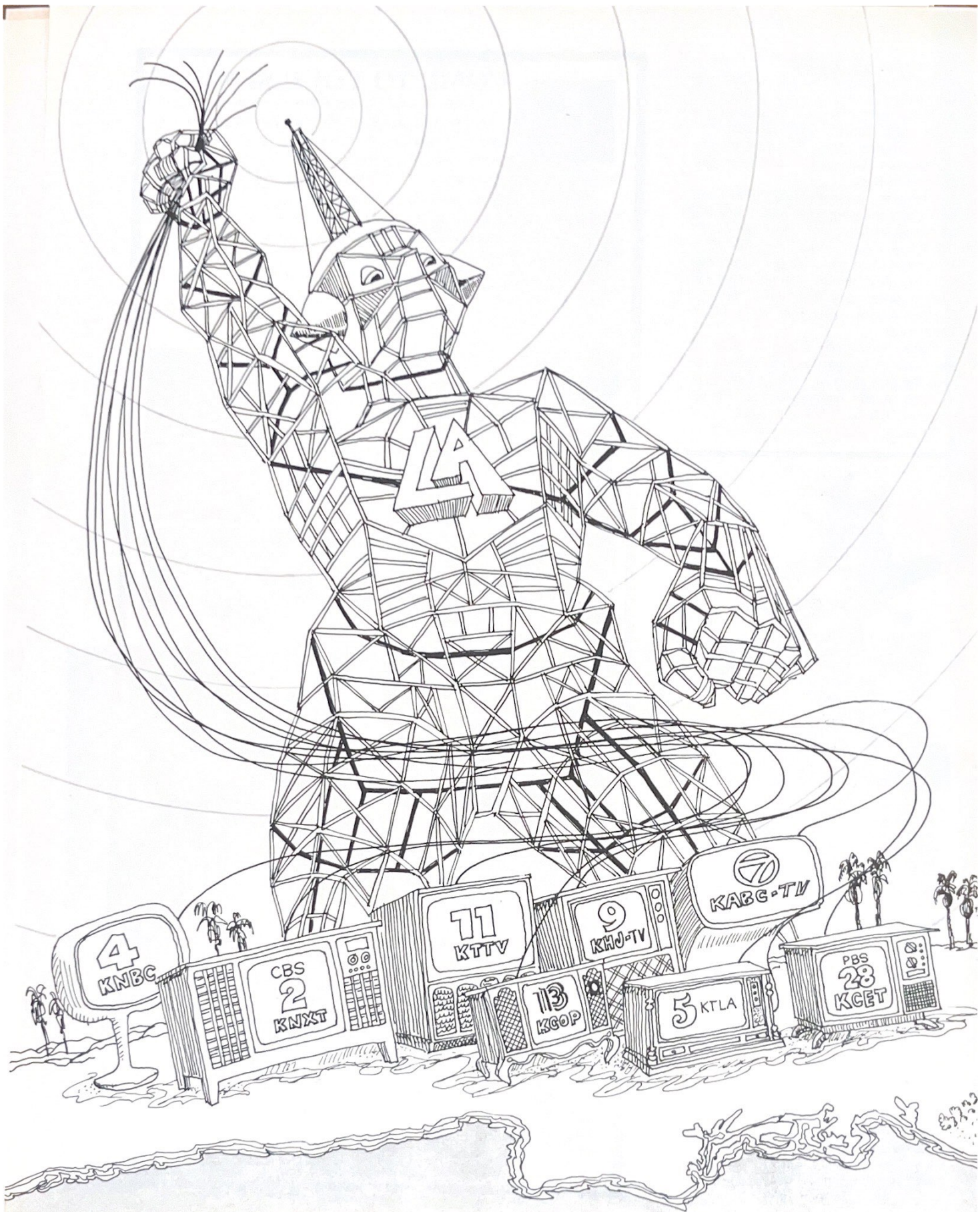


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ART IN PUBLIC PLACES SCULPTURE LIST

Sculptures not photographed in catalog

101. Title: THE LAMPLIGHTER
 Artist: Robert Steinkamp
 Installed: June 1993
 Project: Brea Gaslight Square
 Developer: Darwin Manuel Realty
 Location: North side of Imperial Hwy. and Orange
 Medium: Bronze

102. Title: HERO'S JOURNEY
 Artist: Ray Persinger
 Installed: April 1994
 Project: Birchview Townhomes
 Developer: George and Carl Taunton
 Location: Southwest corner of Laurel Avenue and Birch Street
 Medium: Bronze

103. Title: TRANSITIONS
 Artist: Kevin Charles Christison
 Installed: June 1994
 Project: Brea Vista Ross Homes
 Developer: Ross Land Company
 Location: Roscoe south of Central Avenue
 Medium: Bronze

104. Title: FORTY FEET TALL
 Artist: Joan Carl
 Installed: September 1994
 Project: Mountain View Condominiums
 Developer: Bahram Ghassemi
 Location: N. Madrona Avenue, north of Imperial Hwy. (cul-de-sac)
 Medium: Cement

105. Title: AWAKENING
 Artist: Essie Pinsker
 Installed: November 1994
 Project: Gateway Auto Spa
 Developer: Mel Shapiro
 Location: Southwest corner of Brea Blvd. and Imperial Hwy.
 Medium: Aluminum

106. Title: CALIFORNIA DREAM
 Artist: Terence (Terry) Thornsley
 Installed: January 1996
 Project: Tamarack Pointe Villas
 Developer: Tamarack Pointe, L.P.
 Location: South side W. Central Avenue, west of Brea Blvd.
 Medium: Bronze

107. Title: THE SPIRIT OF LIFE
Artist: John Kennedy
Installed: August 1996
Project: The Arbors (Single Family Homes)
Developer: The Olson Company
Location: Southeast corner of Birch Street and Poplar Avenue
Medium: Bronze

108 - 110.

Title: GARDEN OF TRANQUILITY (series of four pieces)

- 108. Sympatico
- 109. Friendship Bench and Love Bench
- 110. Reminiscing

Artist: John Kennedy
Installed: May 1997
Project: Laurelwalk (Single Family Homes)
Developer: The Olson Company
Location: Birch Street between Poplar and Laurel Avenues
Medium: Bronze

111. Title: CANDELABRA
Artist: John Okulick
Installed: December 1997
Project: Homestead Village Suites
Developer: Homestead Village, Inc.
Location: South side Imperial Hwy. at Saturn Street
Medium: Painted steel

112. Title: CROSSOVER
Artist: Michael Andersen
Installed: February 1998
Project: Kaiser Medical Offices
Developer: Kaiser Permanente
Location: Southwest corner of Lambert & Associated Roads
Medium: Painted steel

113-114.

Title: WATER POWER (#113)
Title: THERE, YOU CAN GROW NOW (#114)
Artist: J. Seward Johnson, Jr.
Installed: March 1998
Project: Brea Union Plaza
Developer: ICI Development
Location: North side of Imperial Hwy. at Shopping Mall Way
Medium: Bronze

115. Title: UNION PASSAGE
Artist: Guy Angelo Wilson
Installed: June 1998
Project: Olen Pointe II
Developer: Olen Properties Realty Corporation
Location: West of Wildcat Way north of Lambert (in between two office buildings)
Medium: Bronze
116. Title: DEEP PURPLE
Artist: Bret Price
Installed: September 1998
Project: Nature's Best Warehouse
Developer: The Brookhollow Group
Location: West side Puente Street, north of Imperial Hwy.
Medium: Painted steel
117. Title: ASCENDING DANCER
Artist: Robert Holmes
Installed: March 1999
Project: Vintage Canyon Senior Housing
Developer: USA Properties
Location: West side Brea Blvd., north of Central Ave.
(by parking entrance)
Medium: Bronze
118. Title: HOME RUN KINGS
Artist: Robert Steinkamp
Installed: July 1999
Project: Orange Place Single Family Homes
Developer: Konsolidated Properties
Location: Orange Ave. and Brea Blvd.
Medium: Concrete
119. Title: PORTALS
Artist: Marsh Scott
Installed: January 2000
Project: Pacific Western Bank Plaza
Developer: Pacific Western
Location: West side Brea Blvd., south of Cypress Street
(275 N. Brea Blvd)
Medium: Steel
120. Title: ORANGE GROVE FOUNTAIN
Artist: Meg Cranston
Installed: January 2000
Project: "Downtown" Birch Street Promenade
Developer: CIM Development
Location: Birch Street west of Brea Blvd.
Medium: Fiberglass and bronze

121. Title: JUST A TASTE
Artist: J. Seward Johnson, Jr.
Installed: June 2000
Project: Brea Union Plaza
Developer: ICI Development
Location: North side Imperial Hwy. at Shopping Mall Way
Medium: Bronze
122. Title: MANDRIL DE ROSA
Artist: Marsh Scott
Installed: October 2000
Project: TAPS Restaurant & Bistro
Developer: Manzella Family
Location: Northwest corner Imperial & Brea Blvd.
Medium: Stainless steel
123. Title: THE FAMILY
Artist: Gregory Hawthorne
Installed: October 2000
Project: City Walk Townhomes
Developer: Olson Company
Location: Northwest corner of Brea Blvd. and Ash Street
Medium: Stainless steel
124. Title: UNTITLED DYPTYCH (wall sculptures)
Artist: Laddie John Dill
Installed: October 2000
Project: City Walk Townhomes
Developer: Olson Company
Location: East side Brea Blvd., north of Ash Street
Medium: Aluminum
- 125-126. Title: NEXT STEP (#125)
Title: STASIS (#126)
Artist: Louis Longi
Installed: December 2000
Project: Birchbrook Office Park
Developer: Millennium Realty
Location: South side Birch St., east of Ranger
Medium: Bronze with granite bases
127. Title: GANESH
Artist: Steve Metzger
Installed: March 2001
Project: Vesuki Industries
Developer: W.L. Butler
Location: South side Lambert Road, west of Pioneer
Medium: Aluminum

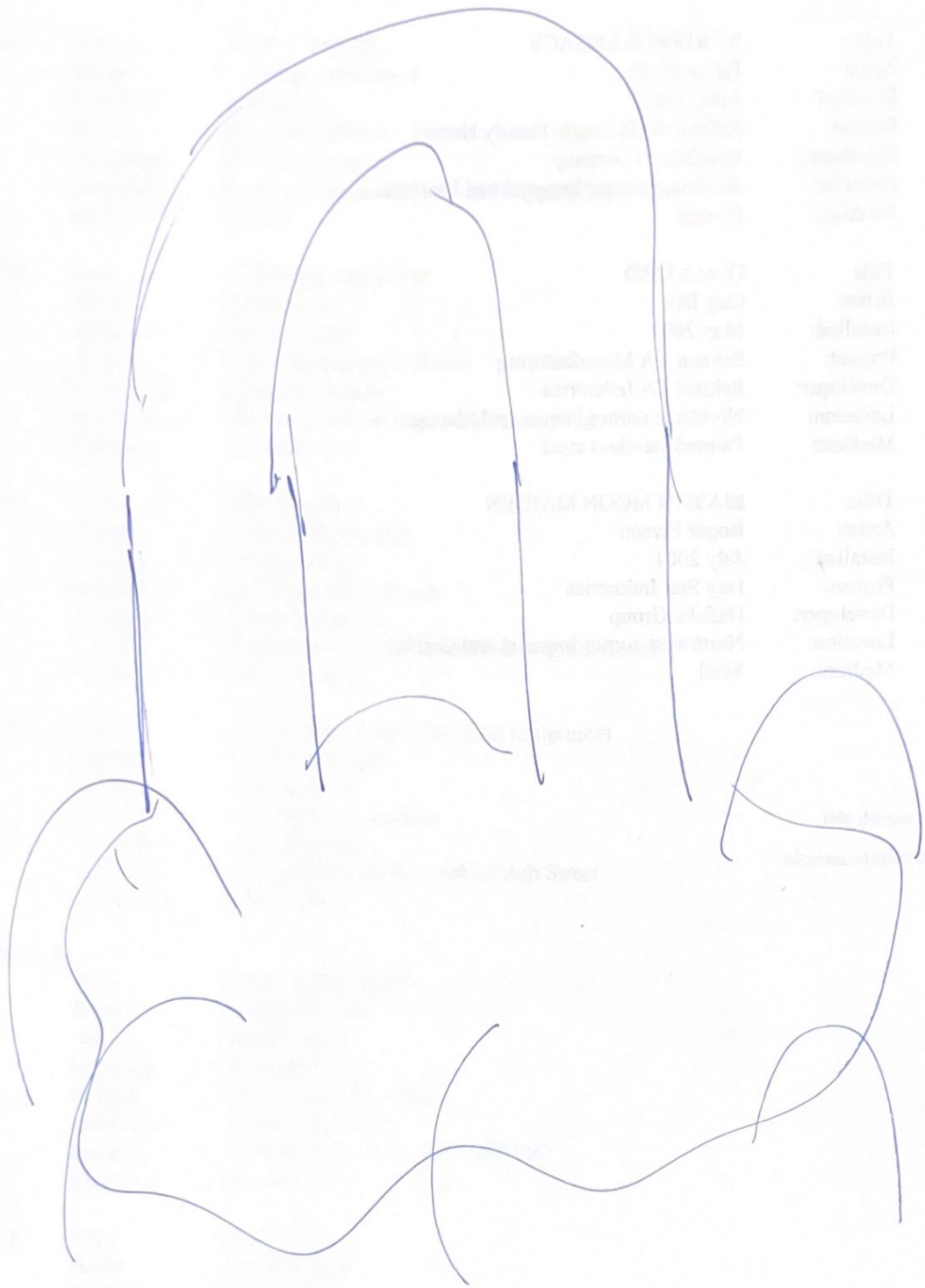
128. Title: AVALON'S LEGACY
Artist: Tanya Ragir
Installed: April 2001
Project: Artisan Walk Single Family Homes
Developer: The Olson Company
Location: Southeast corner Imperial and Placentia
Medium: Bronze

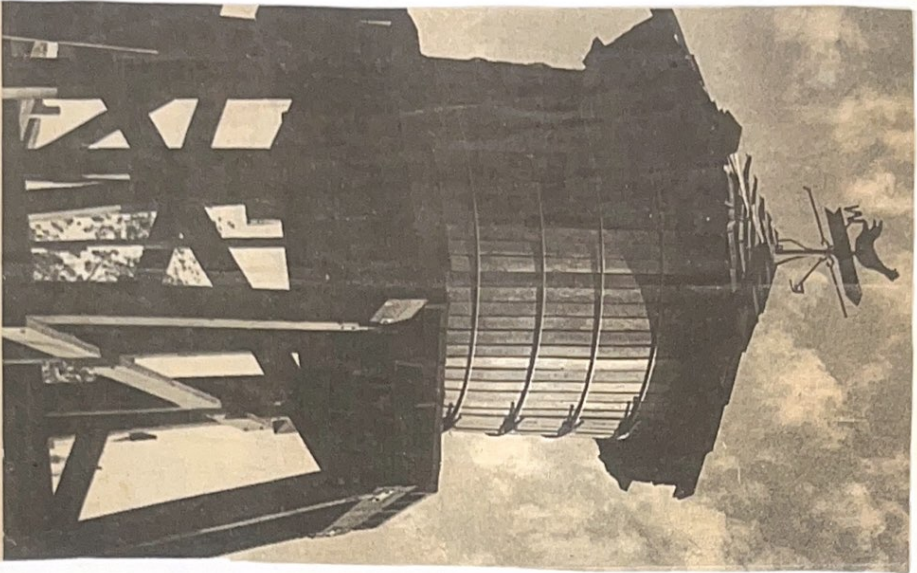
129. Title: D'ACCORD
Artist: Guy Dill
Installed: May 2001
Project: Sekisui TA Manufacturing
Developer: Sekisui TA Industries
Location: Northeast corner Puente and Mariner
Medium: Painted stainless steel

130. Title: MAYAN MOON MAIDEN
Artist: Roger Person
Installed: July 2001
Project: Day Star Industries
Developer: Dafrike Group
Location: Northwest corner Imperial and Gemini
Medium: Steel

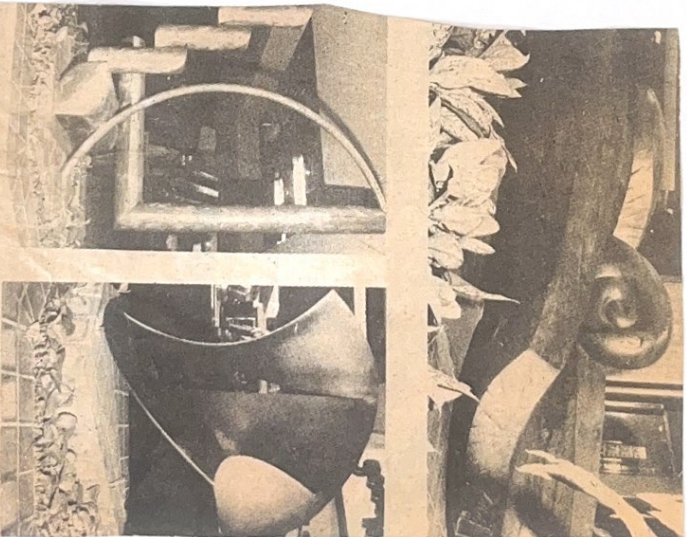
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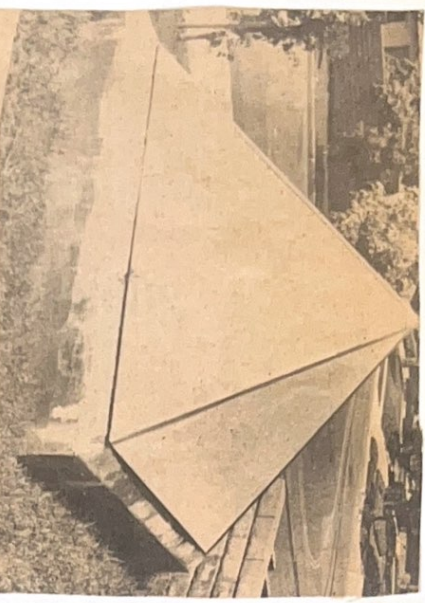


COUNTRY HILLS LANDMARK
The Water Tower' by Gared N. Smith



MALL ART — These sculptures are all located at the Brea Mall. Pictured top is 'Spring Time' by Raffael Benozzi. On the lower left is 'Frame/Arc' by Gerald Walburg, and on the right is 'Split Mace' by Charles O'Perry.

ART IN PUBLIC PLACES



'THE PYRAMID' — Marlin Beaver of Indiana created this art piece, which was designed to represent the mysterious powers of the pyramid. A time capsule was installed in the pyramid to be preserved by its powers.



'MILWOOD II' — This sculpture, created by H.T. Green & Associates, is located at Kraemer Boulevard and Imperial Highway.



'SWINGING A CHILD' — This art piece by Natalie Krol is the only sculpture purchased by the city for the "Art in Public Places" program. It's located in Arovista Park.

BREA: CITY OF SCULPTURES

"We have at least another 25 in one stage or another of processing," Wedin said. "We hope to have 50 to 70 such pieces of art when we are completed." A council-approved Arts in Public Places master plan calls for a total of more than 40. Wedin estimated that the average cost per piece in place is about \$25,000, "some more, some less."

He paused. "We find that the quality is increasing because there is a positive, good natured competitiveness," he said, nodding his head affirmatively, pleased with the program's results.

Some developers feel it's humming," he conceded, "but they go along with it. Ninety percent of them want to leave the community better than when they came here."

"Only one question was ever raised. A developer wanted to know why we do this. We told him because we want to provide a good long-term identity for him. A work of art is something that can be left behind when the billboard comes down."

"I also think the city council was courageous to have the creativity that a cultural arts program is good for the community . . . It has created an awareness of art here."

"For example, at a cocktail party, I heard one fellow say, 'Did you see that awful thing at the corner where we turned to come up here?' Moving on to the next group of people, I heard somebody say that same sculpture was beautiful. That's what art is, isn't it? One person's junk is another person's treasure."

Whether liked or not, the sculptures apparently have inspired community pride. Wedin continued, since there has been no problem with vandalism. "Of course, they also are in very public places where a lot of people go by," he said.

Most are outside. Four are inside the Brea Mall, the one-million-square-foot regional shopping center that will be connected by a pedestrian bridge to the \$14-million Brea Civic/Cultural Center, expected to open in June.

"American Images," a photographic exhibit sponsored by American Telephone & Telegraph will debut there July 7, and the Cabaret Theater administered by Cal State Fullerton has just signed an agreement for 26 weeks of performances a year, starting with "I Do, I Do" in October. The Cultural Center also will have a full-color television studio for the five cable television shows the city produces a week.

"We've always looked to large cities but there is no rea-

son small communities can't contribute to culture," Wedin said. "None of our people is an artist but we have a willingness to allow artistic freedom."

"The city will not censor or tell what should be done from an artistic point of view. If something is in bad taste or out of scale, we won't approve it, though. We have had some out of scale."

Other types of art, like tapestries, can be left by a developer but so far, sculptures have been the rule. Even so, they are as varied as most people.

For instance, there are works in metal, plastic, concrete and wood. There are bell towers, a scaled model of a giant pyramid in Egypt, replicas of an oil well, a water tower, a windmill, a fountain, a twisted slide, a wagon filled with rocks, a bas relief of oil workers and an eagle of bronze in a half-acre park.

"It's a powerful piece, so realistic," Wedin said of the eagle, which is about 20 feet from the ground at the tip of its wingspan. Appropriately, it marks Eagle Hills, a residential project of Eagle Development Co. "And we have lots of eagles around here," said Barbara Vasquez, the city's community relations assistant.

Daniel Gluck created The Eagle but the artist, who has been most active in the program is Harold Pastorius of Laguna Beach, who completed nine sculptures for Brea and is working on more.

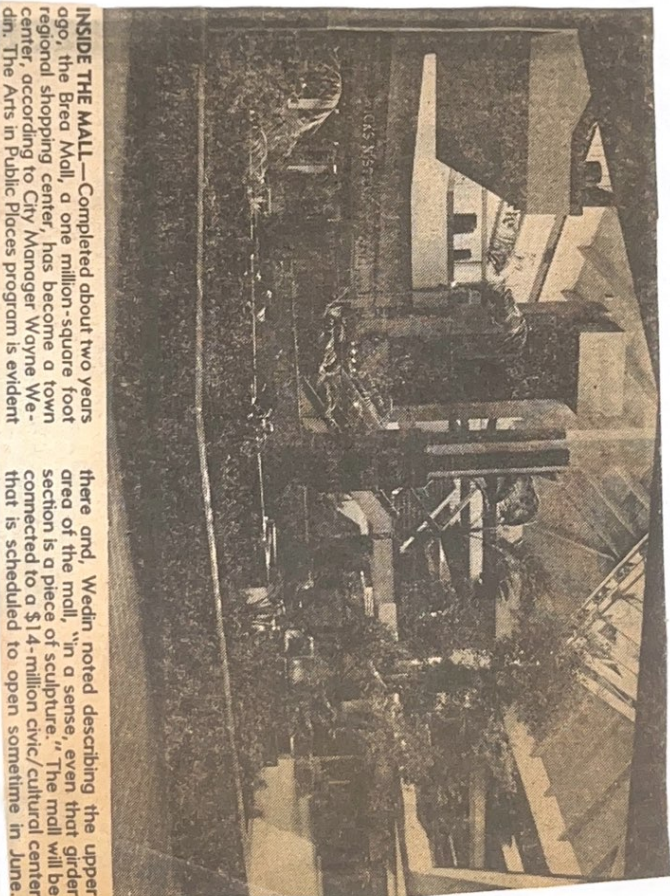
"The artists come from all over," Wedin said. A five-member Cultural Arts Commission established last December helps recommend which artists to use.

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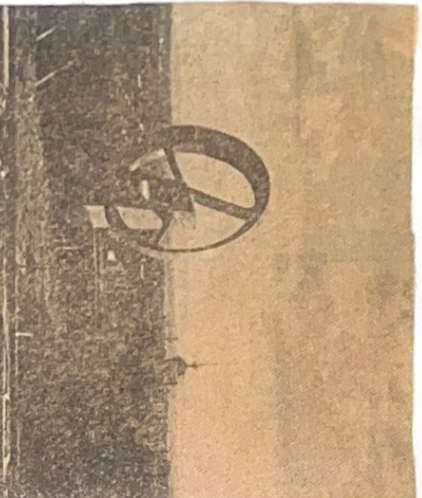
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BREA HAS BECOME A CITY OF SCULPTURES



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By RUTH RYON
Times Staff Writer

"Art flourishes where there is a sense of adventure, a sense of nothing having been done before, of complete freedom to experiment. . .

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Whitehead might have been talking about Brea except that his remarks came nearly 30 years too soon. Unlike nearby centers of civilization, Brea stayed simple for a long time—a little place surrounded by oil derricks and orange groves. Now it is sprouting a cultural renaissance.

Nowhere is that more apparent than in the sculptures found about town, one of the last places in Orange County to maintain a large amount (between 25 and 50 square miles) of underdeveloped land. Placed there by private developers, the works of art represent what locals call the Brea Spirit.

Wayne Wedin, Brea's city manager, explained what that is: "It is when friends get together and help you put in the crops. It is when people pay their water bills in person so they can talk to the clerk. It is the large number of churches for a community this size (population, about 30,000). And cloaked in all this is a throbbing, capable organization that makes things happen."

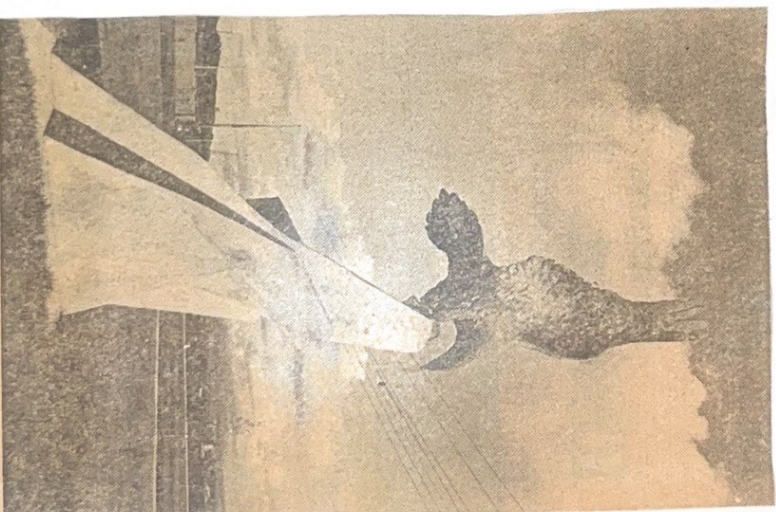
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Times photo by Tony Bernard



AS IN FLIGHT—Eagle by Daniel Gluck guards Eagle Development Co. project at Birch Street and Flower Hill.

Times photo by Tony Bernard



"WALL WARP," one of several sculptures by Harold Pastorius, greets visitors to a housing subdivision on Lambert and Sunrise roads in Brea.

Brea,

a city-wide art exhibit

By Patricia de Luna
Staff Writer

Brea, once a town of oil derricks and barren fields, is becoming a 10-square-mile art exhibit. The city is dotted with sculptures, 28 pieces of art ranging from swooping modernistic designs to an old-fashioned wagon and windmill.

One, a Natalie Krol work called "Swinging a Child," was purchased by the city for \$6,500 and doubles as play equipment. It sits in a sandbox in Arroyo Vista Park.

Another, a modernistic scul-

pected. "That was one of our earlier ones and we've learned from it," he says.

City officials must approve all sculpture designs and they were swayed in their decision on this one by the romantic notion that pyramids, such as the Great Pyramid, have special powers. A time capsule inside the pyramid holds the names of men and women who bought homes in the new housing development across the street.

Most of the art, done by Southern California sculptors, is located on landscaped lawns at the entrances to the many new housing developments and commercial buildings which have been springing up in Brea over the past five years.

As soon as the Orange Freeway opened, this Northern Orange County community of 28,000 began to share in the same bustling growth the rest of the county was experiencing.

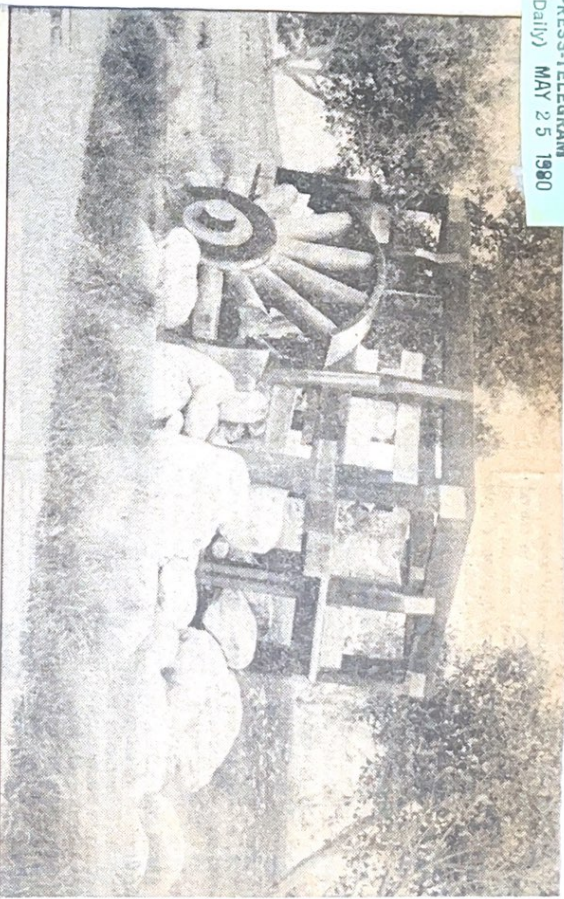
In 1976, city officials, eager to keep the growth in line and heighten Brea's image, adopted a community art and cultural planning program. The sculptures—18 more are planned—and a new civic/cultural center scheduled to open in August are the results of that program.

Prospective developers are required to submit a building and site plan to the city which includes a proposal for at least one work of art. These sculptures, which remain under the private ownership of the developer, must be accessible to the public.

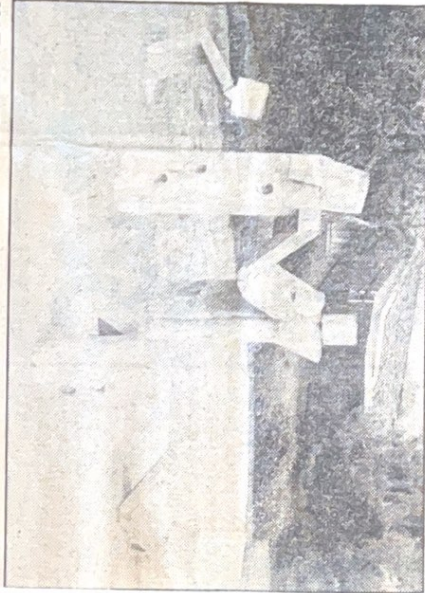
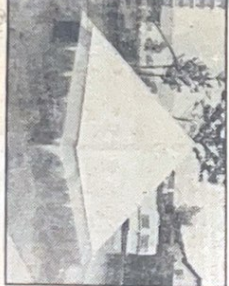
So far, the sculptures are doing exactly what they're supposed to do: Encourage Brea residents to think and talk about art.

"You can go to any gathering and overhear conversations," the city manager says. "Have you seen that wonderful statue at ...?" or "That is the most godawful thing."

Likewise, developers who first cast a wary eye at the planning commission's request have now become openly competitive about their artwork, he says.



"ROCK WAGON," above, by Harold Pastorius, is one of the more colorful works of art sprinkled throughout Brea. "The Pyramid," below, by Marlin Beaver, is a major disappointment to the city.



NATALIE KROL sculpted "Swinging a Child" in 1976 to serve as both art and play equipment.

NEW OFFICES, EXPANSIONS

Graphic Design
Firm Relocates

Harper's Art Graphic Design Inc. has moved its headquarters from Costa Mesa to Fountain Valley at 11589 Cooley River Circle.

New facilities for the five-year-old firm that specializes in interior environments for major retail merchandisers include offices, a design center and a shop area for the fabrication of special displays and graphics.

Resnick International & Starwood Corp.

Resnick International and Starwood Corp., a development company, has moved its offices from Tarzana to Woodland Hills at 6355 Topanga Canyon Blvd., Suite 420.

La Caze Development Co.

La Caze Development Co., specializing in shopping center and office building projects, has been established in Rolling Hills Estates at 655 Deep Valley Drive by Norman R. La Caze, formerly a salesman in the South Bay office of Coldwell Banker.

Equity Title Co.

Equity Title Co. has opened at 2121 Cloverfield St., Santa Monica.

Specializing in West-Side and San Fernando Valley properties, the company was formed by Robert Neville, formerly senior vice president and regional manager of Safeco Title Insurance, and Alan Budish, previously regional sales supervisor for California Land Title Co.

Conference to Zero In
on 'Industry Survival'

A multi-pronged program emphasizing marketing, mortgage availability, industry regulation and land planning and design has been outlined as the framework for the upcoming Pacific Coast Builders Conference to be held June 26-29 in San Francisco.

Billed as an "industry survival" workshop, the conference will be presented by the California Building Industry Assn. (CBIA) with educational programs sponsored by the California Building Industry Foundation.

"The overriding consideration faced by PCBC this year," according to conference president Dan Grady, "is the staggering issue of money, its cost and its availability in the homebuilding and homebuying process."

"The stalemate currently being experienced by the homebuilding industry in California not only has far-reaching implications on the health of a major industry," he added, "but, perhaps more significant, has frightening social ramifications as well. PCBC is being geared to uncover solutions to these concerns."



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Times photos by Tony Barnard

SCULPTURES

Continued from 12th Page

"It's a powerful piece, so realistic," Wedin said of the eagle, which is about 20 feet from the ground at the tip of its wingspan. Appropriately, it marks Eagle Hills, a residential project of Eagle Development Co. "And we have lots of eagles around here," said Barbara Vasquez, the city's community relations assistant.

Daniel Gluck created The Eagle but the artist who has been most active in the program is Harold Pastorius of Laguna Beach, who completed nine sculptures for Brea and is working on more.

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BREA: CITY OF SCULPTURES

"We have at least another 25 in one stage or another of processing," Wedin said. "We hope to have 50 to 70 such pieces of art when we are completed." A council-approved Art in Public Places master plan calls for a total of more than 40. Wedin estimated that the average cost per piece in place is about \$25,000, "some more, some less."

He paused. "We find that the quality is increasing because there is a positive, good natured competitiveness," he said, nodding his head affirmatively, pleased with the program's results.

"Some developers feel it's a hunking," he conceded, "but they go along with it. Ninety percent of them want to leave the community better than when they came here."

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"For example, at a cocktail party, I heard one fellow say, 'Did you see that awful thing at the corner where we turned to come up here?' Moving on to the next group of people, I heard somebody say that same sculpture was beautiful. That's what art is, isn't it? One person's junk is another person's treasure."

Whether liked or not, the sculptures apparently have inspired community pride, Wedin continued, since there has been no problem with vandalism. "Of course, they also are in very public places where a lot of people go by," he said.

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"The city will not censor or tell what should be done from an artistic point of view. If something is in bad taste or out of scale, we won't approve it, though. We have had some out of scale."

Other types of art, like tapestries, can be left by a developer but so far, sculptures have been the rule. Even so, they are as varied as most people.

For instance, there are works in metal, plastic, concrete and wood; there are bell towers, a scaled model of a giant pyramid in Egypt, replicas of an oil well, a water tower, a windmill, a fountain, a twisted slide, a wagon filled with rocks, a bas relief of oil workers and an eagle of bronze in a half-acre park.

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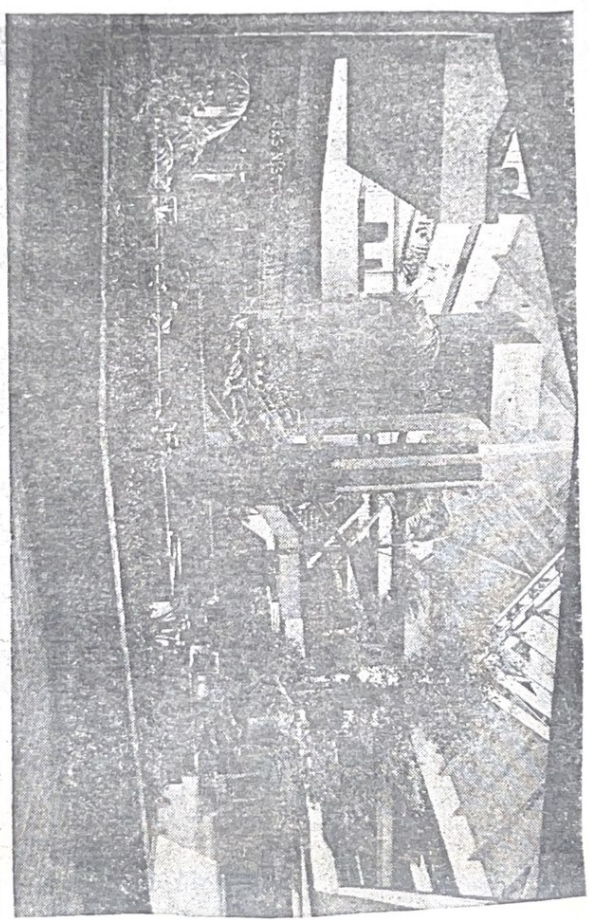
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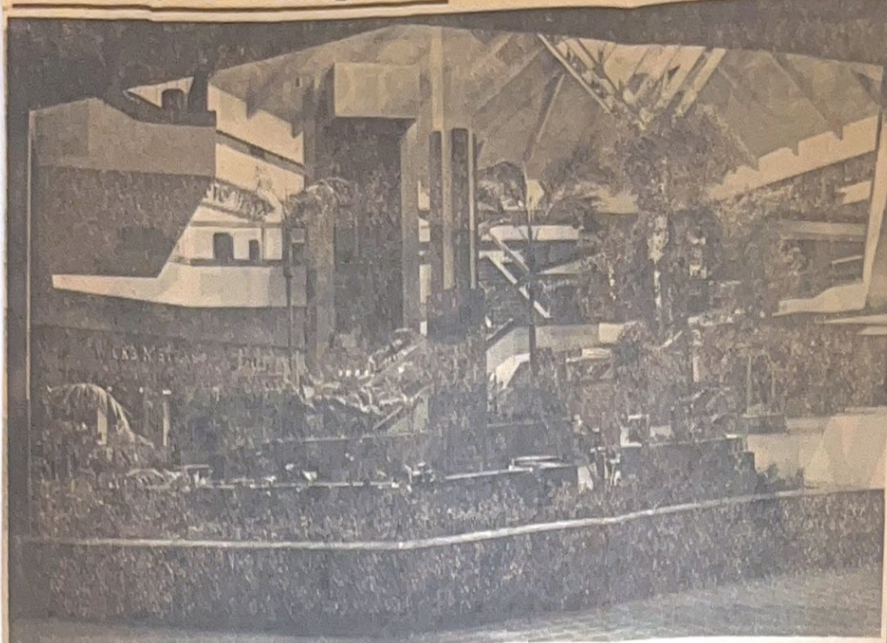
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By RUTH RYON
Times Staff Writer

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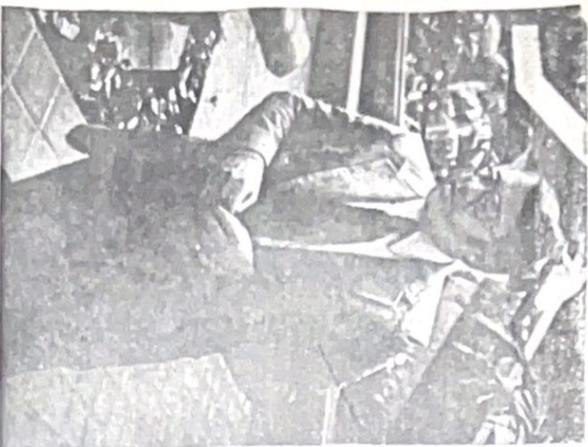
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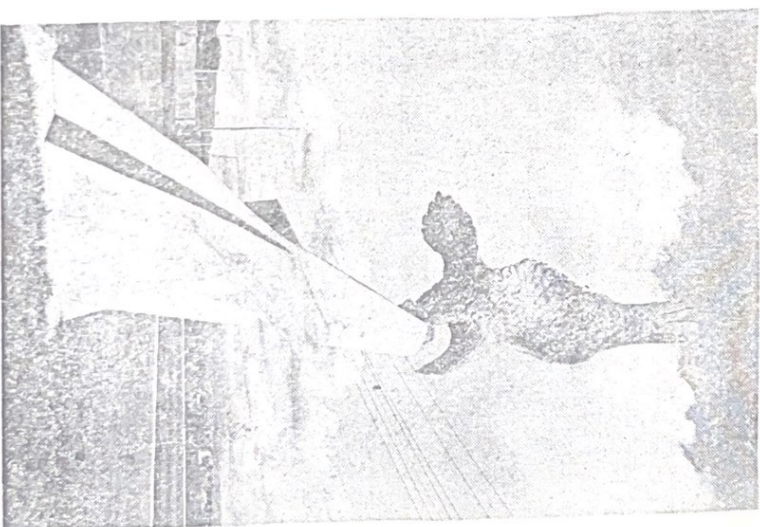
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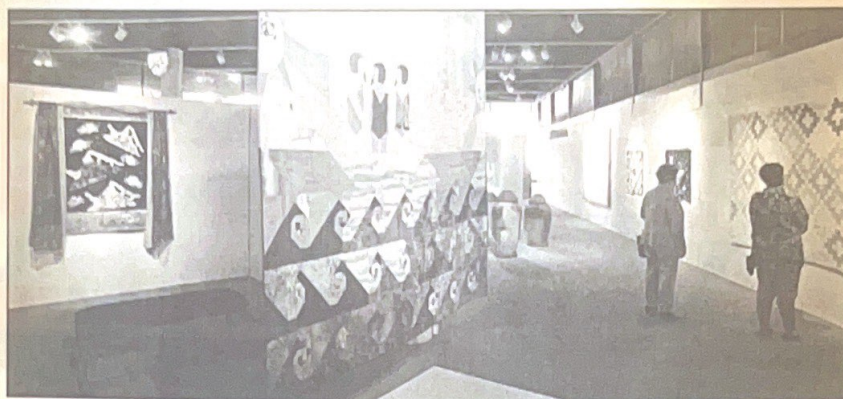


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Times photo by Tony Barnard

NorthernLights

Inland North Orange County Arts, Entertainment & Lifestyles



Story by Jennifer D'Andrea
Photos by M. Loren Hernandez

A blooming flower. An eye-catching view from a window or a fluffy cloud formation. Anything natural inspires Juanita Swartz to stitch her needle through fabric.

The award-winning quilter uses 72 years of experiences to inspire her artistic vision.

Swartz follows a path traversed by quilters since antiquity much the same as the other 25 intricately stitched squares of fabric that adorn the walls of the Brea Gallery, revealing rich stories, complex histories and painstaking talent.

"After all these years," the Fullerton native said, "it's still the same. Quilting is a basic thing when it comes to family. It's something that will always be there years and years from now. It's a feeling of continuity."

Swartz's three quilts on display are part of the gallery's first exhibit of the year, "Tea & Comfort: Quilts and Vessels," an implication that quilts bring comfort while vessels are practical.

"When you look at quilts, there are two dimensions to them," gallery assistant director Lonny Sotelo said. "There's the utility dimension and the fine art dimension. There are people that have gone to great lengths to push quilt-making into the world of fine art."

Each quilt in the exhibit comes with a written explanation.

"This is different from a traditional quilt show because it fo-

ABOVE: Lorene Mullen of Brea and Mary Welches of Yorba Linda enjoy a lengthy stroll through the Brea Gallery's quilt and vessel exhibit. BELOW: "The Strutting Coffee Set" by Michael Lambert is one of the many treasures on exhibit at "Tea & Comfort: Quilts and Vessels" through March 15.



COMMON threads

Quilts on display at Brea Gallery chronicle history while maintaining family continuity

cuses on the stories behind the quilts instead of just the quilts themselves," gallery staff member Beth-Ann Cocroft said.

The exhibit features the work of regional quilters and nationally renowned artists who prove that both "quilts and vessels have survived time, space and culture," gallery director Georgia Freedman-Harvey said.

Vessels — hollow utensils such as cups, vases or pitchers that can be used as a container

— were made in ancient times for purely functional purposes.

The vessels displayed at the exhibit date back to the Iron Age through today, demonstrating that old techniques prevail in modern times, Freedman-Harvey said.

Artist David Furman used the *trompe l'oeil* technique for his interpretation of paint cans. Lynn Matson recreates vessels from bits and pieces of other vessels, while Mineko Grimmer

Gallery preview

TEA & COMFORT: QUILTS AND VESSELS

When: Noon-5 p.m. Wednesday through Sunday and noon-8 p.m. Thursday and Friday through March 15.

Where: Brea Gallery, Brea Civic & Cultural Center, One Civic Center Circle, Brea

Info: Admission is \$1. Call 990-7730.

uses vessels to make sound sculptures. Grimmer's sound sculptures mimic ancient storage jars and produce arrangements from random tones.

The exhibit features a quilt from the Civil War era along with an Internet challenge quilt to demonstrate that quilts "tell stories and are windows into history," Freedman-Harvey said.

"They are keepers of history," she said. "They tell stories of families, of cultures and of friendships. There are no rules — they only require time, imagination and a desire to create a lasting keepsake."

The Civil War quilt was stitched in 1860 when women organized Soldier's Aid Societies to collect and distribute food, clothes, quilts and bedding donated by families for injured soldiers. The Societies issued about 250,000 quilts during the war.

"There is no written story about the Civil War quilt," Freedman-Harvey said, "but you know that if this quilt could talk, it would tell stories."

Please see QUILT/17

Quilt

FROM 16

"The Civil War quilt is in very poor condition. It's very faded and the threads are broken because it's been folded for a long time. It's hard to preserve quilts because they're organic and made of fabric."

The Internet challenge quilt — "The Wrong Path" — was completed in 1995 by a woman who chatted online with other quilters. The group challenged themselves to create attractive quilts out of pieces of ugly fabrics.

Other quilts include a Laguna Beach fire and the land's recovery, a quilt made of recycled jeans, a quilt from a Cambodi-

an refugee camp, and a quilt that honors African-American men who served in the military.

Cathy Gillette's family signature quilt and her Star Trek quilt also are featured. The Star Trek quilt contains signatures she collected from several of the show's stars. The longtime Brea resident said it took 1½ years to collect all the different fabrics she needed for her space scene.

"Quilt makers are very aware that their quilts are a bit of history and that they're art at the same time," Gillette said. "Quilting is an art form from times when women had no other art forms open to them. They needed quilts for use for their family, but they also wanted them to be pretty. It gave them an outlet for their creativity and for beautifying

their homes. It also gave them something to be proud of."

But women aren't the only ones with quilts on display at the gallery — the Children's Art Space features the handiwork of youngsters.

All organizations in Brea were invited to make a square that will be joined with others to create the Brea Community Quilt. The quilt will be on display at the Brea Mall this spring after it is completed.

Swartz recommends that people of all ages pick up a needle and thread and preserve a little piece of history.

"Quilting is my life, really," she said. "It revolves around working on quilts. I never sell my quilts — they're going on to the family. My granddaughters ask me who's going to get what, but it'll be hard to choose."

Diggin' up ancestral roots

A picture may be worth a thousand words. But it's improbable that the history of the African-American culture could be summed up so succinctly. That's why the Brea Gallery is showcasing 75 works by 27 black artists in its exhibit "Reflections: African-American Art."

According to Cecil Fergersen, the show's curator, African-American artists surfaced during the civil rights movement of the 1960s. Racial pride in ancestral roots and a blossoming social awareness prompted an artistic scrutiny of their environment.

"Reflections" captures the mood and attitudes of the artists as they venture from established concepts toward an artform patterned after the experiences of Africans born in the U.S.," Fergersen wrote in an exhibit pamphlet. "The result is a mirroring of the cultural richness, depth, color and creative spirit of a people."

He hopes people of all races learn from the inner stories of each piece.

"I believe that art transcends all the foolish social issues in our country," Fergersen said. "I hope everyone comes to enjoy the show, but not to be intimidated."

With a maze of gallery walls festooned with paintings, sculptures, wood-workings and conceptualizations, the 75-piece exhibit teaches a black history lesson at every turn.

Portraits of angry black children and Nubian warriors hang next to sculptures symbolic of enslaved African women and the children they bore in America.

An enclosed case honoring Dr. Martin Luther King Jr. adorns a wall opposite busts of celebrities.

A 5-foot-by-7-foot section, draped in black and

Art exhibit

FROM 14

covered with knick-knacks, details the life of Nat King Cole. Most works are grouped together by artist in a historical progression.

Michael Massenberg's works, for example, hang on the front left wall. Three paintings lie side-by-side, the first paving the way for the second and then the third.

"(The three works) represent my philosophy as far as why I create art," he said in an interview prior to the opening. "I want to relate to imagery, stories, ideas and questions about ourselves and how we fit into our communities."

Olu Kwasi Osei, whose paintings hang adjacent to Massenberg's, said being a part of "Reflections" involved a complete history of the black community.

"The name reflections sug-

gests looking back on the past, present and future of African Americans," he said, explaining the purpose and significance of each piece. "The show as a whole directs us towards the future. It is a sharing of ideas and emotions. It really is a masterpiece." Art enthusiasts at the opening agreed.

"It is very representational," Nicole McBride said. "It is a range of different types of art with totally different perspectives all in one place." Fergersen hand-selected each piece for the exhibit based on the way it "talked."

"Each piece chooses to communicate with the people looking at it," he said. "I love that about art — everybody comes away with a different interpretation."

Art aficionados relished the exhibit's power.

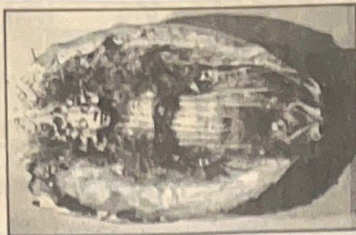
"The pieces have a real impact. They make a statement,"

said Mary Engwall, a Brea resident. "It is fabulous that Brea is doing something different than they normally do. It's good to see growth."

Rick Morrow, Brea's parks and recreation commissioner, said the show proves that the city is committed to the arts and not afraid to take a risk.

That risk bridges a cultural gap.

"I'm excited to do an art exhibit in Orange County. It's a separate world from Los Angeles," Fergersen said. "We chose to communicate with another community and give them a taste of African-American culture. That is satisfying to me."



Gene Cooke's
'White Reign'/18



ABOUT A
YEAR AGO,
during a lull in
Social Distortion's schedule,

bandmates and best friends
Dennis Danell and John

Maurer formed a side project
called Fuel — a trio with Danell
on bass, Maurer on guitar and
vocals and Paul Fox, a trans-

planted Briton, on drums.

Maurer and Danell played their
own material for years before
Social D's concerts. Fox began
his music career as a roadie for
the English Beat, where he be-
came part of the sound check
band and learned a wide variety
of drum styles.





(Star-Progress photo by Jack Hancock)

MISSING ART — The life-size statue named "Art" that has stood guard for 15 years at Brea Brake & Radiator, 538 E. Imperial Hwy., was reported as missing Monday afternoon to Brea police. Business owner Jim Rutledge, who created Art out of used automotive parts, is seeking information leading to the whereabouts of the statue.

Parts 'art' missing from Brea business

BREA — A life-size statue of a man made of used automotive parts, affectionately named "Art" by its creator, was stolen over the weekend from its post facing Imperial Highway.

Jim Rutledge, owner of Brea Brake & Radiator at 538 E. Imperial Highway, reported the theft to police shortly before 2 Monday afternoon. Art was last observed intact at 2 p.m. Saturday, and workers at the automotive shop did not notice it was missing until after the business opened at 7 Monday morning.

Culprits used special tools in the theft to pry Art from a mounting pole it was secured to, Rutledge said.

He placed the statue's worth at \$1,000 for police records, but he

considers its sentimental — not monetary — value more important. "It's not a thing you can put a value on. It's been here for 15 years," he said.

It took Rutledge and friend Bill Maddox one week to build Art, which stands between 5 and 6 feet. In recent weeks, the statue has been the subject of minor vandalism acts. Someone bent the wires that made up Art's hair and stole pliers held in one of its hands, Rutledge said.

"I'd just like to get it back," he said.

Anyone with any information on the statue can call the Police Department at (714) 990-7625 or Rutledge at (714) 529-1517.

— Janet Joson



Staff photo by Michael Loren

Sketches of Spain: Brea's Artist-in-residence Carlos Terres and wife Elvia visited Spain this month to present a mural to the citizens of Medina del Campo. The work salutes the 400th anniversary of Columbus' voyage.

Brea News 4/6/91

Artist presents mural in Spain

By Pamela Krebs
Staff Writer

Brea Artist in Residence Carlos Terres has put the two murals and the 200 bronze, miniature sculptures he is working on for Brea Olinda High School on hold, as he recently was contracted by the city of Medina Del Campo, Spain, to present a mural.

Terres will be presented a 7-by-15-foot mural to the Spanish city to celebrate the 500th anniversary of the voyage of Christopher Columbus.

The mural is a rendition of explorer Christopher Columbus and conquistador Don Bernal Diaz Del Castillo reaching America after a voyage commissioned by the Spanish crown, according to Christy Wada, public arts specialist.

Orange County is represented in the mural by rolling, green hills covered by orange groves. Myth has it that Castillo is also responsible for bringing the first orange seeds to America, she said.

Meanwhile, the high school's 6-by-24-foot, Latin-style murals, representing education, which originally were to be painted beneath the balcony in the academic quad, may be moved to a more visible location.

Because of the concentration of work at the high school, it was felt that the murals should be placed where the city as a whole can enjoy them, Wada said.

However, "It's unclear where it's going to go."

With the change in location, the subject matter may change, but the focus will remain the same, said Terres's wife and interpreter, Elvia.

"Maybe he'll change something, but he always paints the same — something to learn and something to teach," she said.

He also has sculpted the high school mascot, a large, bronze wildcat, which is in its final stage. When Terres returns from Spain in about three weeks, he will take it to a foundry in Berkely to be cast. It is expected to be installed in September.

In addition to the murals and the large wildcat, Terres has sculpted 200 miniature bronze wildcats to be sold to the public for \$250 a piece to raise money for the Art in Public Places Fund.

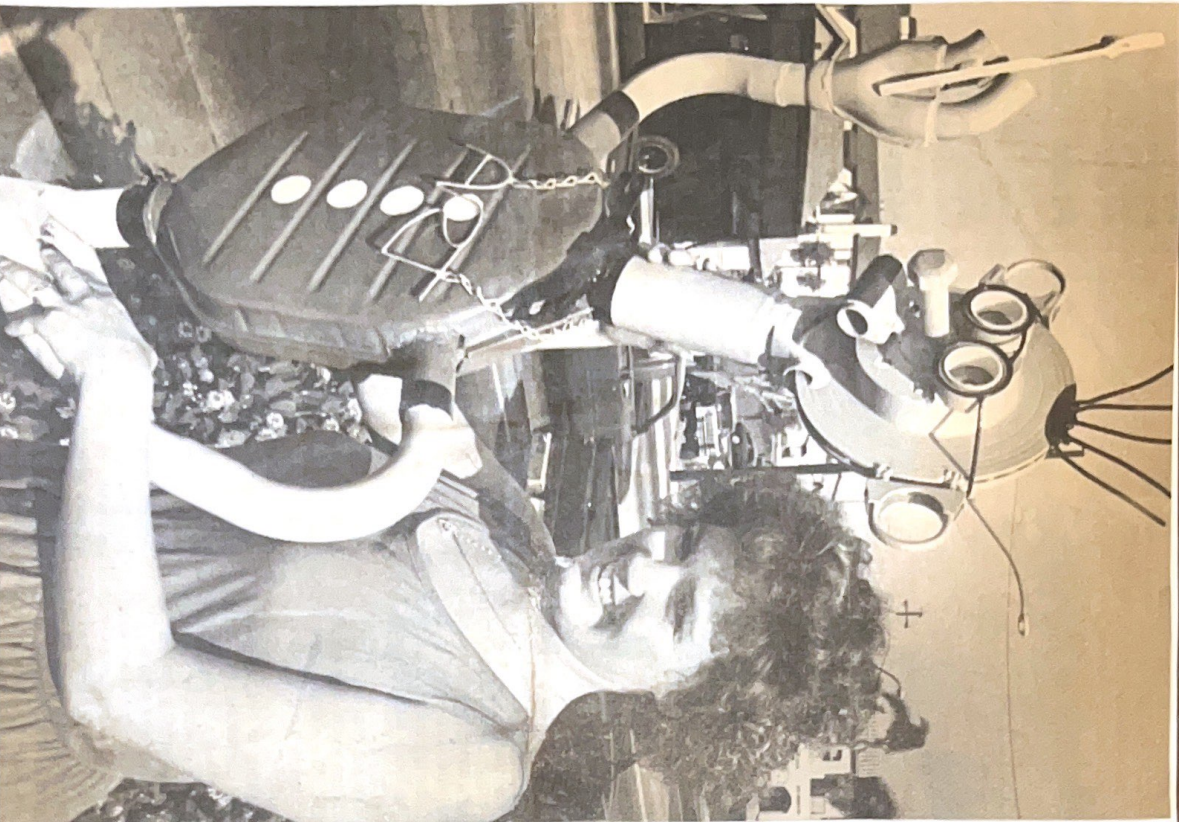
Terres was invited to Brea to

participate in the Artist in Residence Program for one year as an extension of the Art in Public Places Program.

Through the program he is required to create a certain amount of art for the city and is paid a monthly stipend.

As a guest in Brea, Terres, Elvia and their four children are provided with a home through the Community Re-development Agency.

He and his family will stay in Brea through 1991, then return to Lagos de Moreno, Mexico.



MISSING IN ACTION — The life-size statue made of used automotive parts that was reported missing Aug. 31 from Brea Brake & Radiator is back in its rightful position overlooking Imperial Highway. Stacy Whipple, daughter of auto shop owner Jim Rutledge, welcomes the refurbished Art home as it greets passers-by with a wave.

(Star-Progress photo by Joseph Elton)

Art returns home

Teen-agers find statue near railroad tracks

BREA — Art has returned to Brea Brake & Radiator and assumed its post overlooking Imperial Highway after a monthlong absence.

"Art," a 6-foot-tall statue of a man made of used automotive parts, was reported missing Aug. 31 by its creator, Brea Brake & Radiator owner Jim Rutledge. Someone had pried Art from where it was secured to a mounting pole in front of the business, located at 538 E. Imperial Highway.

A few days ago, unidentified teen-agers found Art, which they recognized from a photo in the Daily Star-Progress, near railroad tracks behind

In-N-Out Burgers at Palm Street and Lambert Road, and they returned it to the automotive shop, Rutledge said.

Art was in relatively good condition, but some repairs were needed, he noted.

With a fresh coat of paint, new hair made of wire, a new left leg, and pliers and a wrench in its hands, Art was again ready to face motorists on Imperial Highway with a friendly smile and wave.

— Janet Joson

ARTWORK IN PROGRESS

A new art gallery in Old Towne Orange also doubles as a studio for artist Judy Schroeder
By Jan Taylor
For Northern Lights

Judy Schroeder quoted an old friend as saying, "a person should do what he or she likes to do, and if it's like something, it should feel like something."

That was precisely my thought when viewing her work on display here, in the new gallery located in Orange's Historic Plaza district.

On June 11, Schroeder celebrated the opening of the gallery with family, friends and local dignitaries. Schroeder's artwork, including watercolor paintings, are for sale, plans to feature other artists and mediums at the gallery, and to hold art

workshops throughout the year.

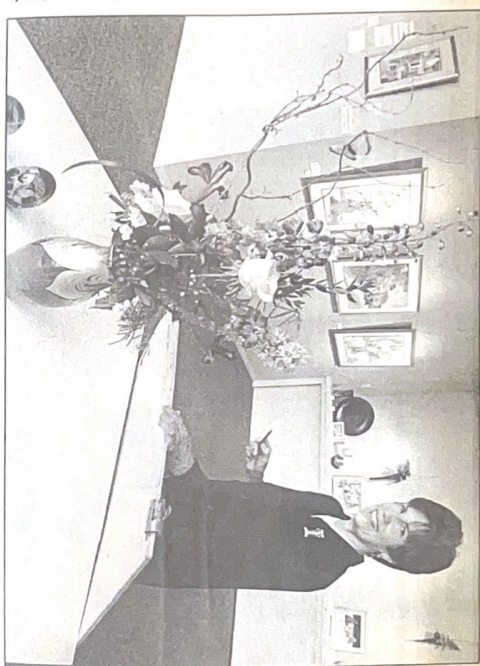
Although Schroeder enjoyed the upstairs space, she wanted to stay in the Plaza, so she moved just around the corner to Maple Street. "I said about Old Towne," she said about Old Towne, "I could never leave."

WORKING GALLERY

The one-room gallery functions as both a display area and a studio. Schroeder works with watercolor, ink, and pencil, and creates a relaxed atmosphere for those viewing her work. Nearly 30 watercolor-watercolor collage works are on display.

Her work displays originality with her use of watercolor and watercolor collage. Her choice of colors are bright, yet very subtle. Schroeder's artwork is a picture-like work of art, while the collages used in the trees and landscape bring depth to her creations.

Many beautiful paintings are on display, any favorites were her works viewed by Virginia Taylor and Mexico.



Schroeder Studio Gallery

Where: 112 E. Maple Ave.
Upcoming shows: Poynton Dream Aug. 1-15, "Orange County Captured in Paint" Sept. 16-Oct. 31, College Workshop with Gerald Bormer, 9 a.m.-4 p.m. Oct. 24, Studio Collection New Work by Judy Schroeder, Nov. 1-Dec. 31, The Art of Adornment — Dec. 4-8.
Info: (714) 633-0553

had the privilege of reading the journal she kept while she was on a trip to Tahiti, which inspired her to create the artwork.

ABOUT THE ARTIST

The word was out in the village that she would pay cash for models for her paintings. "I was very lucky," she said, "they all wanted me to paint them." One sketch was of a grass hut and alongside it, a bed covered with a white sheet. "Those were our accommodations!" Schroeder is enjoying her new studio, but she's also looking forward to moving and creating a new space in the New Mexico or Colorado to visit friends and in the capital of Mexico.

Judy took art very seriously, graduating from the University of California at Berkeley. She encouraged me to express myself through my paintings, she recalled. "My art and my attitude were very serious."



shops, including one offered by Rex Brandt. But it was watercolorist Milard Sheets that encouraged me to express myself through my paintings, she recalled. "My art and my attitude were very serious."

would tell me I was talented and we all need to hear words of encouragement.

Schroeder finds her creative outlets for community projects and fund-raisers.

LOCAL ARTISTS Judy Schroeder recently opened a new art gallery located in Old Towne Orange. The gallery features artwork by local artists, as well as work of other local artists. Below is a list of some of the artists who are exhibiting their work at the gallery.

enlisted Schroeder and her husband, Jack E. Hancock, to progress



City of Brea

March 12, 1992

Dear Parents:

As part of Brea's 1991 Artist in Residence program, Carlos Terres has created a beautiful interpretation of the "Wildcat," Brea Olinda's High School Mascot. The enclosed brochure will tell you more about the artist and the "Wildcat." A limited edition of 200 bronze "Wildcats," signed and numbered, each accompanied with a Certificate of Authenticity, are now available for sale. This might be a great gift and investment for your graduating student. The piece, measuring 10" x 10" x 10", features the small details as found on the monumental size sculpture which will be placed at the High School this coming spring.

We are offering you this limited edition at a cost of \$250 plus tax. As a courtesy to parents of BOHS students, a special payment plan of four monthly installments of \$67.35 is available. If you are interested in purchasing a limited edition, please use the enclosed form for ordering or contact the City of Brea at (714) 990-7747.

Thank you for your time and consideration. I look forward to hearing from you.

Sincerely,

CULTURAL EXCHANGE COMMITTEE

Burnie Dunlap
Mayor Pro Tem

Wayne Wedin
Councilman

MS:dw:cultural\parents

Enclosures

City Council Ron Isles
Mayor

Burnie Dunlap
Mayor Pro Tem

Carrey Nelson
Councilman

Glenn G. Parker
Councilman

Wayne D. Wedin
Councilman

BREA: REVELING IN PATRON OF ARTS ROLE

Continued from Page 19
theater arts department.

The Young Americans, an international touring musical group, has also made its home base at the Brea theater. The group is presenting "To Richard Rodgers With Love" as this season's local production (through Jan. 9). Two other resident groups are the Lilliput Players, a children's theater troupe, and the newly organized Brea Theater League.

The city's art gallery was dedicated in September, 1980, with "American Images," a photographic traveling exhibit sponsored by the Bell System.

The city's artist-in-residence project was recently awarded \$7,000 in funds from the California Arts Council, according to Kathie Conrey, city cultural arts manager. This year's artist-in-residence is Don Henricks, a Fullerton College faculty member. (Last year the state awarded \$8,500 for the city's cultural promotional activities.)

The Art in Public Places program, adopted by the

City Council in 1975, makes the provision of sculptures or similar artworks a condition for city approval of private office, housing and other developments. The rationale was that it would be an extension of the requirements cities already impose for landscaping and other open space.

"It's really worked. At first there were some developers who were reluctant. But today it has become a matter of pride — even of competition — among builders on commissioning such works," Wedin said.

The works, ranging from traditional to highly abstract shapes, have included those created by such well-known artists as Hal Pastorius, Charles O'Perry, Gerald Walburg and Sergio O'Cadiz.

But the pivotal question of how to recruit major private contributors for still-to-be-presented arts projects remains to be answered, said Wedin. "We have that (problem) under serious study and we hope to obtain even greater (financial) support from the private sector. It's one of our next big hurdles."



(Star-Progress Photo by Lis Schwitters)

HONORS — Kirkhill Rubber company representative Tommy Winship and Brea Soroptimist club member Colleen Rosenberger peruse a plaque mounted at the Dr. Glenn Curtis Theatre in honor of the two groups. Kirkhill donated an art piece to the Brea theatre and the Soroptimists donated \$1,400.

BREA: REVELLING IN PATRON OF ARTS ROLE

Continued from Page 19

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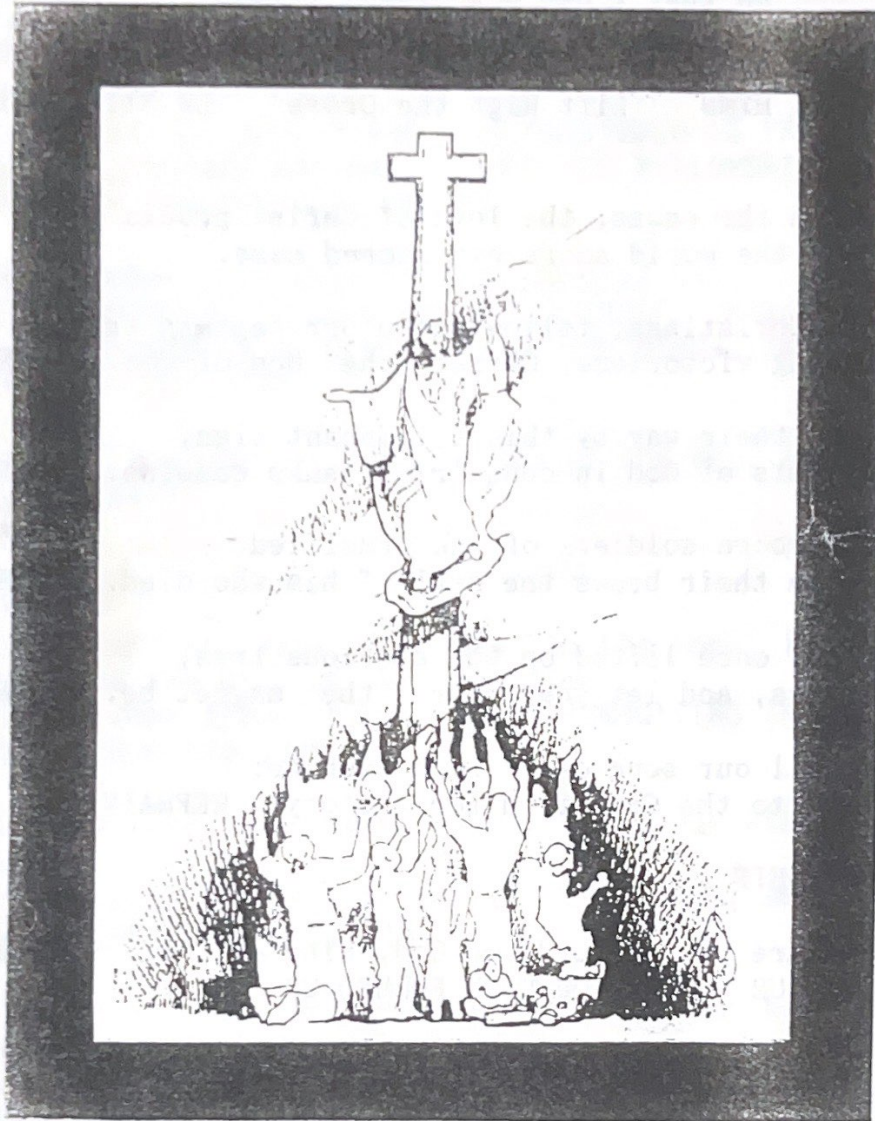
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Christ Lutheran Church
Brea, California



Dedication of "CHRISTO"

March 11, 1990

Dedication Service

2:00 P.M.

PRELUDE

"Canon in D"
"Oh That I had a Thousand Voices"

J. Pachelbel
P. Manz

PROCESSIONAL HYMN

"Lift High the Cross" LM 311 (vv 1-5)

REFRAIN:

Lift high the cross, the love of Christ proclaim
Till all the world adore his sacred name.

1. Come, Christians, follow where our captain trod,
Our king victorious, Christ, the Son of God. REFRAIN
2. Led on their way by this triumphant sign,
The hosts of God in conqu'ring ranks combine. REFRAIN
3. All newborn soldiers of the crucified
Bear on their brows the seal of him who died. REFRAIN
4. O Lord, once lifted on the glorious tree,
Raise us, and let your cross the magnet be. REFRAIN
5. So shall our song of triumph ever be:
Praise to the Crucified for victory! REFRAIN

CALL TO WORSHIP

P: Blessed are you, O Lord our God, King of the universe,
C: FOR IN YOUR WISDOM YOU HAVE FORMED US.

P: You feed the hungry and clothe the wicked.
C: WE BLESS YOU AND PRAISE YOUR NAME FOREVER.

P: You set free those who are bound.
C: WE BLESS YOU AND PRAISE YOUR NAME FOREVER.

P: You raise up those whose courage falters.
C: WE BLESS YOU AND PRAISE YOUR NAME FOREVER.

P: You provide for our every need.
C: ACCEPT OUR GRATEFUL PRAISES.

P: You have called us from all peoples.
C: WE REJOICE AND BLESS YOUR NAME FOREVER.

P: You bless your people with peace.
C: WE BLESS AND PRAISE YOUR LOVING GRACE.

ALL: BLESSED ARE YOU, O GOD, YOU DELIVERED US FROM SIN AND
DEATH; YOU HAVE BROUGHT US INTO THE FELLOWSHIP OF CHRIST
BY WATER AND THE HOLY SPIRIT.

P: We remember your love on this special day.
C: AS WE DEDICATE TO YOUR GLORY "CHRISTO". MAY IT SERVE AS
A BOLD WITNESS TO OUR FAITH IN THE RISEN JESUS CHRIST
IN THIS COMMUNITY.

P: In the name of the Father, and of the Son, and of the
Holy Spirit.
C: AMEN.

PSALM 95:
P: Come, let us sing for joy to the Lord; let us shout
aloud to the Rock of our salvation.
C: LET US COME BEFORE HIM WITH THANKSGIVING AND EXTOL HIM
WITH MUSIC AND SONG.

P: For the Lord is the great God, the great King above all
gods.
C: IN HIS HAND ARE THE DEPTHS OF THE EARTH, AND THE MOUN-
TAIN PEAKS BELONG TO HIM.

P: The sea is his, for he made it, and his hands formed
the dry land.
C: COME, LET US BOW DOWN IN WORSHIP, LET US KNEEL BEFORE
THE LORD OUR MAKER;

P: For he is our God;
C: AND WE ARE PEOPLE OF HIS PASTURE, THE FLOCK UNDER HIS
CARE.

P: Glory be to the Father and to the Son and to the Holy
Spirit;

C: AS IT WAS IN THE BEGINNING, IS NOW, AND EVER SHALL BE,
WORLD WITHOUT END.

ALL: AMEN.

CHOIR ANTHEM

THE SCRIPTURE LESSON

Ephesians 4:7-16

HYMN OF THE DAY "Praise to the Lord, the Almighty"
LW 444 (vv 1-4)

1. Praise to the Lord, the Almighty, the King of creation! O my soul, praise him, for he is your health and salvation! Let all who hear Now to his temple draw near, joining in glad adoration!
2. Praise to the Lord, who o'er all things is wondrously reigning And, as on wings of an eagle, uplifting, sustaining. Have you not seen All that is needful has been Sent by his gracious ordaining?
3. Praise to the Lord, who will prosper your work and defend you; Surely his goodness and mercy shall daily attend you. Ponder a-new What the Almighty can do as with his love he befriends you.
4. Praise to the Lord! Oh, let all that is in me adore him! All that has life and breath, come now with praises before him! Let the amen Sound from his people again. Gladly forever adore him!

MESSAGE "Christ For Community" Matthew 5:13-16

CHOIR ANTHEM

PRAYER

P: Almighty God, you create and give life. Not only do You create but You enable others to create. We thank You for Carlos and the creative talents You have given him. We thank You for the opportunity we have to dedicate this monument to Your glory. Bless us now in this act of love. In Jesus' name we pray.

C: AMEN.

HYMN OF THANKSGIVING "Now Thank We All Our God"
LW 443 (vv 1-3)

1. Now thank we all our God With hearts and hands and voices, Who wondrous things has done, In whom his world rejoices; Who from our mothers' arms Has blest us on our way With countless gifts of love And still is ours today.
2. Oh, may this bounteous God Through all our life be near us, With ever joyful hearts And blessed peace to cheer us And keep us in his grace And guide us when perplexed And free us from all harm In this world and the next!
3. All praise and thanks to God The Father now be given, The Son, and him who reigns With them in highest heaven, The one eternal God, Whom earth and heav'n adore; For thus it was, is now, And shall be evermore.

(The congregation will recess out in front of the church by "Christo")

POSTLUDE "Now Thank We All Our God" P. Manz

INTRODUCTIONS

GREETINGS AND WELL WISHES

Don Deboer President, Christ Lutheran Church
Carrey Nelson Mayor, City of Brea
Rev. Norman Braatz President,
Brea Ministerial Association
Harold Ivy Chairman, Cultural Arts Commission
Rev. Ralph Juengel Circuit Counselor LCMS
Carlos Terres Artist/Sculptor

ACT OF DEDICATION

P: Our worship and prayers have risen to the throne of the Lord our God and with the intercession of the Holy Spirit we have found favor before the Lord Jesus Christ. Therefore, I, a servant of God, by virtue of my office, bless and dedicate this monument, "Christo", to the

glory of God and as a witness to this community of God's love in Jesus Christ, in the name of the Father and of the Son and of the Holy Spirit.

C: AMEN.

DEDICATION PRAYER

P: O Lord, our God, we praise You and give thanks unto Your name that You have established among us a place where we may gather to worship You and where Your Word may be proclaimed. We thank You for the privilege of adorning Your campus with this monument, "Christo". We beseech You to bless its beauty and use it so that Your message of hope and life through Jesus Christ may be proclaimed in this community. Preserve this monument from all danger and may the message of this sculpture be proclaimed from generation to generation to Your praise and to the glory of Your holy name.

C: WE ASK THIS IN THE NAME OF OUR RISEN LORD AND SAVIOR JESUS CHRIST. AMEN.

BENEDICTION

P: Now may the grace of our Lord Jesus Christ and the love of God the Father and the fellowship of the Holy Spirit be with us all.

C: AMEN.

HYMN OF PRAISE "Praise God, from Whom All Blessings Flow"

1. Praise God, from whom all blessings flow, Praise him, all creatures here below, Praise him above, O heav'nly host; Praise Father, Son and Holy Ghost.

CHRIST LUTHERAN CHURCH
820 West Imperial Highway
Brea, California 92621
714-529-2984 213-694-2513
Richard A. Dannenbring, Pastor

Participants

Preacher Rev. John Krueger
Lector Frank Steyskal
Organist Beth Bloechle
Choir Director JoAnne Sloan
Acolytes Dawn Brownjohn, Dawn Stringfield
Crucifer Phillip Lebrecht
Banner Bearer Scott Hammon
Trumpeter Larry Lebrecht
Accompanist Deanna Haynes
Choirs Children's, Barochim Zamarin, Christ Choir
Liturgist Pastor Dannenbring

About the Artist

Carlos Terres was born on October 30, 1950 in Lagos De Moreno, Jalisco, Mexico. He was introduced to painting by his mother at a very young age. From 1963-1967 he studied painting and sculpture in "Liceo De Artes" with Miguel Leandro Guerra De Lagos.

For the next eleven years Carlos studied sculpture with Rafael Zamarrripa in Guadalaajara. During the same period he studied the career of painting in the school of "Plastic Sculpture" at the University of Guadalaajara. Sr. Terres also studied painting with Jorge Martinez Lopez, wood carving with Trinidad Santos and finished marble sculpture with Luis Larios.

Carlos taught painting and sculpture from 1971-1977 at the Department of Beautiful Arts of the Government at the Sate of Jalisco in Guadalaajara. In 1978 he was busy studying and installing sculpture for the Ministry of Sculpture of the secretary of the Public Arts of the Federal Colony of Jalisco. From 1980 to the present Carlos Terres has been creating sculptures and paintings in his art studio in Lagos De Moreno.

He has been awarded the Commemorative Medal "Herman Cortez" from universities in Spain. Carlos has participated in more than twenty major displays and collections of art in Mexico, Spain, Italy, Canada, Japan, Peru and the United States.

Carlos' major works include over twenty paintings and thirty-two sculptures. These art treasures are located throughout Europe, Asia and the Americas.

Other Sr. Terres art pieces are located in our located in our community. "Hermandad" is at the Civic Center, "The Founding Family" at Founders Bank on Brea Blvd. "The Oil Workers" is on Berry Street and "Amistad", a gift from Hanno, Japan. The newest piece is "Christo" which is being dedicated to the glory of God by the members and friends of Christ Lutheran Church.

Brea's 1990 Artist in Residence

Brea's Artist in Residence program brings the artistic process to the community in a very personal way. By placing an accomplished artist in a visible and accessible location, people are able to watch the artist at work, see the creative process unfold, and appreciate the sculptor's techniques. The public is invited to interact with the artist at his outdoor "studio" located on the front lawn of the Brea Civic & Cultural Center.

The City's goals for the Artist in Residence program are to:

- Enhance the variety of Brea's Art in Public Places collection with the addition of two marble sculptures.
- Give the community the opportunity to observe the daily work of a master marble sculptor.
- Provide educational sculpture demonstrations for students.

- Add another dimension to Brea's cultural life with this cross-cultural exchange as the community shares in the experiences of a Hungarian artist living in Southern California.

During the year long residency, Brea's 1990 Artist in Residence will create two large marble sculptures. These creations will become a permanent part of the City's Art in Public Places collection. He will work in the community approximately 35 hours each week. Throughout the year he will give demonstrations to students at his "studio" and he will also be available to speak with community groups.

To obtain the artist's current work schedule, to arrange a class demonstration or for further information, call (714) 671-4403.



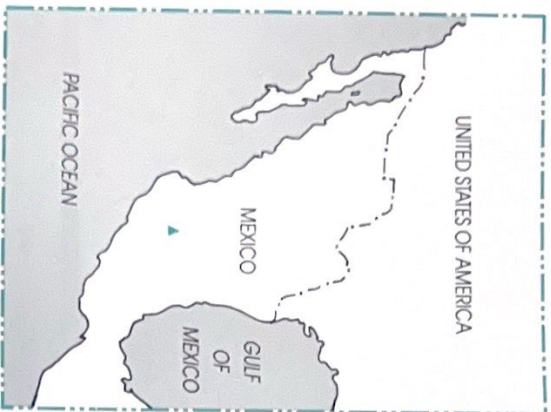
Marton
Varo

About the Artist

Marton Varo is a Fulbright Scholar from Budapest, Hungary who comes to Brea with an international art background and nearly 30 years experience as a sculptor. He began his formal art education in Romania at the age of 17. He has studied in the Netherlands, U.S.S.R., France, Finland, Greece and the United States. In 1988, he participated in an Art in Public Places Program in the international art colony of Volos, Greece. During 1989, he created a public art piece for the City of Irvine as the first part of his Fulbright grant.

Marton Varo is an artist who approaches his life's work with a great passion. When asked what he is trying to express with his work, he says, "If I could express my feelings in words, I would make a speech or write a novel. I express my feelings with my sculpture."

Marton Varo and Brea are destined to be an excellent combination. "I was really happy to arrive in Brea because it is a place where art is appreciated," he said. Marton Varo's sculptures will be an impressive addition to the Art in Public Places collection, and the Brea community will be an integral part of the artist's creative process.



▲ Lagos de Moreno, Jalisco, Mexico



The Roughnecks by Carlos Terres is a favorite in Brea's Art in Public Places collection.

Carlos Terres at the
Brea Civic & Cultural Center
One Civic Center Circle
and at Brea Olinda High School
789 Wildcat Way
Brea, CA 92621
Information: (714) 990-7776

CITY OF BREA'S



1991 ARTIST IN RESIDENCE

CARLOS TERRES
Sculptor/painter



▲ BREA'S 1991 ARTIST IN RESIDENCE

Brea's 1991 Artist in Residence program strives to involve the community in the artistic process in a most personal and meaningful way. By placing working artists in accessible locations, people are able to not only watch an artist at work, but also to get to know the person and his unique creative process.

The Artist in Residence program objectives are:

- ▲ Providing an opportunity for students and the community to observe and interact with an accomplished sculptor and painter each step of the way as he creates his art.

- ▲ Creating two sculptures for Brea's Art in Public Places collection, including a bronze "Wildcat" for Brea Olinda High School.

- ▲ Painting a large community mural with the help of volunteers, thus offering a artistic experience which will result in a lasting tribute to this residency.

- ▲ Offering drawings, paintings and limited edition bronze sculptures, created especially for the people of Brea, for sale to private collectors. The sale of these works will help support the residency, while giving individuals a chance to own a Carlos Terres original.

- ▲ Enhancing the spirit of brotherhood between the people of Logos de Moreno, Jalisco, Mexico and the people of Brea, California, U.S.A.

During his year-long residency Carlos will work both at Brea Olinda High School and at the Brea Civic & Cultural Center. The community is invited to stop by and watch his work progress. Special opportunities for students to observe his work will also be arranged.

To obtain the artist's current work schedule, for further information about purchasing his works, or for more details about the residency program, please call 714-990-7776.



CARLOS TERRES...

▲...painting at Brea Olinda High School.

▲...with Early California Family at the corner of Brea Boulevard and Lambert Road.



ABOUT THE ARTIST

Carlos Terres is a native of Brea's Sister City, Logos de Moreno, Jalisco, Mexico. It was there his mother introduced him to painting and thus began his life-long passion for art. Throughout his formal education Carlos pursued the arts.

and in 1984 he received a Fine Arts degree in Painting from the University of Guadalajara. He has also studied painting, sculpture and wood carving with the greatest Mexican masters. Carlos says his work has been influenced by several prominent Mexican painters including Rivera, Tamayo, Sigüeros, Orozco, Saturnino and Dr. Atl. He has served as a professor of sculpture and painting for eight years at the Government's School of Fine Arts for the State of Jalisco, Mexico.

Carlos has exhibited his drawings, paintings and sculpture extensively in the Guadalajara area as well as in Spain, Florida and California. His work has been commissioned for public and private collections throughout Mexico and internationally in Spain, Peru, Japan, Texas and California. Brea's Art in Public Places collection currently boasts four works by Carlos Terres.



Carlos has been very active in the Sister City relationship between Brea and Logos de Moreno. He says he is very appreciative of all the things Brea's people and organizations have done for the people of Logos. "I am happy to have the opportunity to give something back to Brea. I look forward to sharing my art with people of all ages. My family and I are overwhelmed with this wonderful opportunity."

Carlos Terres is a special blend of talent, dedication and modesty. His Brea residency will be a rewarding and unique experience for the entire community. ▲



▲ Logos de Moreno, Jalisco, Mexico



Critze Roughnecks by Carlos Terres is a favorite piece in Brea's Art in Public Places collection.

Carlos Terres at the
Brea Civic & Cultural Center
One Civic Center Circle
and at Brea Olinda High School
789 Wildcat Way
Brea, CA 92621
Information: (714) 990-7776

CITY OF BREA'S



1991 ARTIST IN RESIDENCE

CARLOS TERRES
Sculptor



▲ BREA'S 1991 ▲ ARTIST IN RESIDENCE

Brea's 1991 Artist in Residence program strives to involve the community in the artistic process in a most personal and meaningful way. By placing working artists in accessible locations, people are able to not only watch an artist at work, but also to get to know the person and his unique creative process.

The Artist in Residence program objectives are:

- ▲ Providing an opportunity for students and the community to observe and interact with an accomplished sculptor and painter each step of the way as he creates his art.

- ▲ Creating two sculptures for Brea's Art in Public Places collection, including a bronze "Wildcat" for Brea Olinda High School.



- ▲ Painting a large community mural with the help of volunteers, thus offering a hands-on artistic experience which will result in a lasting tribute to this residency.

- ▲ Offering drawings, paintings and limited edition bronze sculptures, created especially for the people of Brea, for sale to private collectors. The sale of these works will help support the residency, while giving individuals a chance to own a Carlos Terres original.

- ▲ Enhancing the spirit of brotherhood between the people of Logos de Moreno, Jalisco, Mexico and the people of Brea, California, U.S.A.

During his year-long residency Carlos will work both at Brea Olinda High School and at the Brea Civic & Cultural Center. The community is invited to stop by and watch his work progress. Special opportunities for students to observe his work will also be arranged.

To obtain the artist's current work schedule, for further information about purchasing his works, or for more details about the residency program, please call 714-990-7776.

ABOUT THE ARTIST

Carlos Terres is a native of Brea's Sister City, Logos de Moreno, Jalisco, Mexico. It was there his mother introduced him to painting and thus began his life-long passion for art. Throughout his formal education Carlos pursued the arts,

and in 1984 he received a Fine Arts degree in Painting from the University of Guadalajara. He has also studied painting, sculpture and wood carving with the great Mexican masters. Carlos says his work has been influenced by several prominent Mexican painters including Rivera, Tamayo, Siqueiros, Orozco, Saturnino and Dr. Atl. He has served as a professor of sculpture and painting for eight years at the Government's School of Fine Arts for the State of Jalisco, Mexico.

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CARLOS TERRES...

- ▲...painting at Brea Olinda High School.
- ▲...with Early California Family at the corner of Brea Boulevard and Lambert Road.



Carlos has been very active in the Sister City relationship between Brea and Logos de Moreno. He says he is very appreciative of all the things Brea's people and organizations have done for the people of Logos. "I am happy to have the opportunity to give something back to Brea. I look forward to sharing my art with people of all ages. My family and I are overwhelmed with this wonderful opportunity."

Carlos Terres is a special blend of talent, dedication and modesty. His Brea residency will be a rewarding and unique experience for the entire community. ▲

ARTISTA RESIDENTE

▲ 1991 DE BREA ▲

El Programa Artista Residente 1991 de Brea procura involucrar a la comunidad en un proceso artístico en forma personal y significativa. Colocando a artistas trabajando en ubicaciones accesibles, las personas no solo podrán ver al artista trabajando, sino que también pueden conocer a la persona y su proceso creativo.

Los objetivos del Programa del Artista Residente son:

- ▲ Otorgar una oportunidad a los estudiantes y la comunidad a observar e influenciarse con un nombrado pintor y escultor en cada paso de la creación de su arte.
- ▲ Crear dos esculturas para la Colección de Arte en los Lugares Públicos de Brea, incluyendo un "Wildcat" (gato salvaje) en bronce para el High School de Brea Olinda.
- ▲ Pintar un gran mural para la comunidad con ayuda de voluntarios, así puede ofrecer una experiencia artística, lo que significa un duradero tributo durante su residencia.
- ▲ Otorgar dibujos, pinturas y una edición limitada de esculturas de bronce, creadas especialmente para los habitantes de Brea, para poder ser vendidos a coleccionistas particulares. La venta de estos trabajos ayudará a financiar la residencia y al mismo tiempo permite ser dueño de un original de Carlos Terres.
- ▲ Robustecer el espíritu de hermandad entre los habitantes de Lagos de Moreno, Jalisco, México, y los habitantes de Brea, California, USA.

Durante el año de residencia, Carlos trabajará en el High School de Brea Olinda y en el Centro Cultural y Cívico de Brea. La comunidad está invitada a detenerse y observar el progreso de su trabajo. Habrán oportunidades especiales para que los estudiantes puedan observar su trabajo.

Para obtener el programa de trabajo del artista, informarse como comprar sus obras o para más detalles con respecto al programa de su residencia, por favor llame al teléfono (714) 990-7776.



CON RESPECTO ▲ AL ARTISTA ▲

Carlos Terres es oriundo de Lagos de Moreno, Jalisco, México, Ciudad Hermana de Brea. Fué ahí donde su madre lo inició en la pintura y así fué como comenzó su pasión por el arte. En toda su educación formal, Carlos se dedicó al arte y en 1984 recibió su título de Pintura en Bellas Artes de las Universidad de Guadalajara. También estudió pintura, escultura y tallado en madera con los grandes Maestros Mexicanos. Carlos dice que su arte ha sido influenciado por varios pintores mexicanos eminentes, incluyendo Rivera, Tamayo, Siqueiros, Orozco, Saturnino y el Dr. Atl. Durante ocho años, Terres, ha ejercido como profesor de escultura y pintura en la Escuela de Bellas Artes del Gobierno del Estado de Jalisco, México.

Carlos ha expuesto sus dibujos, pinturas y esculturas extensivamente en el área de Guadalajara y también en España, Florida y California. Sus trabajos han sido comisionados para colecciones públicas y particulares a través de México e internacionalmente en España, Perú, Japón, Texas y California. La Colección de Arte en Lugares Públicos de Brea, actualmente tiene cuatro obras hechas por Carlos Terres.

Carlos ha sido un activo relacionador entre la Ciudad Hermana de Brea y Lagos de Moreno. El ha apreciado todas las cosas que la gente y las organizaciones de Brea han hecho para la población de Lagos. "Estoy contento de tener la oportunidad de dar algo a Brea. Espero poder compartir mi arte con personas de toda edad. Mi familia y yo estamos muy emocionados con esta oportunidad."

Carlos Terres es una mezcla especial de talento, dedicación y modestia. Su residencia en Brea será un premio y gran experiencia para toda la comunidad.



ARTISTA RESIDENTE

▲ 1991 DE BREA ▲

El Programa Artista Residente 1991 de Brea procura involucrar a la comunidad en un proceso artístico en forma personal y significativa. Colocando a artistas trabajando en ubicaciones accesibles, las personas no solo podrán ver al artista trabajando, sino que también pueden conocer a la persona y su proceso creativo.

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City of Brea

Art in Public Places

The Complete Collection

Civic Center/Brea Mall Area

Hermandad

Carlos Terres
Gift from Brea's Sister City
Lagos de Moreno, Mexico
Brea Civic & Cultural Center
SEC Birch & Randolph

Red Line C-2000

Fletcher Benton
Curtis Theatre Lobby
Brea Civic & Cultural Center

Breaking Free

Martin Varo
Brea Civic & Cultural Center
SEC Birch & Randolph

Ladies of the Nile

Martin Varo
Embassy Suites
Birch east of Randolph

La Lune

Niki de Saint-Phalle
Inside Brea Mall

*Most
Expensive*

Jupe d'Eau

Pol Bury
Inside Brea Mall

Guadalupe

Joyce Kohl
Townhomes
SWC State College & Elm

My Bird in Space

Daniel Miller
Maplewood Apts.
Maple north of Elm

Sengai Circle III

Michael Todd
Brea Imperial Center
West side State College south of Imperial

Cactus Garden

Harold **Pastorius**
Brea Village Shopping Center
NWC Imperial & Randolph

The Rise of Icarus

Gidon Graetz
Brea Corporate Place
West side State
College north of Birch



Brea of Olde

Photography by LaNeve Photography

Large Composition in
Stainless Steel & Bronze No. 2
Gidon Graetz
Brea Corporate Place
East side State College north of Birch

Wildcat Way/Associated Rd. Area

Rof Visch
Charles Gray
J.M. Peters Homes
Balsa & Mango

Dove of Peace, Hope & Love
William J. Cornwall
Nazarene Federal Credit Union
South side Lambert east of 57 Freeway

High Tech Totem
Jorg Dubin & Darrel Moore
Commercial Plaza
1800 E. Lambert &
Pointe Dr.

Interface
Bill Bedford
Olen Pointe I
Off Pointe Drive north of
Lambert

Cognizance
Bill Bedford
Olen Pointe I
Off Pointe Dr. north of Lambert

Dissimilar Equals
Bill Bedford
Olen Pointe I
Off Pointe Dr. north of Lambert

Faceless Crowd



Inate
Bill Bedford
Olen Pointe I
North side Lambert east of Tamarack

Union Passage
Guy Angelo Wilson
Olen Pointe II
Off Wildcat Way north of Lambert

The Wildcat
Carlos Terres
Brea Olinda High School
Wildcat Way

Crossover
Michael Andersen
Kaiser Permanente Medical Center
SWC Lambert & Associated

The Birds
King Zimmerman
Country Hills Brea
SEC Lambert & Associated

Two Plus One
Gerald Walberg
Ponderosa Homes
West side Associated at
Sleepy Hollow

Twist & Slide
Daniel Miller
Birchwood Village Apts.
North side Birch at Associated

East Birch Street Area

Warped Cube
Harold Pastorius
Winding Way Homes
Country Hills & Wandering Lane

Water Tower
Gared N. Smith
Country Hills Apts.
Country Hills east of Associated

Disc
Daniel Miller
Birch/Kraemer Shopping Center
West side of Kraemer north of Birch

Rock Wagon
Harold Pastorius
Ponderosa Homes
Edgemont west of Kraemer

Wall Ward
Harold Pastorius
Winding Way Homes
Sunrise south of Lambert

20th Century Totem
Joan Carl
Brea Somerset Townhomes
Lambert west of Kraemer

The Windmill
Harold Pastorius
Ponderosa Homes
Lambert & Walden

The Eagle
Daniel Gluck
Eagle Hills Homes
NEC Birch & Flower Hill

Abstract Dreams
James Mitchell
Earle M. Jorgensen Company
Flower Hill south of Birch

Next Step
Louis Longi
Birchbrook Office Park
South side Birch west of Valencia

Stasis
Louis Longi
Birchbrook Office Park
South side Birch west of Valencia

Cove Sculpture
Wall/Goldfinger
Birch Corporate Center
SWC Birch & Valencia

Stonework '82
Seiji Kunishima
Bank of America
West side Valencia south of Birch

East Imperial Highway Area

Suzuki Fountain
Steeber Company
U.S. Suzuki Motor Corporation
NWC Valencia & Imperial

Esprit
Patty Fiedler
Automotive Shop
SWC Valencia & Imperial

The Vision
Duane Loppnow
Professional Office Plaza
West side Valencia south of Imperial

Brea Wind Sculpture
George Baker
Brea Corporate Center
South side Imperial west of Valencia

Kaikoo Series IV & XVI
Betty Cold
Brea Tech Center
North side Imperial east of Saturn

moves

Friendship Bench and Love Bench

John Kennedy
Laurel Walk Townhomes
South side Birch west of Poplar

Reminiscing

John Kennedy
Laurel Walk Townhomes
South side Birch east of Laurel

Coming Home

Irene Currier
Condominiums
Laurel south of Birch

Shirley?

Hero's Journey

Ray Persinger
Birch View Townhomes
SWC Birch & Laurel

Bluebird

Katie Casita
East Pointe Village Townhomes
SWC Birch & Redwood

Home Run Kings

Robert Steinkamp
Orange Place Homes
NEC Birch & Orange

The Lamplighter

Robert Steinkamp
Gaslight Square
North side Imperial east of Orange

Awakening

Essie Pinsker
Gateway Auto Spa
SEC Brea Blvd. & Imperial

Split Mace

Charles O'Perry
City Hall Park "Plunge"
Brea Blvd. & Date

Mandril de Rosa

Marsh Scott
TAPS Fish House & Brewery
NEC Imperial & Brea Blvd.

Orange Grove Fountain

Meg Cranston
Birch Street Promenade
Birch Street west of Brea Blvd.

Forty Feet Tall

Joan Carl
Mountain View Condos
Madrone Ave. north of Imperial

The Family

Gregory Hawthorne
Birch Hills Townhomes
NEC Brea Blvd. & Ash

Untitled Dyptych

Laddie John Dill
City Walk Townhomes
East side Brea Blvd. north of Ash

Winneppeg & Natchez

Woods Davy
Courtyard Apts.
Ash east of Orange

The Giver

Marianne O'Barr
Edmunds Apts.
Orange north of Ash

Internal Spring

Guy Wilson
Brea North Point Plaza
West side Brea Blvd. south of Cypress

Eagle — most photographed



Interface

Bill Bedford
Olen Pointe I
Off Point Drive north of Lambert

Red Ascent

R. Brett Price
Trico Lambert Center
North side Lambert west of Tamarack

La Mecedora (The Rocking Chair)

Carlos Terres
Krause's Sofa Factory
SEC Berry & Vanguard Way

Central Avenue & Berry Street Area

Roughnecks

Carlos Terres
Berry Business Center
Berry & Challenger

Elements & Essentials of Industry

Robert Cunningham
United Chemi-Con
West side Berry south of Central

Solitude

Erwin Binder
United Chemi-Con Inc.
Berry south of Central

Family

Harold Pastorius
North Hills Homes
Stonebridge west of Berry

Brea, North of Yesterday

Erick Orr
Amber Hill Homes
Berry & Northwood

Jumping Deer

Carlos Terres
Fieldstone Terrace Homes
Berry north of Northwood

Direct Ascent

James Mitchell
Office Complex
Columbia west of Berry

Faceless Crowd

Erwin Binder
Louis & Company
Columbia west of Berry

Prelude

Robert Cunningham
Kilroy Brea Industrial Complex
SEC Central & Puente

Wings

Daniel Miller
Lake Park Brea Mobile Estates
SWC Central & Puente

Transitions

Kevin Charles Christison
Brea Vista Homes
Roscoe south of Central
West Imperial Highway Area

West Imperial Highway Area

Oil Drill

John Jagger
Mobile Gas Station
NWC Lambert west of Puente

Ganesh

Steve Metzger
Industrial Complex
SEC Lambert & Pioneer

Fruit Forbidden

Dale Halberg
Brea U-Store
North side Lambert west of Puente

Wall Arch and Post

Daniel Miller
Office Complex
East side Palm south of Lambert

Porpoise at Play

John Svenson
Simpson Strong Tie
Moonstone east of Palm

The Bather

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Mayan Moon Maiden

Roger Person
Daystar Industries
Gemini north of Imperial

*Dave
paleo
newest?*

Deep Purple


Bret Price
Nature's Best Warehouse
West side Puente north of Mariner

Rio

Michael Weinstein
Nature's Best Warehouse
West side Puente north of Mariner

D'Accord

Guy Dill
Sekisui TA Industries
NEC Puente & Mariner

 - Best Known Artists

NWC = Northwest Corner
NEC = Northeast Corner
SWC = Southwest Corner
SEC = Southeast Corner

Limeade

Jay Willis
NWC Imperial & Arovista

Brea in Progress

Hal Reed
Commercial Plaza
North side Imperial west of Viking

Cristo

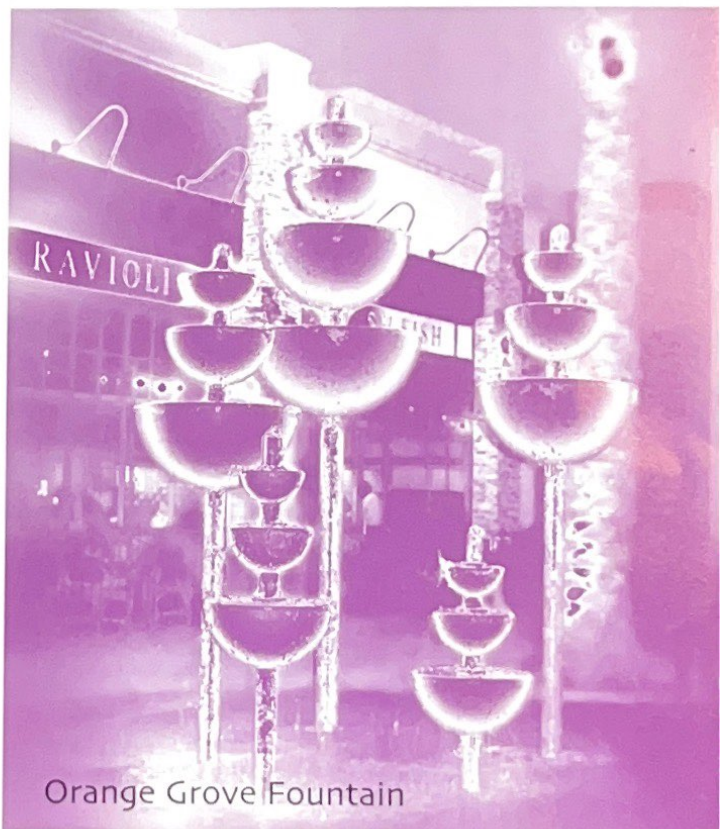
Carlos Terres
Christ Lutheran Church
South side Imperial east of Arovista

* Swinging a Child

Natalie Krol
Arovista Park
Imperial & Berry

Kim-Olympic Rhythms

Natalie Krol
Mercury Casualty Company
NEC Imperial & Berry



Orange Grove Fountain

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Photography by LaNeve Photography

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Country Hills Brea
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Edgemont west of Kraemer

Wall Warp
Harold Pastorius
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Sunrise south of Lambert

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Lambert west of Kraemer

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Lambert & Walden

The Eagle
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Birchbrook Office Park
South side Birch west of Valencia

Stasis
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Birchbrook Office Park
South side Birch west of Valencia

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Wall/Goldfinger
Birch Corporate Center
SWC Birch & Valencia

Stonework '82
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Bluebird

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Interface

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Rio

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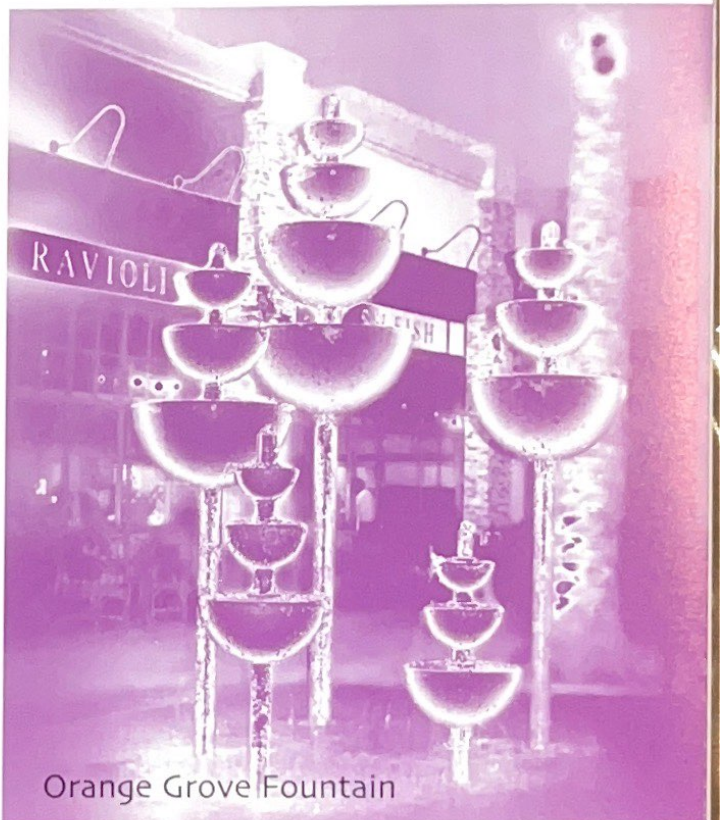
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Swinging a Child

Natalie Krol
Arovista Park
Imperial & Berry

Kim-Olympic Rhythms

Natalie Krol
Mercury Casualty Company
NEC Imperial & Berry



Orange Grove Fountain



City of Brea
Community Services Department
Number One Civic Center Circle
Brea, CA 92621

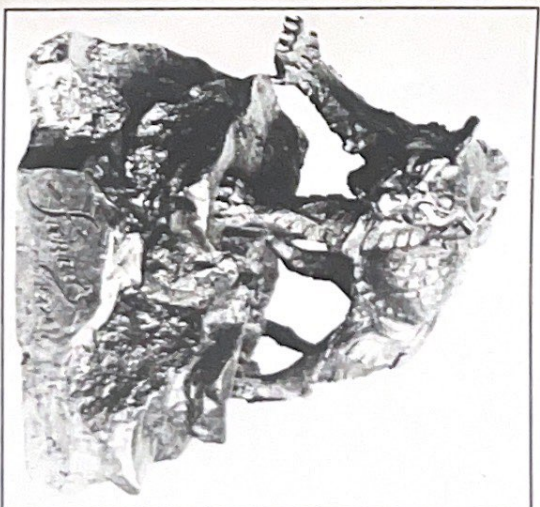
PUT
STAMP
HERE



Brea Civic and Cultural Center
One Civic Center Circle
Brea, California 92621
(714)990-7747

THE *Wildcat*

Limited Edition



Carlos Terres
1991 Artist in Residence
City of Brea

THE Wildcat

Limited Edition

This is your chance to be one of only 200 people to own an expertly crafted miniature rendition of The Wildcat, an original bronze sculpture by internationally known artist Carlos Terres.

This sculpture was inspired by and symbolizes the school spirit of Brea Olinda High School. The Wildcat is wearing a skin of both fur and feathers as early Mexican cultures used feathers as a symbol for spirit. An animal portrayed wearing feathers represents something of infinite possibility.

This piece combines elements of two symbolic animals. The wildcat represents aggressiveness while the eagle signifies excellence and intelligence. The joining of these two images is intended to create a stirring symbol of power for us all.

A natural rock serves as the base for The Wildcat. This rock symbolizes the strength of past and future generations who have and will benefit from the educational growth and opportunities available in Brea.



About the Artist

Carlos Terres is a native of Brea's Sister City, Lagos de Moreno, Jalisco, Mexico. Throughout his formal education, Carlos pursued his life-long passion for the arts, and in 1984 he received a Fine Arts degree in Painting from the University of Guadalajara. He has also studied painting, sculpture and wood carving with the greatest Mexican masters. Carlos says his work has been influenced by several prominent Mexican painters including Rivera, Tamayo, Siquieros, Orozco, Saturnino and Dr. Atl. He has served as a professor of sculpture and painting for eight years at the Government's School of Fine Arts for the State of Jalisco, Mexico.



Carlos Terres is a special blend of talent, dedication and modesty. His work has been commissioned for public and private collections throughout Mexico and internationally in Spain, Peru, Japan, Canada, Switzerland and the United States. Brea's Art in Public Places collection currently boasts four works by Carlos Terres.

Carlos has been very active in the Sister City relationship between Brea and Lagos de Moreno. "I am happy to have the opportunity to give something back to Brea. I look forward to sharing my art with people of all ages."

YES. I would like to purchase a limited edition of The Wildcat Sculpture.

Name: _____

Address: _____

City, State, Zip: _____

Phone Number (day, eve): _____

Choose the payment plan you prefer (check one):

☐ Payment in Full of \$269.40

☐ Four monthly installments of \$67.35

Make checks payable to the City of Brea.
Mail payments to:

THE WILDCAT
Brea Civic & Cultural Center
One Civic Center Circle
Brea, California 92621

Numbered sculptures will be sold in the order of purchase. **Sorry, no refunds!**

For more information please call
(714) 990-7747.

The following have contributed to
the success of this project:

The Brea City Council

The Brea Cultural Exchange Committee

Brea Olinda School District

Olen Properties Corp.

UNOCAL Land & Development

Natures' Way Sculptured Rock & Water Feature

Frank's Maintenance & Machine Shop

Brea Rotary Club

Miniature renditions of "The Wildcat" are available.
Please call (714) 671-4452.



Announcing Brea's 100th
Art in Public Places Sculpture

The Wildcat

Artist's Statement

This sculpture inspires and symbolizes school spirit at Brea Olinda High School. The Wildcat wears a unique skin of both fur and feathers. Feathers were symbols for spirit in early Mexican culture. Animals portrayed wearing feathers represent infinite possibility.

This piece combines elements of two symbolic animals. The wildcat represents aggression while the feathers of an eagle represents excellence and intelligence. The joining of these two images is intended to create a stirring symbol of power for us all.

A natural rock-like base symbolizes the strength of past and future generations who have and will benefit from the educational growth and opportunities available in Brea.

Carlos Terres
1991 Artist in Residence

The Brea City Council,
Brea Cultural Exchange Committee
and Brea Olinda Unified School District

Cordially invite you to the
Unveiling Ceremony for

The Wildcat

Thursday, June 4, 1992, 8:30 a.m.

Brea Olinda High School
789 Wildcat Way
Brea, California

Reception immediately following

The following have contributed to
the success of this project:

The Brea City Council

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Brea Olinda School District

Olen Properties Corp.

UNOCAL Land & Development

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Brea Olinda High School
789 Wildcat Way
Brea, California

Reception immediately following

Introducing...



THE WILDCAT COLLECTOR'S EDITION

This expertly crafted limited edition is cast in bronze by Brea's 1991 Artist in Residence, Carlos Terres. Carlos has created a special edition of only 200 miniature renditions of the Brea Olinda High School Mascot, The Wildcat. The original will be prominently displayed in the High School Quad. The limited edition Wildcat beautifully complements both home or office.

The Wildcat

"The Wildcat sculpture will provide for Brea's a unique opportunity to participate in the Art in Public Places program while retaining a bit of the Brea Spirit for themselves and their family."

Wayne D. Wedin, Mayor
City of Brea

The Wildcat

Brea Civic & Cultural Center
Number One Civic Center Circle
Brea, California 92621

Enclosed please find \$150.00 as a deposit on a numbered limited edition Wildcat. The balance of \$115.00 (includes tax) will be paid upon receipt of the sculpture.

NAME _____

ADDRESS _____

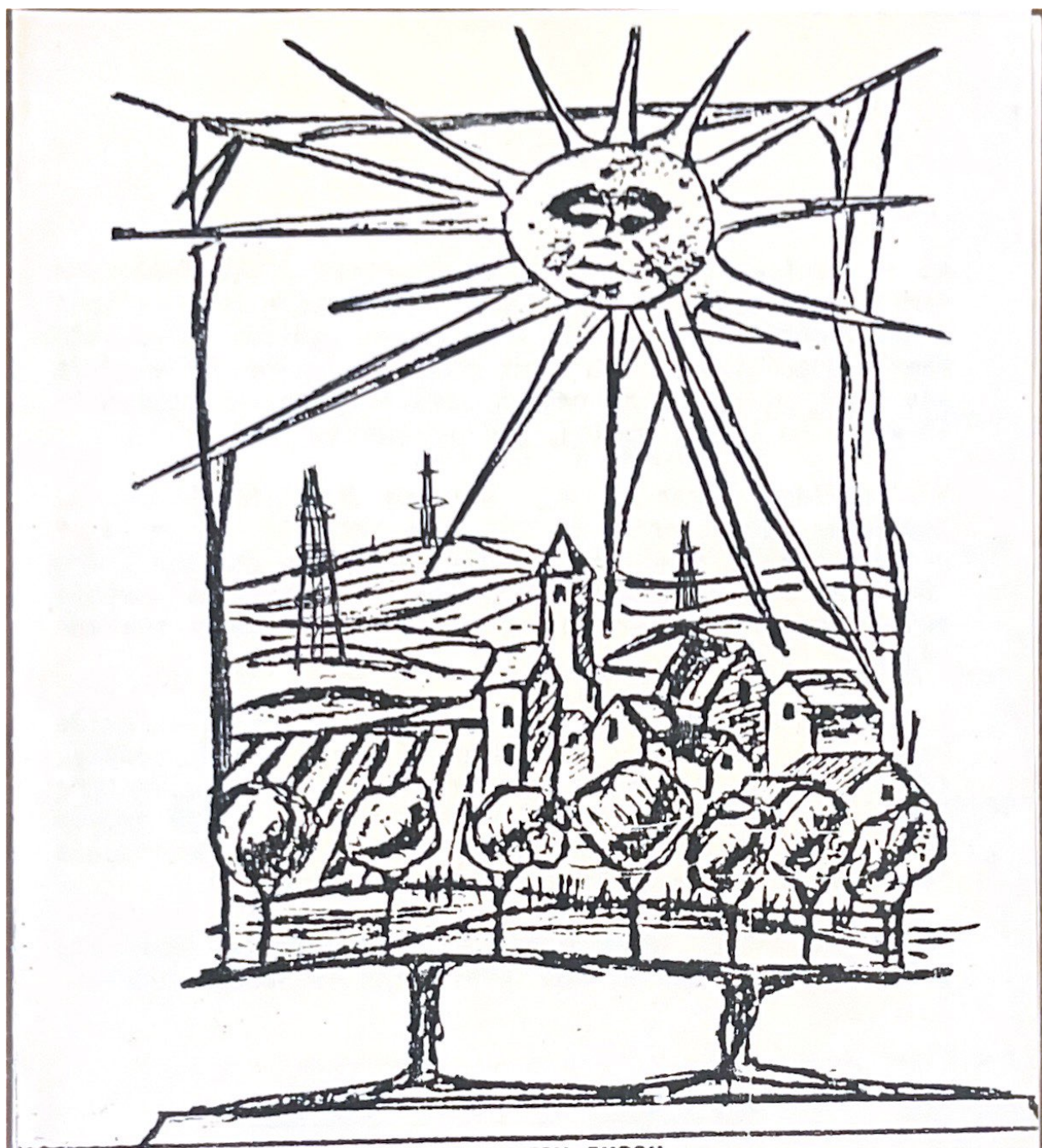
CITY, STATE, ZIP _____

PHONE NO. (Day) _____

(Evening) _____

The collector's sculpture will be completed by Summer, 1991. Owners will be notified when your sculpture is ready. Numbered sculptures will be sold in the order of purchase and upon receipt of deposit. Sorry, no refunds. Checks payable to City of Brea.

For more information, please call 990-7783.



FRANK TOMLINSON
on behalf of
TOMLINSON & SONS
Presents

BREA OF OLD

sculpted by
MR. JEFF R. MORSE

November 18, 1988 - 10:15 a.m.

THE SCULPTURE

As is typical of many pioneer Americans, the Tomlinson family was drawn to the land. Hard work on the land brought monetary gains but also strong ethical values and family traditions. Patriarch Tommy Tomlinson believed it was very important to return something to the community in which he lived, worked, and prospered.

His children Frances M., William M., and Frank N. Tomlinson have carried on the same attitude and sense of pride. Frank conceived of the idea for the sculpture 'BREA OF OLD' in memory of family and historical events and to provide an art piece which Breans could see and enjoy.

In the sculpture, the gentle rolling hills provide background for Brea; the jewel of North Orange County. The oil wells represent the grueling work done by Mr. Tommy Tomlinson in the local oilfields. Orange groves and rustic houses represent the elder Tomlinson's investments and faith in the future of Brea.

'BREA OF OLD' epitomizes his children's and his grandchildren's belief and investments in Brea's future.

ABOUT THE ARTIST

Mr. Jeff Morse, a Brea resident, also created the art sculpture 'BIRDS', which drew the attention of Frank and Carma Tomlinson. Jeff Morse's first Brea work is proudly featured in the city's Art in Public Places brochure. The Artist attended the University of California, Irvine and graduated from Cal State, Long Beach with a Bachelor of Fine Arts Degree in Sculpture.

P R O G R A M

Welcome-----Wade A. Mansur
Master of Ceremonies

Introductions-----Wade A. Mansur

Our California Heritage-----Frank Tomlinson

Brea Historical Society-----Inez Fanning

The Artist-----Mr. Jeff Morse

Unveiling-----Carma Tomlinson

Refreshments

PARTICIPANTS

Property Owners ----- Tomlinson & Sons

Artist ----- Jeff R. Morse

Architect ----- J. Robert Albert

General Contractor ----- Bill Albert

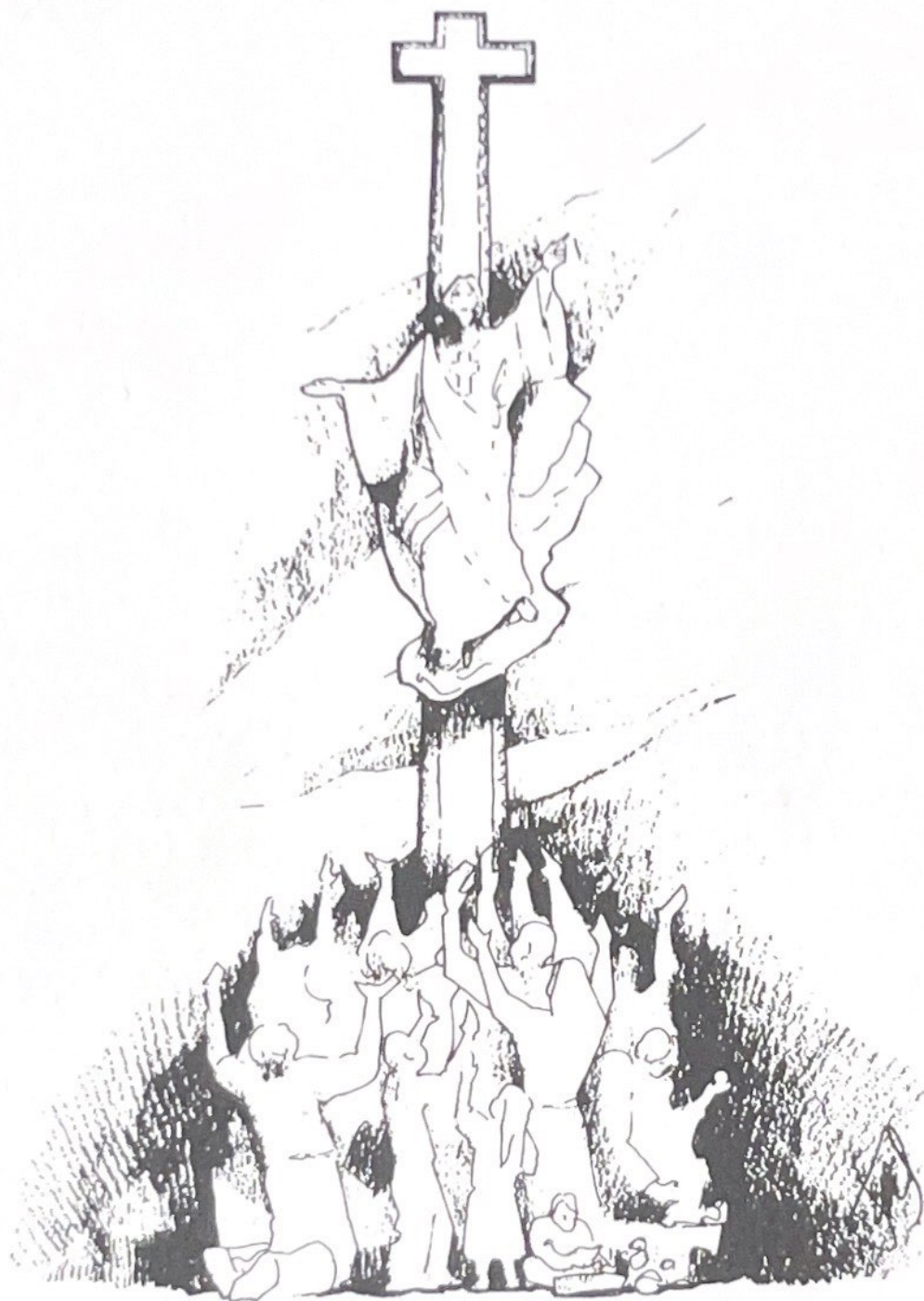
Project Superintendent ----- Allen Albert

Landscape Architect ----- Tom Coughlin

Tamarack Gardens Apartment Manager ----- Al Sands

Program Arrangements ----- Lynnda Easterday

Event Coordinator ----- PJ Mansur



The people of
Christ Lutheran Church
Brea, California
cordially request your presence
at the dedication
of the sculpture

CHRISTO

by

Carlos Terres

On the

11th day of March 1990
at 2 P M

Dinner Following

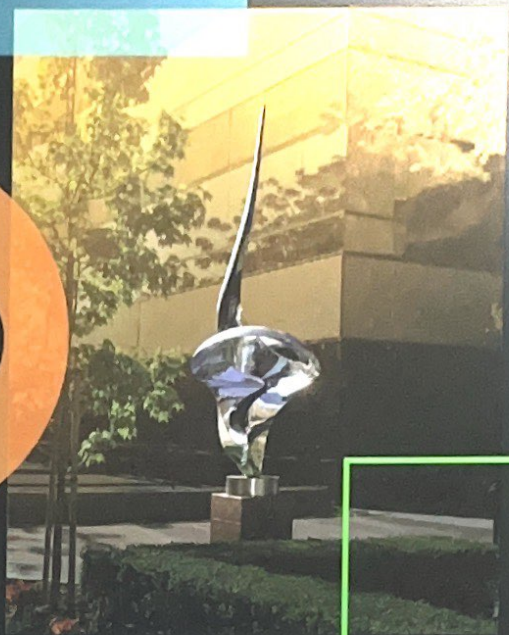
Art

in

Public

Places

A Self-Guided Tour through the City of Brea



T

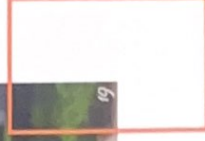
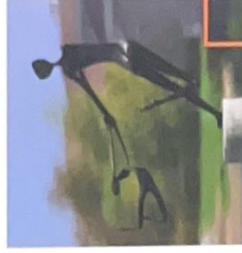
he City of Brea celebrates the community's progress and growth with outdoor sculpture. A City Council resolution in 1975 formally implemented Art in Public Places and today Brea's outdoor art program is one of the largest in the nation. With a collection of over 150 pieces, you'll find a sculpture at every bend in the road. The City has truly become an outdoor gallery.

The artworks are selected, purchased, and installed by private developers as part of new construction. Large commercial, industrial, and residential developments participate in the program. This partnership between private developers, artists, and the City has made art a part of daily life in Brea.

New art pieces are added to the collection as the City continues to grow. You're invited to enjoy the entire collection or take the self-guided highlight tour. Complete your tour with a visit to the City of Brea Gallery and Curtis Theatre, located at the Brea Civic & Cultural Center.

The City of Brea

Highlight Tour



City of Brea

Art in Public Places

Highlight Tour

The Highlight Tour gives an overall glimpse of the variety of outdoor sculptures that adorn the city. You'll see diverse styles, from realistic to abstract, and see medallions ranging from marble to bronze.

1

Breaking Free

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a woman emerging from a stone block. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

2

The Rise of Icarus

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man flying over a pool of water. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

3

Similar Equals

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

4

Union Passage

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

5

Passover

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

6

The Eagle

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

7

Alcove Series IV & V

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

8

Justings

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

9

Water Power

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

10

Where You Can Grow Now

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

11

in - Olympic Rhythms

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

12

Laughing

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

13

Direct Ascent

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

14

Access Crowd

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

15

Fractured

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

16

Untitled Dypych

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

17

The Family

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

18

Orange Grove Fountain

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

19

The Spirit of Life

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

20

La Lune

By 1990 Artist in Residence, Nancy Vero created a bronze sculpture of a man and a woman. The sculpture is a metaphor for the city's growth and the freedom of the human spirit.

Your highlight tour of the Art in Public Places collection will also take you to the Brea Civic & Cultural Center, home to the City of Brea Art Gallery and Curtis Theatre. You are invited to stop by and discover these two impressive cultural venues that help make Brea, the City of Art.

City of Brea Gallery

The City of Brea Gallery presents five new exhibitions a year including an annual open competition and a prominent watercolor exhibition. A gift shop, narrated tours, hands-on art activities and a volunteer program are featured. Call (714) 990-7730 for current event and exhibition information.

Curtis Theatre

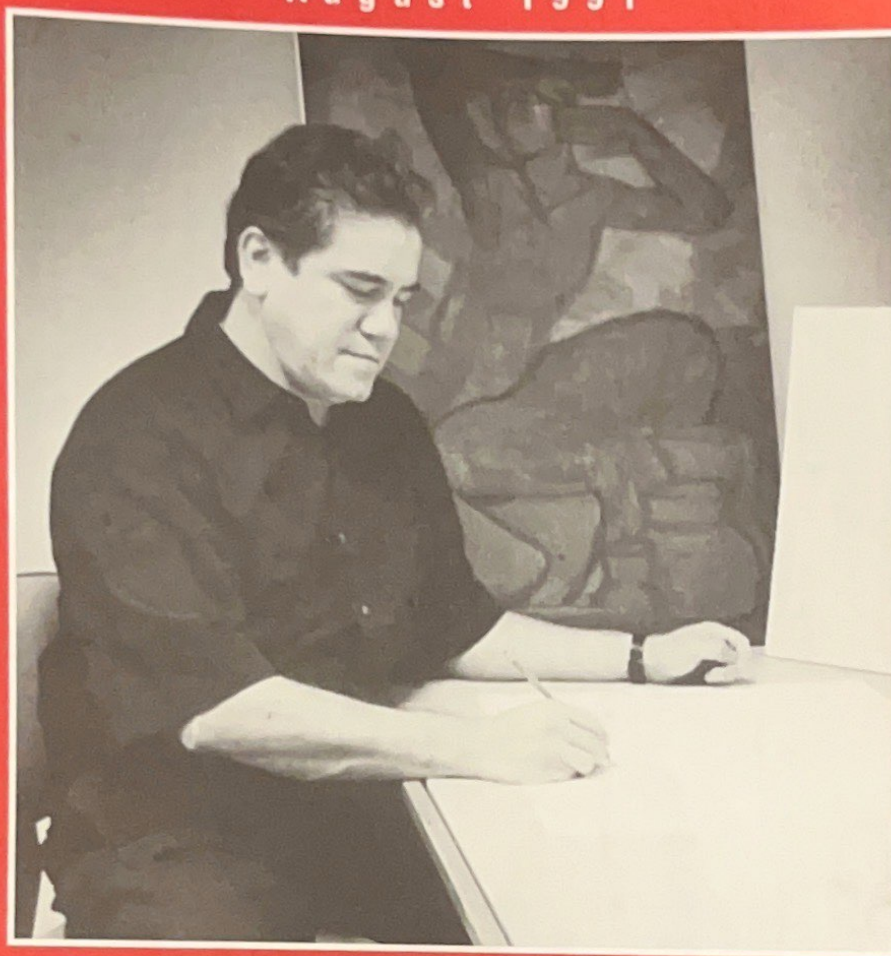
Brea's Curtis Theatre is an intimate 199-seat theatre known for its wide variety of entertaining productions. Performances include musicals, dramas, comedies, concerts, and guest artists for all audiences. Brea's Youth Theatre presents two popular musicals each year starring over 150 up-and-coming young performers. The Kid's Culture Club offers enriching, educational shows for the whole family. Call (714) 990-7722 for performance schedule and tickets.



Brea Civic & Cultural Center ■ 1 Civic Center Circle ■ Brea ■ California ■ 92821-5732
phone 714.990.7735 ■ fax 714.990.2258 ■ <http://www.cityofbrea.net>



August 1991



Hand in Hand

ART AND ARTESANIA
FROM JALISCO, MEXICO



SEPTEMBER 7 - OCTOBER 26
BREA CIVIC & CULTURAL CENTER GALLERY

CONTEMPORARY MEXICAN ART AND CRAFTS EXHIBIT

The Brea Civic & Cultural Center Gallery is very proud to assemble and present a major exhibition combining nearly 200 works of folk and contemporary art from Jalisco, Mexico. This exhibition—over one year in the making—will illustrate the close parallels between finely crafted folk pieces and works by notable contemporary artists from Jalisco.

People living in the rural areas of Mexico have traditionally created folk art as a means of supplementing their income. The designs and images used in their folk art serve as a constant source of inspiration for Mexico's con-



"El Diablito" (The Little Devil) by German Palacios, inspired by images used in crafts.

temporary master artists. Artists in the United States have few influences comparable to this folk art. The one hundred contemporary works of art and the seventy-five craft pieces in Brea's exhibit show the close and fascinating relationship between folk and contemporary art in Mexico.

Brea's Artist in Residence Carlos Terres is a native of Jalisco. His



"Templo de la Laguna" by Jorge Ulloa de la Paz, a watercolorist from Lagos de Moreno.

works will be included in a special section of this exhibit dedicated to artists from Lagos de Moreno, Brea's Sister City.

"Hand in Hand: Art and Artesania from Jalisco, Mexico" will be on exhibit at the Brea Civic & Cultural Center Gallery September 7-October 26. Gallery hours are Wednesday-Saturday, noon to 5 p.m. and Thursday, noon to 8 p.m. Admission donation is \$1 and children are free. The gala opening reception is Friday, September 6 from 7 to 9 p.m. in the Gallery and the public is invited. For additional information, call 990-7730.

BREA WATER CUSTOMERS CONSERVE 18 PERCENT IN JUNE

Despite very little rainfall during the month of June, the City of Brea recorded an 18% reduction in water usage over the past 30 days. This figure represents an ongoing commitment by residents and the Brea business community to conserve during another dry Southern California summer.

Last year during June, the consumption was slightly over 364,439,736 gallons compared to 1991 consumption figures of 296,374,058. According to Pat McCarron, Director of Maintenance Services, this 18% reduction accounts for a savings of 208 acre feet of water. Converted to gallons, the number is even more impressive—68,106,582.

City does its part to cutback at public facilities

During the past months, the City of Brea has also made great strides in making changes to conserve water at public facilities. Water saving devices in public parks, on parkways and other City-owned landscaped areas include Rain Guards, which sense when it's raining and shut-off sprinklers. Water Watcher devices have also been installed. These determine the level of moisture in the soil and won't allow additional irrigation if enough moisture is present.

"We have cutback on our irrigation times and performed leak audits on all parks and

buildings," said McCarron. "In addition, we are in the process of installing low flow showerheads in all city facilities. This alone will account for substantial cutbacks. There are a lot of showering facilities operated by the City, including all fire stations, the Police Department, City parks, the Brea Plunge, the City yard and Curtis Theatre."

The City Council recently approved a change in the water rates which will include a conservation minimum for all residents and businesses. The new rate structure will be reflected on customer's August 31 bill. For information on the new water rate structure, please contact the Brea Finance Department at 990-7687.



AUGUST RECREATION CLASSES

Exciting workshops and classes are still available in August.

- Make spectacular bows for your hair, gift packages, baskets and wreaths in the "Glitz Bows" class on August 13 from 7-9 p.m.
- Be a successful vendor at Christmas boutiques and learn tips on opening a shop, display techniques and consignment selling. The "Turn Your Crafts into Cash" workshop is scheduled for August 12 from 7-10 p.m.
- Children, ages 5-8 will explore the mysteries of our solar system and universe in the "Mysterious Space" workshop on August 6 and 13 from 10-11:30 a.m.
- Golfers can improve their swing when they register for the second six-week session of golf offered August 6-September 14.

Please call 671-4428 for specific details on these classes.

GET INVOLVED!

The various governing bodies of the City of Brea invite you to take part!

Cultural Arts Commission

Meets at 6 pm on the 2nd Tuesday of each month in the Conference Center, Level 2 of the Civic & Cultural Center

Planning Commission

Meets at 7 pm on the 2nd and 4th Tuesday of each month in the Council Chambers of the Civic & Cultural Center.

Parks, Recreation, and Human Services Commission

Meets at 6pm on the 4th Wednesday of each month in the Council Chambers of the Civic & Cultural Center

Brea Foundation

Meets at 7 pm on the 2nd Monday at 114 Each Birch Street.

CARLOS TERRES CREATES "BREA SERIES"

Mark your calendar for Friday, September 6 when the City of Brea will preview 1991 Artist in Residence, Carlos Terres' "Brea Series." This collection of paintings and drawings captures the texture of Brea with a variety of images. The exhibit will be on display from 6 to 9 p.m. in conjunction with the opening reception of the exhibit "Hand in Hand: Art and Artesania in Jalisco, Mexico" at the Civic & Cultural Center. Special food and entertainment is planned for this cultural event. For more information call 671-4452.

BREA FEST: A TOAST TO THE ARTS

Celebrate the arts at everyone's favorite festival! Enjoy live entertainment, Gallery exhibit, art demonstrations and fabulous food and drinks from over 20 of the area's best restaurants. Wear your dancing shoes as this year there'll be live dance bands. Artist in Residence Carlos Terres will display and demonstrate his work along with several other artists demonstrating a variety of mediums. The entire family is invited to Brea Fest on Friday, September 13 from 7 to 10 p.m. at the Brea Civic & Cultural Center.

Admission is FREE to Brea Fest. "Taste" coupon books will be for sale for \$5 and \$10. All proceeds benefit Brea's arts programs.



Coming Attractions at the

Curtis Theatre

1991-92 Season

Oliver August 1-11, 1991	See How They Run February 21-March 14, 1992
Steel Magnolias September 27-October 19, 1991	Pops Concert 2 March 27, 1992
Pops Concert 1 October 25, 1991	Klassy Koncerts for Kids 2 March 28, 1992
Klassy Koncerts for Kids 1 October 26, 1991	Anything Goes April 16-May 10, 1992
Oklahoma October 31-November 24, 1991	Joseph & the Technicolor Dreamcoat May 29-June 20, 1992
The Wiz January 16-26, 1992	Tickets are currently available for all productions. Call the Box Office at 990-7722.



Did you know that in America the average age youth begin to experiment with alcohol is 11 to 12 years of age?

Statistics show that 4.6 million high school graduating seniors have a drinking problem.

august happenings

Volunteer Teachers Wanted

The Brea Senior Center is looking for volunteers to help teach classes to enthusiastic seniors. Share your talents in art, crafts, writing, home improvements and other subjects. To volunteer, contact Sandy Boostrom at 990-7751.

Photo Exhibit Ends August 9

Last chance to see the Civic & Cultural Center Gallery's experimental photography exhibit! This show features artists who explore photographic reality through the use of three dimensions and walk through installations. Admission donation is \$1. Hours are Wednesday-Saturday, noon to 5 p.m. and Thursday, noon to 8 p.m.

Oliver!

Brea's Youth Theatre production of "Oliver!" continues at the Curtis Theatre through August 11. Evening performances are Thursday-Sunday 7:30 p.m. Matinees are Saturday and Sunday 2 p.m. Tickets: \$8 for adults \$7 for children. Call the Box Office at 990-7722 for more details or to purchase tickets.

Las Vegas Turnaround

The Community Services Department is sponsoring a trip to the Las Vegas Imperial Palace. It's a monitored trip with 10 hours of gambling time. The first five hours are monitored and then you are free to gamble on your own. The trip departs Friday, August 9 at 8 p.m. from the Brea Civic & Cultural Center and returns Saturday, August 10 at approximately 6 p.m. The fee is \$15 for a Brea resident and \$20 for a non-resident. Participants must be 21 years of age.

For more information, please call 671-4462.

Bargain Breakfast

Brea Senior Center invites early bird seniors to join the Breakfast Club. Start off the day with coffee, juice, toast and cereal followed with friendly conversation. All this for a suggested dona-

(AARP) is sponsoring another mature driving course at the Senior Center August 28 and 29. The "55 Alive" class has been developed by AARP to teach the older driver to drive more safely. This two-day course will refresh your skills and inform you of new rules of the road.

LOOKING AHEAD

Coed Volleyball League

Here's your chance to volley 'til you drop! The Community Services Department is offering a fall Coed Volleyball League beginning September 9.

leave from the Civic & Cultural Center on Saturday, September 21 at 10:30 a.m. and return at noon. The fee is \$3 or \$2 for seniors. Registration is now being accepted at the Community Services Department. Call 671-4452 for more information.

Steel Magnolias Coming to Curtis Theatre

The Brea Theatre League presents the sentimental comedy, "Steel Magnolias" at the Curtis Theatre September 27-October 19. Tickets are available now at the Curtis Theatre Box Office. Stop by Monday-Friday 11 a.m.-2 p.m., or call 990-7722 to charge tickets or for more details.

Brea Fest

Be sure to join the celebration of the arts at "Brea Fest: A Taste of the Arts" on Friday, September 13 from 7 to 10 p.m. Live entertainment, dancing, gallery exhibit, art demonstrations and fabulous food from the area's best restaurants promise to make this THE event of the year. See article on page 6 for details.

Kaleidoscope

The Ballet Montmartre will present an evening of Classical Russian Ballet at its magical and fun variety show "Kaleidoscope" at the Curtis Theatre Saturday, September 14 at 2 p.m. and 7 p.m. Call the Curtis Theatre at 990-7722 for ticket information.

Mexican Art and Craft Exhibit

The Civic & Cultural Center Gallery will present the "Hand in Hand: Art and Artesania from Jalisco, Mexico" September 7-October 26. See the article on page 1 for full details.



▲ Check out the "Alley Cats" as they perform '50's acapella tunes at Brea's Concerts in the Park on August 21, 6:30 p.m. at City Hall Park

tion of four bits! (50¢). The Breakfast Club meets every Monday, Wednesday and Friday mornings from 7-8 a.m. Free transportation is provided for Brea residents. For more information call 990-7750.

Hawaiian Luau

Capture the enchantment of the South Pacific at the annual Brea Senior Center Luau on Friday, August 16. The fun begins at 11:15 a.m. with Polynesian music and a performance by the Mauna Loa Polynesian Dancers. This lively, energetic group is performing at the Los Angeles County Fair for the fifth year—yet in Brea there's no admission charge! Lunch will feature a special Polynesian dish. For registration or more information call 990-7790.

Driving Class for Seniors

The American Association of Retired Persons

Upon completion, participants receive a Department of Motor Vehicles certificate, which some insurance companies use in granting a premium discount. For registration call (213) 697-3674.

Concerts in the Park

Bring the whole family and a picnic supper to City Hall Park at 6:30 p.m. on Wednesday nights through August for relaxing evenings of live music. These free concerts are sponsored by The Brea Foundation. This month's line-up includes:

- August 7-The Calypso Pirates - Steel Drums and Reggae
- August 14-Penny Day Country Band
- August 21-Alley Cats 50's Acapella Quartet
- August 28-The Brea City Orchestra

through November 11. To find out more call 990-7775.

School Days, School Days

Seniors get those pencils sharpened! School days begin again at the Brea Senior Center on September 9. Classes including Yoga, Holiday Creations and Calligraphy are on the schedule for fall. Classes are open to all seniors and transportation to the Center is provided free to Brea residents. Call 990-7750 for class information.

Art in Public Places Bus Tour

After a summer break, Art in Public Places Bus Tours are ready to resume tours with a new feature—a bus with oversized windows. Co-sponsored by The Brea Foundation, this 1½ hour tour will take you to the east side of town to view Brea's nationally renowned sculpture collection. The bus will

update

Brea Redevelopment Agency News

REDEVELOPMENT PROGRESSES

The Redevelopment Services Department, headed by Susan Georgino, is responsible for the identification of Redevelopment projects and project areas, coordination of negotiations between the Agency and developers, and monitoring of active agreements. Redevelopment Services is also responsible for acquisition of property and relocation assistance for both City and Agency projects, property management and the management of 20% set aside funds.

Current projects include:

50 acre Downtown Project

The housing component in the northwest section and the 22 acre shopping center sites are slated to be included in a Disposition and Development Agreement, a contract between the Agency and the developer that defines the goals and responsibilities for the project. This traditional neighborhood center is anchored by an upscale grocery and drug store operation. A separate DDA will be prepared for the Birch Street component because of the innovative nature of the public/private agreement. These agreements are scheduled for public hearings and Agency Board consideration on August 6, 1991.

Related projects include the Birch Street Widening, with escrow closing on 201 South Laurel and 218 East Birch. An agreement between the City and The Brea Olinda Unified School District provides for an easement on the Laurel School property.

The State College Boulevard and Imperial Highway project moves ahead with approval to proceed with acquiring easements along Imperial Highway and State College. The firm John Cutler and Associates will handle the acquisitions.

The Brea Historical Society is coordinating the restoration and display of several antiques acquired through Agency acquisition of 221 through 229 South Brea Boulevard. Several citizens have expressed interest in donating their time and skills to preserve Brea's culture and heritage.

An arrangement has been made with Big O Tire to relocate some storage to a warehouse on 320 South Brea Boulevard so that construction can begin on the Imperial Superintersection Project. Big O Tires will remain operating at their current location, 3125 Brea Blvd., during construction.

Brea Veteran's Club

Minor detailing is all that is needed for the completion of the project. All exterior work and landscaping are finished, and the interior requires finish work.

Jose Segura - 500 East Elm Street

Mr. Segura has completed construction on a new residence after his former residence on 211 South Madrona was provided for the 22 acre site. The loans provided to Mr. Segura were due for repayment in 1997 and 2000, but through a mortgage Mr. Segura has fully repaid the loans.

Brea Royale - Elm Street and State College Boulevard

The Brea Royale Congregate Care Senior Citizen project recently received its fourth and final six month Conditional Use Permit extension from the Brea Planning Commission. The delays arise from remaining obligations for the developer in obtaining financial commitments, a ground lease with the Army Corp of Engineers and construction permits. Progress continues toward meeting all goals.

Affordable Housing

Affordable Housing Strategy

The City's affordable housing strategy report has been added to the General Plan and taken under consideration by the City Council. A technical resource team comprised of staff and other professionals discussed and evaluated the report and produced a Consensus Report. This report listed several strategies, options and recommendations based on the report and the resources available to Brea. Staff has been meeting with

various segments of the business community to define the City's efforts and goals.

Interaction with Local Business Community

Acting on recommendations in the Consensus Report, Agency staff met with representatives of the local banking, residential real estate and residential real estate development community. Participants expressed appreciation for their involvement in the process of providing affordable housing. More meetings will be scheduled when necessary.

Habitat for Humanity - 275 South Poplar Avenue Triplex

The family selection committee has prepared a first draft of an application to be distributed when the projects are ready to begin construction. Potential buyers will be identified before construction so that "sweat equity," their time and labor, can be incorporated from the start. Applications will not be accepted for any sites until all are completed.

9 lot Poplar Avenue Project - 26 units

Preliminary planning has begun on the approval process and staff is awaiting submittal of formal plans.

Ash Street and Orange Avenue Fourplex

Preliminary planning has also begun. Staff is anticipating the submission of formal plans.

George Taunton, Birch Street and Laurel Avenue

George Taunton is proposing to build 25 homes, 20 of them available at affordable rates. Preliminary plans are in the review process. The proposal calls for 5 very-low priced, five low-priced, 10 moderately-priced and 5 market-rate homes to be built and sold.

Seismic Analysis

The City has hired the firm of Dames & Moore to conduct a seismic analysis of the old police building and the old City Hall to determine what magnitude earthquake they could withstand.

EXECUTIVE DIRECTOR'S MESSAGE

A livable, balanced community attracts outside investment

We often talk about Brea as a livable, pleasing, balanced community. Brea needs to preserve and enhance this special place for its own sake. However, we in city government have discovered that a livable environment also attracts outside investment to support community improvements.

The Redevelopment Agency has sold three bond issues over the past six years. Supported by increasing property tax revenues, these three bond issues total \$110 million dollars. Because of lower interest rates, the Redevelopment Agency Board (composed of the City Council) decided to refinance the bonds and extend our debt in much the same way as homeowners refinance their homes.

This month the bond refinancing occurred at very attractive interest rates allowing the Agency to refinance all of its outstanding debt and save approximately \$6 million over our existing financing. Institutional investors (pension funds, mutual funds, trust accounts) bought most of the bonds because they evaluated Brea as financially solid, successful community offering little risk. Not only did these investors feel confident about the financial management of the City, but they were pleased with our balance of fine residential neighborhoods with thriving retail office and industrial complexes. The investors were impressed with Brea's aesthetics, art, cultural programs, parks, and municipal services. Finally, they evaluated our future plans, including redeveloping the downtown and expanding our water system.

This good response from the financial markets will allow Brea to complete a variety of

community improvements, such as the widening of Brea Boulevard and Imperial Highway, the upgrading of Arovista Park, and the construction of the Community Center and Park. These capital projects will make Brea an even better place.

Simply put, Brea is a great asset. The bond refinancing reflects the strength of Brea as a livable, balanced, and financially sound community.

Frank Benest

PICTURE BREA!

Announcing Brea's City-wide Photo Contest

The City of Brea turns 75 in 1992. To mark this milestone, a Council appointed Citizen Committee is planning activities to last the whole year long: celebrations, a parade and picnic, commemorative gifts, grand openings, historical tours, art exhibits, food, contests, games - just to name a few.

Brea's year of celebration will pay tribute to our Community, from its oil town roots through its citrus and farming past to early beginnings in business and commerce and finally, to the City of Brea today.

The first official event to kick off the celebration is a photography contest. Everyone who lives or works in Brea or belongs to the Brea Chamber of Commerce, is invited to participate and submit their photo(s) capturing the essence of Brea today. Choose a favorite Brea character, Brea City-scape, landscape or Brea portrait. Give us your unique viewpoint of Brea. There is no entry fee—just fill out the interest form or give us a call and we'll mail you the details. Cash awards will be presented to winners in various categories.

Each photo will be considered for three Jubilee efforts:

- A 1992 Jubilee activity calendar (to be released in November 1991).
- A special "Brea: Then and Now" Gallery Exhibit (opening June, 1992).
- A Jubilee community photo collage (available January, 1992).

Get those shutters clicking and hurry, the deadline for entries is September 30, 1991.

All interested photographers, advanced, beginners and all those in between, are encouraged to join the Jubilee Committee and Eastman Kodak Company on Saturday morning, September 7, 1991 at 9:30 a.m. at the Brea Civic & Cultural Center's Community Room, Level 2. Additional information regarding details, awards, categories and other questions will be offered. Film will be provided by Eastman Kodak for contest participants. Refreshments will be available. For more information call (714) 990-7771.

VOLUNTEERS NEEDED

The historical subcommittee of Brea's Jubilee Committee is looking for interested people who would like to be involved in planning historical events for next year's celebration of Brea's 75th birthday.

A tour of some of Brea's older homes, a historical bus tour of the city and surrounding areas and the opening of a time capsule in City Hall Park are three of the events in the planning stages.

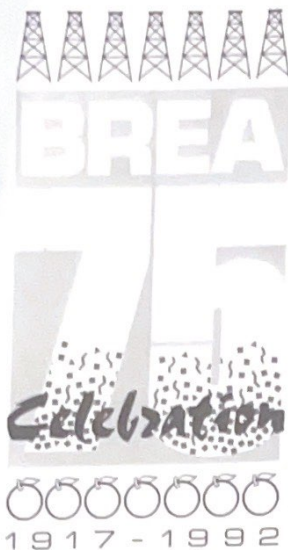
If you are interested in celebrating Brea, please contact subcommittee chairman Brian Saul at 990-4461.

The Globetrotters are coming!

Charity Exhibition Game

Come see the wild antics of the famous Harlem Globetrotters when they visit Brea on Friday, September 6.

For tickets call or visit the Curtis Theatre Box Office, Mon. - Fri., 11a.m. - 2p.m., 990-7729.



LOGO SELECTED TO CELEBRATE BREA'S 75TH YEAR

The Jubilee Steering Committee proudly announces the selection of Brea's 1992 logo. The logo was designed by Glenn Green, owner of White Rhino Graphics in Brea.

"The logo elicits several feelings. It focuses on Brea's very proud past—oil and oranges—yet shows that Brea is meeting the future with energy and enthusiasm. The year 1992 will definitely be a year of celebration," said Pat Fox, Chairperson of the Community Involvement Committee, "and this logo has the class and the heart to see us through 1992."

The search for a Jubilee logo began several months ago. The entire community was asked to submit ideas and thoughts, the response was positive—ideas flourished. With a tough decision ahead of us, we checked with community groups, friends and neighbors and we posted the logos at City Hall for comment.

This logo seems to reflect Brea's past, present and the possibilities for the future.

Picture Brea

Photo Contest Interest Card

Yes! I would like more information on the Picture Brea Photo Contest

Name (First, Last - please print) _____

Address (City, Zip Code) _____

Phone (day) _____ (eve.) _____

Please return to:
City of Brea
Photo Contest
One Civic Center Circle
Brea, CA 92621

For more information call (714) 990-7771



There are three upcoming projects that are designed ultimately to relieve traffic congestion and improve the flow of traffic on Brea streets. During construction, however, these projects will impact traffic circulation.

By keeping you up-to-date on the construction schedule, we hope to keep inconvenience to a minimum.

Lambert Road Reconstruction

The project will rehabilitate existing roadway surfacing on Lambert Road between Brea Boulevard and State College Boulevard. Construction is scheduled to begin early September and will be completed approximately three months later. Traffic will be restricted to two lanes between 8:30 a.m.-3:30 p.m. There will be times when the contractor's operation will require closing more than one lane. This will be scheduled for Saturdays in order to minimize traffic congestion.

Birch Street Widening

The Birch Street project will increase its current capacity from two lanes to four lanes. It will also include installation of new curbs, gutters, water pipes, street lights and sidewalks. Eventually Birch will be an exciting cross town thoroughfare, retaining the neighborhood feel.

The Brea City Council approved advertising for bids at the July 16 Council meeting. The contract is scheduled to be awarded by August 20 and construction would begin in early October, ending mid January 1992.

The project will widen and resurface Birch from Brea Blvd. to Old Randolph. In order to clear the construction area, modifications to the

existing traffic lanes will be necessary. One lane in each direction will remain open at all times. Parking on Birch will be restricted for the duration of the project.

Imperial Highway

Responding to the request of Brea businesses and residents, the Imperial project has been postponed until after the holiday season. If the contract is awarded in mid-December, as scheduled, construction will begin mid-to-late January 1992.

The project will widen the existing four lanes of traffic to six lanes from Randolph to Berry, to accommodate current and projected traffic and to improve the flow of traffic on Imperial. Two lanes of traffic in each direction will remain open during construction.

The entire project is expected to last two years, consisting of 18 months of major construction and six months of landscaping and clean-up.

New Traffic Safety Striping on Birch

The traffic striping on Birch Street in front of the Brea Civic & Cultural Center was recently changed to include double-double yellow stripes to create a median. Therefore, left turns across the stripes into or out of Civic Center Circle are illegal.

The new striping is a safety measure designed to reduce accidents resulting from the proximity of the new Randolph/Birch intersection.

For your own safety, please obey this traffic regulation.



Grad Night '91

A sincere thank you to all the people and organizations who supported Grad Nite 1991

Financial Support

Brea Foundation
Brea Police Association
Chevron USA
Dr. David F. Jesse
Tomlinson Enterprises
Brea Olinda Board of Education
Brea Police Department
City of Brea
Kodak
Security Pacific Automation
BOHS PTSO
Brea Rotary Club
CPC Brea Canyon Hospital
Rosemount Analytical
Unocal 76

Community members private donation contributors

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P. Seaton
S. Sokol
Mr. & Mrs. Srivastav
Mr. & Mrs. Schweitzer
G. Tabara
Mayor & Mrs. Wedin

1991 Grad Nite Committee Chairpersons

Coordinator: Claudia Matthews
Secretary: Patti Walters
Treasurer: Linda Anderson
Construction: Wayne Arenson
Decorations: Joanne Krebs

Door Prizes: Connie McCarty
Entertainment: Joyce Neal
Ron Hales
Ed Pawlack
Fund Raising: Marci McDaniel
Food & Bev: Donna Allen
Susan Willet
Publicity: Audrey Smith
Bev Sandelman
Cathy Noyes
Staffing: Penny Bird

Financial Goods, & Services Donations

Accent Awards, Brea
Action TV & Video, Brea
A-Fare To Travel, Brea
Albertson's Market, Brea
Alpha Beta Dist Ctr, La Habra
Amer-us Salon, Brea
Attorney T. A. Anderson, Brea
Attorneys Hart & Mieras, Brea
Attorney L.L. Markman, Brea
Apollo Electric, Brea
Athletic X-Press, Fullerton
Avis Rent-A-Car
Avon, Gail Marks, Brea
Barry's RX, Brea
Basic Beauty Supply, Brea
Baskin Robbins, Brea
Beckman Emp. Credit Union, Brea
Bershea Salon, Brea
Big-O Tires, Yorba Linda
Bi-Rite Pharmacy, La Habra
Brea Dance Center, Brea
Brea Florist, Brea
Brea Heights Pharmacy, Brea
Brea Mall Management, Brea
Brea Nissan, Brea
Brea Plaza Jewelers, Brea
Brea Schwinn Cyclery, Brea
Brea Travel, Brea
Brea Village Travel, Brea
Broadway, Brea
Bullocks, La Habra
Burger King Restaurant, Brea
Cafe El Cholo, Whittier
Camelot Golfand, Placentia
Cannings Hardware, Brea
Campitelli Cookies, Brea
Carl Karcher Enterprises, Anaheim
Carl's Jr. Restaurant, Brea
Carlton Hair Int'l, Brea
Century Cable Television, Brea
Century 21 Jean Dale, Brea
Dr. Dennis Chan, DDS, Brea
Charlotte Russe, Brea
Chick's Sporting Goods, Yorba Linda
Chief Auto Parts, Brea
Choice Clothing, Fullerton
Christopher's Salon, Fullerton
Circuit City, Brea
City of Brea, Brea
Clothesline, Brea
Contempo Casuals, Brea
Craig's Sports & Designs, La Habra
Crocodile Cafe, Brea

Cruise Holidays
Darwin Manuel Realty, Brea
David James, Brea
Discount Picture Mart, Brea
Disneyland, Anaheim
Egghead Software, Brea
El Ranchito Restaurant, Brea
El Torito Restaurant, Brea
Embassy Suites, Brea
Family Fitness Center, Brea
Fantastic Tans, Brea
Farr's, Brea
Fashion Area, Brea
Fashion Gal, Brea
Fashion Stop, La Habra
Fender Musical Inst, Brea
Fig Leaf Clothes, Fullerton
First Interstate Bank, Brea
Fisher Heating & AC, Brea
Fisher's Pharmacy, Brea
Fitness Works, Brea
Flowers 4 U, Brea
Joe Forquer Signs, Brea
Founders Bank, Brea
Freestyle Hair Salon, Brea
Fullerton Dermatology, Brea
Gerard Roofing, Brea
GNC Health Foods, Brea
Alfred Gobar & Associates, Brea
Gorky's Cafe, Hollywood
Great Expectations, Brea
Hair by Leighann, Brea
Hair Force, Fullerton
Ha-Lo Automotive, La Habra
Hard Rock Cafe, Los Angeles
Heidi's Frozen Yogurt, Brea
Heritage Thrift & Loan, Brea
House of Lin, Brea
Hunt-Wesson Foods, Fullerton
Image Makers Hair Salon, Brea
Imperial Golf Course, Brea
The Improv, Brea
The In-Bin, Brea
In-N-Out Burger, La Habra
Jackson's Auto Supply, Brea
Judy's, Brea
K-Mart, Fullerton
Kentucky Fried Chicken, Brea
Keeping Time, Brea
Kiwans Club, Brea
Kirkhill Rubber Company, Brea
Dr. David Kirschen, Brea
La Habra Cyclery, La Habra
La Vie en Rose Restaurant, Brea
Curt Larsen Management, Brea
Lens Crafters, Brea
Limited, Brea
Love's BBQ, Brea
Lowe Development, Brea
Dr. Edgar Lucidi, Brea
Lucky Markets, Fullerton
Lujon Salon, La Habra
MacBeth's, Brea
Maneframe, Brea
May Company, Brea
McDonald's Restaurant, Brea
Medieval Times, Buena Park
Memory Gardens, Brea
B. Merker, State Farm Ins., Brea

Merle Norman Cosmetics, Brea
Mervyn's, Fullerton
Mid City Bank, Brea
Mijanou's Silk Designs, Brea
Miller's Outpost, Whittier
Millie's Restaurant, Brea
Mr. Auto, La Habra
Nail Concepts, Brea
Nan's Custom Florals, Brea
New Image Hair Design, La Habra
Nike Inc.
One Hour Photo, Brea
O.C. Supp. Gaddi Vasquez
Oshman's, Brea
Olive Garden Restaurant, Brea
P&B Uptown Tees, Brea
Pace Warehouse, Fullerton
Pacific Sunwear, Brea
Paris Ace Beauty Supply, Fullerton
Paul's TV, La Habra
SW Peterson & Assoc., Placentia
Power 106 FM Radio
Prestige Monitoring Access, Brea
Profile International Salon, Brea
Quilting Corner, Brea
Radio Shack, Brea
Raging Waters, San Dimas
Red Eye, Brea
Red Robin Restaurant, Brea
Reuben's Restaurant, Brea
Rod's Foods, Brea
Rudy's Mexicatessen, Brea
Rushing Realty, Brea
Salon Copanz, Brea
Salon Russo, Brea
Sami's Surf & Sport, Yorba Linda
Sanwa Bank, Commerce
Scalzo's Restaurant, Fullerton
Schweitzer Shoppe, La Habra
Sears, Brea
Shakey's Pizza, Brea
Shell Western E & P, Brea
Shoham Shoes, Brea
Sizzler #3466, Fullerton
Sizzler #3397, Fullerton
Sorooptimist Club, Brea
Soup Plantation, Brea
Strouds, Brea
Sun Reflections Tanning, Brea
Sunshine Beauty Supply, Brea
Surr & Sweat, Brea
Sylvan Learning Center, Brea
Taco Bell Restaurant, Brea
Target, Fullerton & La Habra
The Gap, Brea
The Whole Enchilada, Placentia
Thrifty Drug Store, Brea
Dr. Garry Tous, DDS, Brea
United Artists, Brea
Wet Seal, Brea
Yorba Linda Bowling Center, Yorba Linda
1-Stop Travel, Brea
2 Wheeler Dealer, Brea
4 Your Nails, Brea
5-7-9 Shop, Brea

AN OLD FASHIONED FOURTH OF JULY THANK YOU

The Country Fair Steering Committee, The Brea City Council, City Staff and the Fireworks Committee would like to sincerely thank the following businesses and service organizations for their financial support of this year's Country Fair and Fourth of July Fireworks Show. Their generous contributions allowed the Committee to create the atmosphere which makes the Fourth of July so special.

Country Fair

Al Gobar AJGA, Inc.
Barry's RX Plus Pharmacy
Beckman Instruments
Big-O Tires
Brea Chamber of Commerce
Brea Community Hospital
Brea Disposal, Inc.
Brea Heights Pharmacy
Brea Kiwanis Club
Brea Lions Club
Brea Mall Management Office
Brea Nissan
Brea Rotary
Brea Sunrise Rotary
Brea Travel Service
Cal-Coast Appraisers
Canning's Brea Hardware
Century Cable of Southern California
County Financial Services
Embassy Suites Hotel

Forever Young Club
Founder's National Bank
Frank Mueller Tile
Jackson Auto Supply
Kirkhill Rubber Company
La Villa Realty
Martinaire, Inc.
Memory Gardens Memorial Park & Mortuary
Pawlack Tile Company, Inc.
Robert's Coffee Shop
Ron and Wayne's Auto Repair
Security Pacific Automation Co.
Sequoia Insurance Agency
Sorooptimist International of Brea
Sparks Animal Hospital
State Farm Insurance
Tomlinson Enterprises
UNOCAL Land and Development
Upstairs Downstairs Hair Care
Watt Commercial Development Company
Wedin Enterprises, Inc.
Westways Insurance Agency

Fireworks Show

Flag Ceremony

Greg Reimer - Brea Boy Scouts
Joanne Davis - Brea Girl Scouts
Jan Wingerter - Brea Girl Scouts
Dallas Hill—Color Guard
Timothy R. Bush—Color Guard



Entertainment

Sandy Behn, Jody Stratton & Band
Marco Schindelmann
Patrick Westfall
Rollie Ham
CeCe Gaede
Kevin Feroli
Ital Roots
Magnolia's Peach

Volunteers

Jean Monte
Evelyn Sulley
Sandy Ehrigott
Mardine Mazel
Sherry Norman
Sean Matlock

Martha Campos
Delaina Hofacre
Mary Tebbets

Military Honorees

Jason Burleigh
Maya Hunter
John Caprine
Jon Gaede
Monty Beazer King
Fred Behn
John Gillette
Steven Hensley
Willie McMillan
Chuck Vore
Steven Johnson
John Velarde
Ronald Mack
Henry Hercia
Scott McCarthy
Robbie Ferencik
Dean DeJong
Mark Rogers
Daniel Scott Melton
Mark Dunlap

Veteran Organizations:

Gerry Drake - VFW
Dennis Love - American Legion
Dennis Seitz-brothers of Vietnam

1991 Orange County Miss Teen -
Frances Antes
Todd Beckley
Brea Lions Club

BREA CITY COUNCIL APPROVES CITY BUDGET

At the July 16 council meeting, the Brea City Council adopted the City's 1991-1992 Operating and Capital Improvement Budget, providing Brea residents with a full-range of quality services, plus the benefits of several capital improvements making Brea a unique place to live. The Brea Redevelopment Agency Budget for fiscal year 1991-1992 was also adopted at that same meeting.

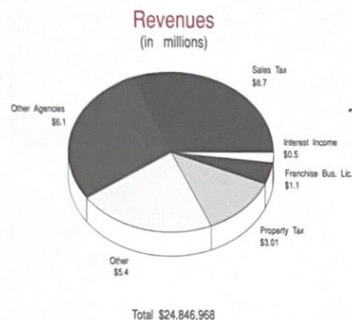
In order to keep the City on a strong financial footing, City Council policy dictates that the City must live within its means by requiring a balanced General Fund budget in which general fund expenditures cannot exceed projected revenues. This two-part policy also requires that the General Fund must maintain a 13 percent fund balance reserve. This year's reserves total more than 29 percent of projected expenditures.

The nation-wide recession has significantly impacted the City's revenues over the past year. Brea derives about 36 percent of its revenue from sales taxes totaling \$8.7 million. That's almost three times the \$3 million generated by property tax. Unfortunately, retail sales is one of the hardest, and one of the first industries hit during an economic downturn. Another revenue producer for Brea, new development fees, has also been seriously impacted. Both of these two important revenue streams have slowed considerably, while labor and other costs continue to increase. At the beginning of the budget process, City staff was faced with a \$1.5 million shortfall.

The budget shortfall was balanced through a combination of program cuts, revenue increases, elimination of nearly all capital equipment purchases and shifting costs from outside service providers to inside existing staff. Reductions in expenditures made up 90 percent of the \$1.5 million shortfall with new revenues making up the remaining 10 percent. Allowing for the increased cost of living, the 1991-1992 budget represents a reduction in last year's base budget.

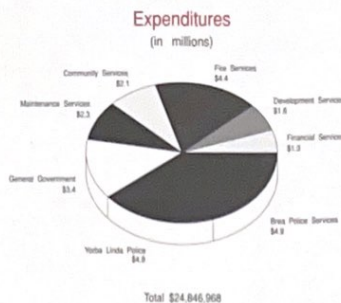
Projected Revenues

Revenues are expected to increase a modest 4.7 percent totaling \$24,846,968. This figure includes a projected increase of 8.0 percent in sales tax revenue over FY 90-91, acknowledging strong retail development including the recent addition of Robinson's, the fifth major in the Brea Mall.



Expenditures

All City departments participated in a process of reducing expenditures to meet revenues while minimizing any impact on services.



Budgeted General Fund expenditures total \$24,846,968. Fire and Police safety services make up the most significant portion of that amount. The Police Services department budget of \$9,679,342 includes \$4,773,406 for contract police services that Brea provides to the City of Yorba Linda. Brea and Yorba Linda have just completed another five-year extension on this contract. Also included in the General Fund budget is \$283,000 of expenditures to provide leisure and recreation services to the City of Diamond Bar by Brea's Community Services Department. This is the inaugural year of this unique arrangement. Revenues from both of these contracts offset the cost of providing the services. This figure does not include \$225,988 allocated for one-time extraordinary expenditures, made up mostly of essential computer hardware and software and costs associated with implementing the Emergency Operations Center.

Improved Fire Service

In order to bring Brea's fire service up to the minimal national standards, the City Council has approved purchase of a fire ladder truck, without levying any additional fees. Historically, Brea has relied on surrounding cities to provide this specialized equipment, which is necessary for all structure fires, even for single-family homes. Although sharing of services is a common practice among public agencies, response times are often extended because of the extra distance and unavailability of equipment.

In addition to being a sound safety decision, the City found a deal they couldn't pass up. The City of Newport Beach refused delivery of its new ladder truck when it came in four inches too tall for their station house. Luckily, the truck's specifications were just what Brea had in mind and the manufacturer knocked off \$125,000. The cost will be spread over a number of years in order to minimize the impact on the reserve fund. Staffing and training costs will be considered at the mid-year budget review.

State and Federal Mandates

It is important to note that due to state and federally mandated programs, including required Social Security coverage for part-time employees and new state water hook-up fees, the City is not in complete control of its own budget. City agencies are hit in two ways—first by being forced to implement the programs, secondly by the State's ability to shift funds out of the city's budget into its own. For example, beginning this year, the State is shifting \$53,000 in cigarette tax revenue from the City to the State to implement the County-run trial courts. Additionally, the cities' share of

non-parking fines and forfeiture fees will be cut 50 percent. Approximately \$700,000 a year in Redevelopment Agency funds will no longer be provided by the State. Additional new State-mandated expenditures include jail booking fees and property tax collection assessment fees levied by the County of Orange.

Capital Improvement Projects

In addition to the quality service residents expect, citizens will also reap the benefits of several capital improvement projects including the widening and landscaping of Birch Street, resurfacing of Lambert Road and widening of Imperial Highway. Additional high visibility projects include the following:

- The Downtown Infrastructure Project is the core of the revitalization project envisioned by the Brea By Design Charette process. It includes widening Brea Blvd. from Imperial Highway to the railroad tracks and the reconstruction of Madrona and Ash; and Ash and Birch, west of Brea Blvd.
- Upgrading of Arovista Park. The park, east of the flood control channel, will be renovated to include a new restroom, playground facilities, group picnic area and volleyball and basketball courts.
- Design of the Community Center and Park will be completed this year. Preliminary plans for the center include construction of banquet rooms, gymnasium, child care facilities and a teen room.

In order to conserve water, prepare Brea for continued drought conditions and maintain adequate storage, several major water improvements are planned.

- In an attempt to reduce our dependence on the Metropolitan Water District, the City will construct irrigation water wells at Carbon Canyon Park, Ted Craig Park and the golf course.
- Design and acquisition of three reservoirs, with construction beginning in FY 1992-1993. The Westside 15 million gallon reservoir, west of the 57 Freeway; the 2.5 million gallon Olin-da reservoir and the Eastside 10 million gallon reservoir, east of the 57 freeway.
- Tamarack Area Improvements consists of the reconstruction of pavement damaged by a major leak near the vicinity of Evergreen and Nutwood.

An exciting project falling within Redevelopment's umbrella is the 50-acre downtown revitalization, which will include retail, entertainment and offices, as well as for-sale residential units, plus a 22-acre neighborhood shopping center anchored by upscale grocery and drugstore operations.

As in years past, this budget allows continuation of service levels and the unique programs that would be the envy of many larger cities, while staying within the Council's fiscal guidelines.

You may review the 1991-1992 City budget at the Brea Library, The City Clerk's office, or at the Financial Services Department at the Brea Civic & Cultural Center.

SENIOR EMPLOYMENT OPPORTUNITIES

The Senior Community Services Employment Program of Orange County is currently recruiting for a 20 hour a week Senior Aide position at the Brea Job Center. Benefits include paid holidays, health insurance and training. Persons interested in the Brea Job Center position must be bilingual (Spanish).

Eligibility Criteria: Be at least 55 years of age, willing and able to work. Annual income cannot exceed \$8,275 for a family of one or \$11,100 for a family of two.

Interested persons who meet this criteria and would like more information should call 990-7776.

BREA SENIOR CENTER PARTICIPANT COUNCIL ELECTIONS

The newly-elected officers of the Brea Senior Center Participant Council were installed recently and are looking forward to a busy schedule. This eight member advisory group works closely with staff to implement activities and services and to address center grievances.

To kick off their term, the Participant Council sponsored a booth at the Fourth of July Country Fair and Fireworks Show. The money raised selling popcorn, peanuts and Cracker Jacks goes toward the operating cost of the Senior Center.



Senior Participant Council officers (l-r.) Catherine Seiler, Lorraine Missanelli, Dorothy White, Liz Archerd, Hugh "Sparky" Archerd, Bob Bickel and Millard Aus.

Please note the "DUE DATE" to avoid a delinquent charge.

ACCOUNT NUMBER	DUE DATE	BILLING DATE	BILLING PERIOD	TOTAL DUE
93058191	07/25/91	07/15/91	06/12/91 TO 07/12/91	\$42.48

SERVICE ADDRESS:
1 CIVIC CENTER CIR.

JANE DOE
1 CIVIC CENTER CIR.
BREA CA 92621

Payment is due and payable on or before the due date shown above. PAYMENTS RECEIVED BY THE FINANCE DEPARTMENT AFTER THE DUE DATE WILL BE ASSESSED A DELINQUENT CHARGE. See reverse side for important information. Please make check payable to:

CITY OF BREA
P.O. BOX 2237
BREA, CA 92621-2237

Please write account number on check and return this portion with payment



CITY OF BREA

Water Utility Bill

ONE CIVIC CENTER CIRCLE
BREA, CA 92621
(714) 990-7687 (714) 990-7688

BILLING DATE 07/15/91

ACCOUNT NUMBER 93058191

BILLING PERIOD FROM 06/12/91

TO 07/12/91

SERVICE ADDRESS: 1 CIVIC CENTER CIR.

The 1988-89 Base Year Allotment for this billing period was 29 units, at 10% conservation the target is 26 units. This customer will accrue the 2 units not used in a water bank to be used for future months and recorded here.

PREV. BILL DATED 06/14/91	\$69.98	Water usage information is expressed in 100 Cubic feet (100 Cubic feet=748 Gallons)
PAYMENTS RECEIVED - THANK YOU	-67.58	
BALANCE FORWARD	2.40	
WATER	10.51	
TRASH	1.62	
SEWER	1.36	
STREET SWEEPING		
TOTAL DUE BY 07/25/91	\$42.48	

CONSERVATION INFORMATION

	USAGE	DAILY AVG.
BASE PERIOD CONSUMPTION	29	.97
TARGET PERIOD CONSUMPTION	26	.87
ACTUAL PERIOD CONSUMPTION	24	.80
CONSUMPTION UNDER TARGET	2	.07

DURING THIS BILLING CYCLE, YOU WERE ASKED TO CONSERVE 10% FROM YOUR BASE YEAR.
DURING YOUR NEXT BILLING PERIOD, YOU WILL BE ASKED TO SAVE 15%, WHICH IS A DAILY AVERAGE OF .84 UNITS.

MESSAGES

FOR WATER CONSERVATION INFORMATION PLEASE CALL (714) 990-7680

New look for water bills

Brea water customers can now evaluate their conservation efforts and understand the new rate structure with the improved water bills. All information is presented in a clear, easy-to-read format.

A unit equals 748 gallons

Conservation targets for next billing period.

Message area allows us to give you important water conservation or other city information.

DAY CAMP

The City of Brea and The Brea Foundation continue to offer Summer Day Camp for children ages 6-12 through August 23 at Country Hills Elementary School, 150 N. Associated Road. Included in the weekly registration fee is an excursion to a major amusement attraction. Swimming, crafts, drama, music, sports, hands-on computer use, and visits from special guests are just a few of the activities campers enjoy. Optional mini-excursions to fun spots like Camelot, the movies, the arcade and Anaheim Fun Center may require an additional fee of up to \$5.

There are two weekly registration options available: Regular Day (10:00 a.m.-4:00 p.m.) and Extended Day (7:00 a.m.-6:00 p.m.). Extended

Day has proven to be popular with working parents. Weekly fees are \$55 per child for Regular Day and \$75 per child for Extended Day for Brea residents. Add \$5 for non-residents. Prices are subject to change. Day Camp registrations are accepted at the Community Services Department or on Mondays and Fridays at Day Camp. For questions regarding registration, call (714) 990-7737.

Dates	Weekly Theme	Major Excursion
8/5-8/9	Wet & Wild Week	Raging Waters
8/12-8/16	Jungle Adventure Week	San Diego Zoo
8/19-8/23	Ninja Turtle Week	Disneyland

Please register early, space is limited!

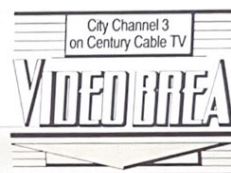
TAKE THE PLUNGE!

The water is fine, so come on in! Enjoy the fun, the sun and the water at the Brea Plunge. Recreational swim hours are Monday through Friday from 2 to 3:30 p.m. and 2:45 to 4:15 p.m. on Saturday and Sunday. Admission is \$1 for adults and \$5 for children under 12. Wednesday evenings from 6:30-8:30 p.m. it's time for free recreational swimming, courtesy of The Brea Foundation.



Join Monica Ruegg and cool off at the Brea Plunge.

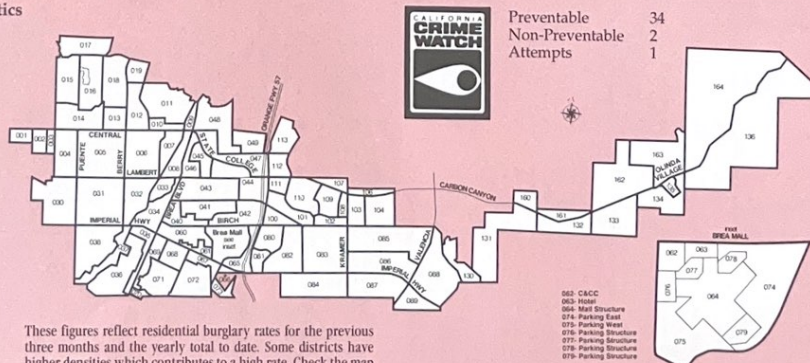
There are still two sessions of swim lessons available this summer. Session IV runs from August 5 to August 16 and Session V runs August 19 to 30. Classes for all skill levels are available. The cost is \$27 for Brea residents and \$32 for non-residents. Registration is held the Saturday before each session begins from 9 to 11 a.m. at the Plunge. For more information on Aquatics, call the Plunge at 529-6233.



Viewpoints with Gaddi Vasquez	Monday & Wednesday 6:30 p.m.
Video Brea Line	Monday & Wednesday 7:00 pm
City Council Agenda Preview	Prior to Council Meetings
City Council Meeting (live)	Tuesday, 8/6 & 8/20 7:00 p.m.
City Council Meeting (replay)	Mon. & Wed., 8/5, 8/7, 8/12, 8/14, 8/19, 8/21, 8/26, 8/28 7:30 p.m.
Brea Beat—Brea's up-to-date calendar of events and important announcements.	Daily 3:00 p.m. - 6:00 a.m.

Brea Residential Burglary Statistics April - June 1991

Dist.	This Qtr.
2	2
4	2
8	2
10	1
11	2
14	2
15	2
16	1
34	1
35	1
36	2
40	1
45	2
47	3
60	2
69	2
70	1
80	1
88	1
102	1
110	2
163	1



These figures reflect residential burglary rates for the previous three months and the yearly total to date. Some districts have higher densities which contributes to a high rate. Check the map to determine your reporting district. Unlisted districts had no reported burglaries. For more information, contact Crime Prevention at 990-7743.

CITY RECAP

July

1991-92 Budgets Adopted

Many months of preparation and review were culminated this month with adoption of the City's Operating Budget of \$39,792,986, a Capital Improvement Project Budget of \$28,351,000 and a Redevelopment Agency Budget totaling \$26,467,706. The Council policy to maintain a 13% reserve was met and exceeded with a current reserve account of about 29%. Budgets were all balanced with expenditures not exceeding revenues with the exception of one-time expenditures totaling \$221,350, which included an Emergency Operations Center in the Civic Center facility, computer equipment, two community events, an internal audit function and a portable traffic warning device. Labor was kept constant, but there was a slight reduction in programs and services. The budgets are on file for review in the Library, City Clerk's Office and Finance Department.

Rate Increases for Trash Disposal and Water

Both trash and water rates were approved for increases to cover added costs to the City. Water rate increases will cover City costs for water purchases, a penalty rate for excess use from the water company and ready-to-serve rates relating to maintenance of the system and processing. Increased rates for trash disposal include an adjusted rate to Brea Disposal, Inc. and a landfill gate fee increase.

Fire Protection Expanded

Fire protection levels will increase in Brea in the near future due to the purchase of a ladder truck to complement the first response capability of our fire department. A lease/purchase agreement was approved for a new "Quint" style Fire Ladder Truck which includes an 85' aerial tower. The vehicle will be housed at Fire Station No. 3 on Lambert Road. Staffing for the new unit is still to be resolved. An additional purchase of an Emergency One Hush Longcab Hurricane Fire Pumper Truck will replace a 1969 unit and complete the City's plan to replace its aging fire apparatus fleet with first-line fire pumpers all of the same design.

New Housing Element to the General Plan

Housing is one of the seven required elements in the City's General Plan. Requirements of 1981 legislation include an assessment of a city's housing needs, a progress report on implementation, housing goals and policies and planned actions to meet a city's housing needs. Brea is required to provide 234 units of moderate income replacement housing, of which 150 units have already been supplied. Of the remaining 94 units, 60 units are in process through various projects. Additional housing needs will be met within the new downtown redevelopment plan.

Agreements Approved:

- Senior transportation services with Orange County Consolidated Transportation Services Authority which include travel to the lunch program, shopping trips, doctors' appointments and Friday evening social events
- Juvenile work crews from Orange County for grounds cleanup
- Agreement with Kenneth I. Mullen for the exploration and design of a groundwater well for irrigation of the Brea downtown area
- Health and sanitation services with Orange County for food, housing, massage parlor standards, mobile X-ray unit requirements, hotel standards and oil well inspections
- Employee assistance program with Community Action to aid employees and their families with personal and job performance problems
- Specifications and construction monitoring with Dames & Moore to structurally strengthen the old City Hall and police station buildings at 401 S. Brea Boulevard
- License agreement with AZKO Coating, Inc. to clean up soil and groundwater contamination at 1215 W. Lambert Road

Paramedic Tax

Property tax assessment remains unchanged from the last several years. Annual property tax assessments of \$67.50 per residence (\$150,000 dwelling assessment) or \$.045 per \$100 full taxable value of property were again

levied. The City pays the remaining cost of the program from the General Fund.

Bids for Upcoming Construction Projects

- Water improvements on Evergreen Drive from Nutwood to 500' west of Tamarack
- Rehabilitation of Lambert Road from Orange Alley to State College Boulevard
- Water improvements at the MWD connection on Birch Street across from the Embassy Suites Hotel
- Arovista Park renovation of southeastern portion between the Senior Center and Brea Canyon Channel
- Alteration of the Big "O" Tire Store on Brea Boulevard south of Imperial to allow needed frontage for the intersection widening
- 60-day extension to negotiating agreement with Watt Commercial Development for the downtown area development

Amber Hills II Final Map

Unocal's map was given approval for 28 acres located at the northwest quadrant of Berry Street and Northwood Avenue. The property will be divided into 97 parcels for the development of single-family homes. An agreement for construction and maintenance of a water retention basin within the tract was also included in the final approval.



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On the cover

The Gallery's next exhibit features art from Jalisco, Mexico including works by Brea's Artist in Residence Carlos Terres. His "Brea Series" will be unveiled at a special display at the exhibit reception on September 6. See stories on page 1 for details about the Mexican art exhibit and Carlos' one-man show and sale.

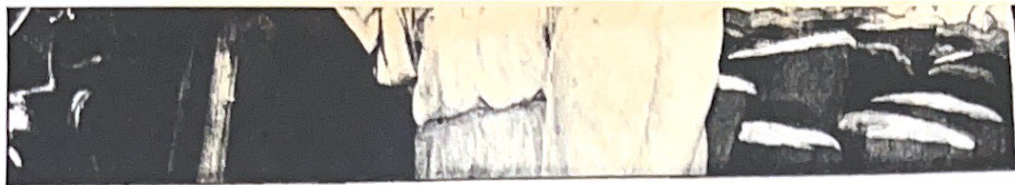


Wayne D. Wedin, Mayor
Ron Isles, Mayor Pro Tem
Burnie Dunlap, Councilman
Carrey J. Nelson, Councilman
Glenn G. Parker, Councilman

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OFFICIAL CITY NEWSLETTER
An "Open Line of Communication" to bring the Citizens and City of Brea closer together.



Staff photo by Michael Loren

Sketches of Spain: Brea's Artist-in-residence Carlos Terres and wife Elvia visited Spain this month to present a mural to the citizens of Medina del Campo. The work salutes the 400th anniversary of Columbus' voyage.

Artist presents mural in Spain

By Pamela Krebs
Staff Writer

Brea Artist in Residence Carlos Terres has put the two murals and the 200 bronze, miniature sculptures he is working on for Brea Olinda High School on hold, as he recently was contracted by the city of Medina Del Campo, Spain, to present a mural.

Terres will be presented a 7-by-15-foot mural to the Spanish city to celebrate the 500th anniversary of the voyage of Christopher Columbus.

The mural is a rendition of explorer Christopher Columbus and conquistador Don Bernal Diaz Del Castillo reaching America after a voyage commissioned by the Spanish crown, according to Christy Wada, public arts specialist.

Orange County is represented in the mural by rolling, green hills covered by orange groves. Myth has it that Castillo is also responsible for bringing the first orange seeds to America, she said.

Meanwhile, the high school's 6-by-24-foot, Latin-style murals, representing education, which originally were to be painted beneath the balcony in the academic quad, may be moved to a more visible location.

Because of the concentration of work at the high school, it was felt that the murals should be placed where the city as a whole can enjoy them, Wada said.

However, "It's unclear where it's going to go."

With the change in location, the subject matter may change, but the focus will remain the same, said Terres's wife and interpreter, Elvia.

"Maybe he'll change something, but he always paints the same — something to learn and something to teach," she said.

He also has sculpted the high school mascot, a large, bronze wildecat, which is in its final stage. When Terres returns from Spain in about three weeks, he will take it to a foundry in Berkely to be cast. It is expected to be installed in September.

In addition to the murals and the large wildecat, Terres has sculpted 200 miniature bronze wildecats to be sold to the public for \$250 a piece to raise money for the Art in Public Places Fund.

Terres was invited to Brea to

participate in the Artist in Residence Program for one year as an extension of the Art in Public Places Program.

Through the program he is required to create a certain amount of art for the city and is paid a monthly stipend.

As a guest in Brea, Terres, Elvia and their four children are provided with a home through the Community Re-development Agency.

He and his family will stay in Brea through 1991, then return to Lagos de Moreno, Mexico.

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vehicles. In addition, it meets both Education Code and DMV requirements.

Parent information meetings will be held 7 p.m. June 19 and 27 and July 18 at the Wilshire Auditorium, 315 E. Wilshire Ave., Fullerton.

Students may be 15 years old through adult. Those who are

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Staff photo by Michael Loren

Sketches of Spain: Brea's Artist-in-residence Carlos Terres and wife Elvia visited Spain this month to present a mural to the citizens of Medina del Campo. The work salutes the 400th anniversary of Columbus' voyage.

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Driver train

Driver training will be offered in several sessions beginning June 24 and on subsequent dates throughout the summer as a part of the ongoing program of the North Orange County Community College District's Community Services.

The program, which serves residents throughout north Orange County, features certified instructors and DMV-approved vehicles. In addition, it meets both Education Code and DMV requirements.

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Students may be 15 years old through adult. Those who are

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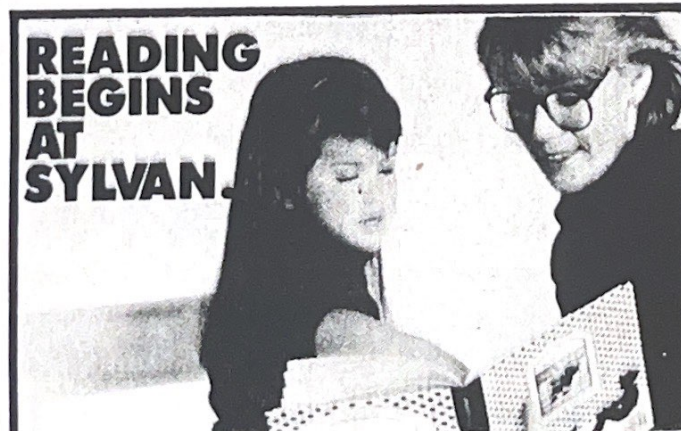
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Sunday services

- 8:30 am
- 11:00 am

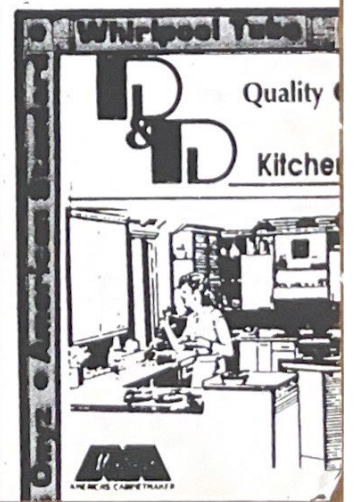
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Critics far from wild about Brea cat's new image

By Tony Saavedra
The Orange County Register

BREA — Artist Carlos Terres created more than a mascot for the Brea Olinda High School Wildcats. He molded clay into a work of art, a ferocious-looking jungle beast sprouting eagle feathers to symbolize spiritual power.

But critics complain that the sculpture doesn't look anything like the sleek bobcat that has symbolized the high school for decades. Rather than fancy artwork, some folks want a plain old, featherless wildcat — something resembling the stuffed feline that once sat in the school office.

"That's what I grew up with. That's the tradition," said Sharen Caperton, 41, a 1968 Brea Olinda graduate and the school's athletic director for girls' sports.

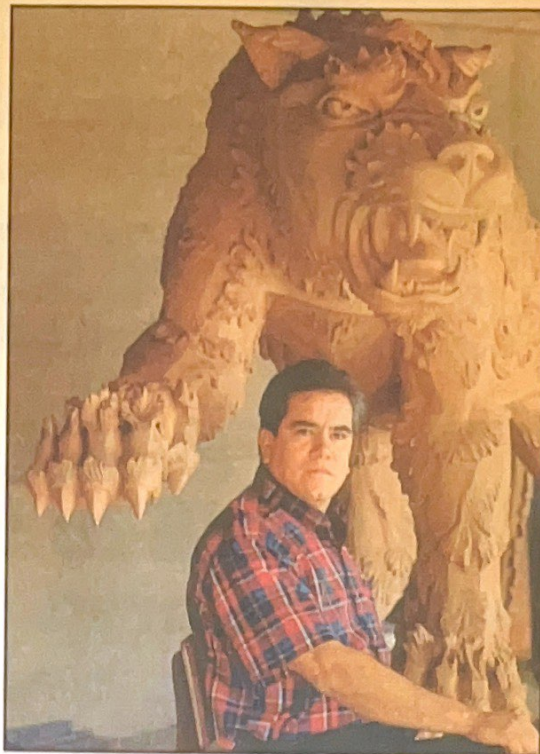
Caperton nodded at the unfinished sculpture in the school courtyard: "It's not a wildcat. It's a mythical I-don't-know-what."

Mixed reviews are hounding Terres' wildcat, a muscular beast with lips drawn back in a toothy snarl. A vicious-looking paw claws the air.

Although the Brea Olinda Unified School District board of trustees agreed last week to accept the \$20,000 statue as a gift from local art boosters, two members voted to turn it down.

Among the complaints: The cat-bird hybrid doesn't match the screaming bobcat painted on the gymnasium floor. Despite the grumbling, the wildcat is likely to stay put because of its popularity with students.

"It's gonna be killer when it's finished," said Mike Ryan, 18, a senior. "It's artwork. It's the way (Terres) sees things."



Chris Carlson/The Orange County Register
"I was capturing the spirit of the school," says Carlos Terres, sitting by his creation for Brea Olinda High.

Terres, a native of Lagos de Moreno, Mexico, is spending a year in Brea as the city's resident artist. For weeks, students watched as Terres, 40, fashioned the wildcat behind a chain-link cage in the school courtyard.

The sculpture will be used to create a cast that will be bronzed next month at a Mexican foundry and unveiled in the fall.

Terres isn't bothered by the criticism from folks who think a wildcat should look like, well, a wildcat.

"I wasn't trying to make an animal," he said. "I was capturing the spirit of the school."

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ARTIST: "The Family"
Gregory Hawthorne
Photograph of Maquette

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INSTALLED: OCTOBER 2000
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"The Family" Gregory Hawthorne

"The Family" will be a steel sculpture commissioned specifically for this project within the City of Brea. Following is Gregory Hawthorne's statement on the work:

"To me, family is the foundation of society and the pyramid of life. From the family we receive nurturing, security, cultural education and support for reaching our goals. Without family, civilization as we know it would collapse.

This sculpture of Mother, Father and Child, all holding hands, shows support, protection and love. Differing planes and levels of metal call to mind the complexity of family life. Layered elements of steel contrast harmoniously like differing personalities. Constructed of stainless and acid-etched steel, the sculpture, like the family symbol it represents, is both durable and beautiful.

The family is larger than life. I hope it shows the timeless importance of family in the development in any community."

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Artist left an indelible impression

Memorial exhibit in Brea honors Don Hendricks

By Barbara O'Dair
The Register

When Don Hendricks completed his three-year-plus stint as Brea's artist-in-residence in 1984, the Brea City Council commended him for how he "touched our community with a truly magical art experience."

So when Hendricks' widow of a few months inquired last spring about the possibility of pulling her husband's drawings and paintings into a memorial exhibition, her query gave the City Council a chance to put its good words to work.

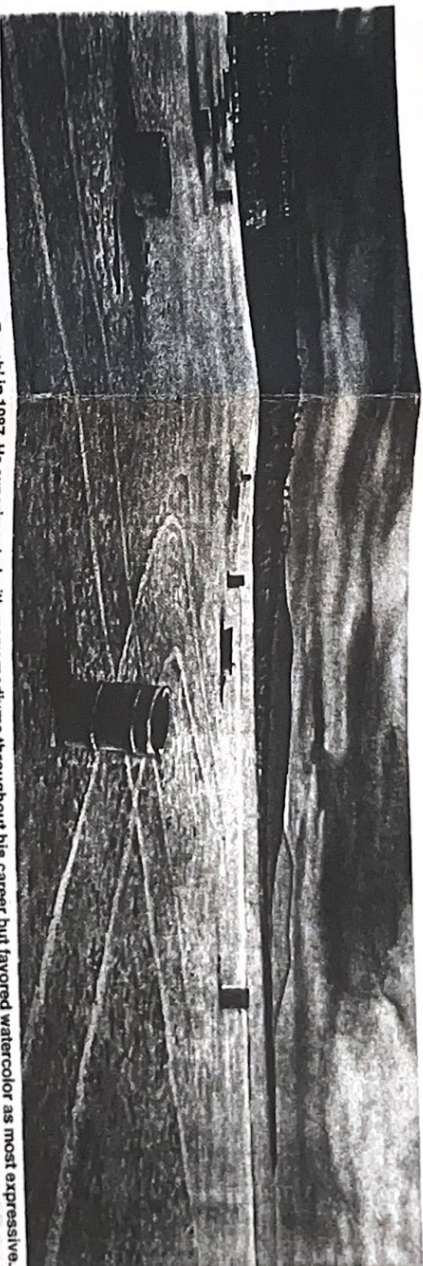
The council members jumped

at the chance. The artist's widow, Terry Hendricks, was pleased.

"I feel it's significant that the exhibit be in Brea as his residency meant a lot to him and he meant a lot to the people of Brea," she said.

Local painter Don Hendricks died Feb. 8 at age 41, after he was hit by a car while riding his bicycle to reach an early morning class at Fullerton College — a 10-minute ride that he took every day to the school, where he'd been teaching since 1974.

Shortly thereafter, Terry Hendricks and Kathie Conrey, administrative assistant for Brea, where Hendricks had been artist-in-residence from 1981 to 1984, put their heads together over Hendricks' work. As a result, this born-and-bred Orange County artist, whose subject matter and life interests rarely strayed from his home turf, is being celebrated in a memorial exhibition mounted at the Brea Civic and Cultural Center Gallery, beginning Sept. 1 and running through the month.



Artist Don Hendricks painted 'Doheny Beach' in 1987. He experimented with many mediums throughout his career but favored watercolor as most expressive.

"Don had a place in the art world, and it was important to him," Terry Hendricks said, "and now it's nice to see his work recognized, and an overview of it assembled all in the same place."

The 82 pieces in the show reflect the span of Hendricks' career, from the earliest pencil drawings through his numerous treat-cil drawings of the icons of popular culture in pencil, oil and watercolor, to fleshily realistic portraits, to his last studies of nature, which include hints of interest in natural decay and death in the bird skeletons and weathered skulls he painted.

His was "a romantic vision of the land coupled with an almost cynical palette — abrupt colors. There was a sense of despair over what was happening to nature," Norman Lloyd, curator at the Muckenthaler Cul-

tural Center in Fullerton, which exhibited a retrospective of Hendricks' work in 1985-86, said, following Hendricks' death.

An abundance of Orange County content informs almost all of Hendricks' work. Fullerton's Union Train yards, Buena Park's old alligator farm, the Spanish-style stone architecture of Brea... rendered in the precise photorealist style for which he came to be best-known.

Hendricks characterized himself by saying: "When I paint, I can only be sincere about my own experience, and my expertise is one of the good life in Orange County." "I like the Spanish tile, the orange trees, the rural aspect of the beaches and mountains and the beautiful sense of light we have here."

As a young man, Hendricks perfected graphic pencil drawings while completing



This photo helps demonstrate the artist's loyalty to realism.

ARTIST: Hendricks' widow takes first step in getting memorial exhibition

AUG. 30, 1984

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his master's at California State University, Fullerton. Before attaining his degree, he was recognized with a one-man show at New York's O.K. Harris gallery.

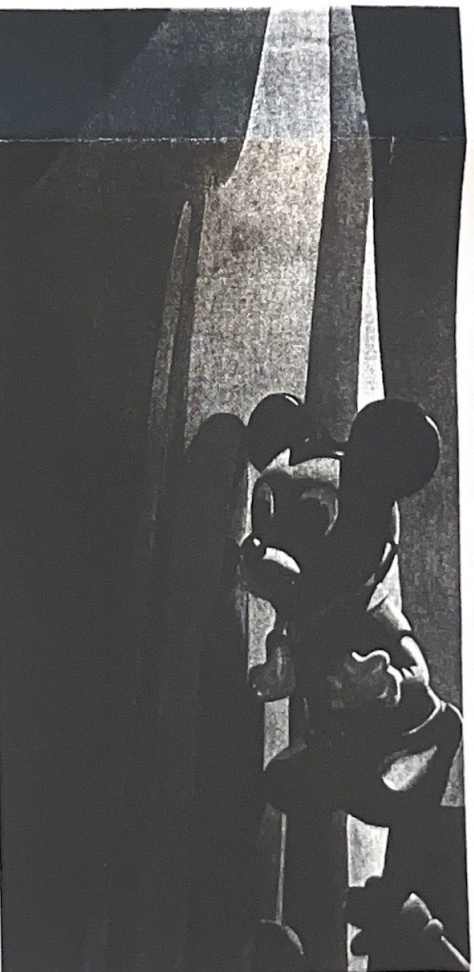
Later O.K. Harris would attempt to represent Hendricks and his graphite drawings concerned with hopped-up cars, motorcycles and the tall hairdos of teen-age girls.

But Hendricks had finished with that medium and declined to join the gallery in a nearly unheard-of decision for an aspiring artist. "Don simply wanted to diverge from that style," Lloyd commented.

Hendricks then moved to colored pencil drawings of pop icons that he called "California Landscapes." Influenced by the work of Edward Hopper, James Rosenquist and Mel Ramos, he eventually settled with the watercolor medium, which, Conrey said, he felt gave him more freedom to express his feelings.

The artist then began to pursue experiments with light in his painting. Influenced in turn by John Singer Sargent and Winslow Homer, nature and architecture became primary subjects in his California bungalow studies and the portraits, which brought together his photorealist training with another new interest — oils.

A digression from realistic imagery into the symbolic culminated in a series of richly comic but unsettling paintings using Disney characters in studies that Hendricks said came from his realization that "Disneyland is a strange kind of heaven on Earth... with



Hendricks digressed from his usual realistic style to use unsettling Disneyland imagery, as in this 1984 oil painting.

AUG. 30, 1989



This 1982 self-portrait shows Don Hendricks through the medium of the artist's brush.

“I feel it's significant that the exhibit be in Brea as his residency meant a lot to him and he meant a lot to the people of Brea... Don had a place in the art world, and it was important to him, and now it's nice to see his work recognized, and an overview of it assembled all in the same place.”

Terry Hendricks
ARTIST'S WIDOW

many religious allegories.” In “Martyred Mouse,” Mickey lies flat on an artist's desk, an X-Acto knife's blade driven into the surface as Donald Duck strides away.

Hendricks' “intimate landscapes” (clumps of rocks, streams and plants) and the last set of landscapes rendered from a further perspective, often displayed a stamp of civilization — a signpost, a freeway off-ramp.

Michael McManus, who was Laguna Art Museum's curator when the museum showed Hendricks' work last year, said at the time of Hendricks' death that “he was an early central figure in the development of West Coast photorealism.”

He was embraced as the quintessential Orange County artist, whose “influence on young artists and the OC arts community,” Professor Robert Miller, his friend and colleague at Fullerton College, said, “will be felt more strongly in 10 years than it is right now.”

But Hendricks was also revered as a friend and mentor by many. Miller and Hendricks met when Miller began teaching at the college a little over 10 years ago. They were close in age, and attended museums and galleries together, took a 40-student group for a week's worth of art-viewing in New York and once team-taught a class.

“Don's interests were more traditional than mine, and mine were more expressive,” Miller recalled. “We enjoyed debating our differences. In the end, we were really very similar.”

“Over the years we would go out and, independently, buy the same shirt, or the same shoes. It was really funny. Don once said maybe we were the same person, two variations...”

As a high school student, Norman Lloyd had studied watercolor with Hendricks. “Don was an amazing man,” Lloyd said. “He was the kind of guy who would take everybody under his wing. He was not just a mentor. He was my father figure.”

Before Hendricks offered his watercolor and basic-design classes at Fullerton College, he taught at California State University Fullerton, Rancho Santiago College and Parkview Elementary School in Huntington Beach.

During his time as artist-in-residence at the city of Brea from October 1981 to June 1984, he taught watercolor classes and gave the city its first official poster.

Conrey said, “When Terry approached us, I couldn't believe we hadn't thought of (a memorial exhibition) ourselves. She said she'd like to be closely involved with the show. The Cultural Arts Commission was delighted by the idea, and we juggled the calendar a little to get it in this year.”

Many of Hendricks' pieces in the Brea Center show were borrowed from private collections from individuals close to Hendricks and his wife and four children, including other artists, his dentist, his doctor and his mother's doctor, with whom, in most instances, he traded art for other art or services.

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Brea Civic & Cultural Center
Number One Civic Center Circle
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*This is your chance to be one of only 200 people to own an expertly crafted miniature rendition of *The Wildcat*, an original bronze sculpture by internationally known artist Carlos Terres.*

As part of

Brea's 1991 Artist in Residence Program, Carlos has fashioned a beautiful interpretation of *The Wildcat*, Brea Olinda's High School Mascot. The sculpture will be prominently displayed in the High School Quad for generations to enjoy.

A Collector's edition of 200 statues cast in bronze is being made available

to the public. Each sculpture is approximately 9" by 12" and is numbered and signed, increasing its investment potential.

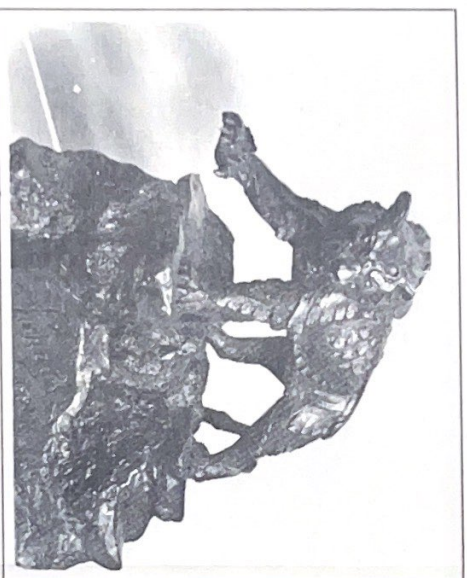
The *Wildcat* can be yours to enjoy, complementing either your home or office. But hurry—

The Wildcat is a limited edition. No more than 200 will be cast. Order yours today! The price is \$250 plus tax.



BREA'S 1991 ARTIST IN RESIDENCE

Brea's 1991 Artist in Residence program strives to involve the community in the artistic process in a most personal and meaningful way. By placing working artists in accessible locations, people are able to not only watch an artist at work, but also to get to know the person and his unique artistic process.



ABOUT THE ARTIST

Carlos Terres is a native of Brea's Sister City, Lagos de Moreno, Jalisco, Mexico. It was there his mother introduced him to painting and thus began his life-long passion for art. Throughout his formal education Carlos pursued the arts, and in 1984 he received a Fine Arts degree in Painting from

the University of Guadalajara. He has also studied painting, sculpture and wood carving with the greatest Mexican masters. Carlos says his work has been influenced by several prominent Mexican painters including Rivera, Tamayo, Sigüeros, Orozco, Saturnino and Dr. Atl. He has served as a professor of sculpture and painting for eight years at the Government's School of Fine Arts for the State of Jalisco, Mexico.

Carlos has exhibited his drawings, paintings, and sculptures extensively in the Guadalajara area as well as in Spain, Florida, and California. His work has been commissioned for public and private collections throughout Mexico and internationally in Spain, Peru, Japan, Canada, Switzerland and the United States. Brea's Art in Public Places collection currently boasts four works by Carlos Terres.

Carlos has been very active in the Sister City relationship between Brea and Lagos de Moreno. He says he is very appreciative of all of the things Brea's people and organizations have done for the people of Lagos. "I am happy to have the opportunity to give something back to Brea. I look forward to sharing my art with people of all ages. My family and I are overwhelmed with this wonderful opportunity."

Carlos Terres is a special blend of talent, dedication and modesty. His Brea residence will be a rewarding and unique experience for the entire community.

Public art program vital to Brea's heart

by Clare Climaco
Feature editor

Art and sculpture. Most people take the two for granted. The city of Brea, however, does not.

In 1975, city council members gave birth to a unique program found nowhere else in the state of California. Brea's Art in Public Places program was the first public art program in the state of California to require all businesses worth over \$500,000 (or slightly larger than a McDonalds) to put up public sculpture or art. Little did those council members know how successful the Arts in Public Places program would be.

City council member Wayne Wedin said, "The program is very successful, one of the largest in the nation."

Since its' beginnings over a decade ago, Brea's Art in Public Places has become the third largest public arts program in the nation. The high school's Wildcat sculpture by internationally renowned artist Carlos Terres (a former Artist in Residence), marked the 100 sculpture in the city of Brea.

With about 80 different artists from countries throughout the world such as Italy, Japan, Hungary

and Mexico, Brea is known around the country for its achievement in promoting public art.

City Cultural Arts manager, Emily Keller, commented, "I believe the public sees Brea as different from other cities" due to the extensive art program.

Keller is quick to point out that the city does not pay for any of the art or sculpture. Rather, "developers choose the artist and provide the funding." To purchase pieces, the program relies solely on private donations and fundraisers.

"Art and sculpture are lasting gifts that developers can give back to the community. It makes Brea a nicer place to live," remarked Keller.

Many residents are not aware of how much the sculptures are worth. Interestingly enough, the Brea Mall is home to one of the city's most expensive pieces. The sculpture titled "La Lune" by Parisian artist Niki De St. Phalle is worth over \$150,000.

Two new works, "The Lamp-lighter" and "Running Deer" will be revealed in early October.

Wedin remarked, "The art provides Brea with a sense of individuality. Cultural arts is the heart and soul of Brea."