

President's Greetings

During this 1982 holiday season, I would like to extend my very warmest wishes to all of the members of our Cal State Fullerton family for a productive and exciting holiday season.

Now that I have been on campus for more than 14 months, I am continually pleased and delighted with the marvelous team of top administrators, strong faculty, dedicated staff and friendly students.

The university is made up of the sum of its parts and each and every part of our campus is important, contributing and working toward the goal of moving our university forward to ever higher accomplishments.

As the state university at Fullerton, we are the higher education institution that serves Orange County. With this, we have a public mandate to offer the highest possible level of scholarship and inspiration in the classroom and through our deeds.

We are in the serious business of educating leaders of tomorrow; and as such, we deem it important to exemplify

(Continued on page 4)

Soda Springs Tours Open to Public

Archaeological sites, rare and endangered fish and alternate energy projects can be examined during public guided tours Saturday (Dec. 18) at Soda Springs in the Mojave Desert.

Sponsored by the CSU Desert Studies Consortium in cooperation with the California Desert District of the Bureau of Land Management, the tours also will be held the last full weekend of each month from January-June.

Lasting two hours, all tours are scheduled at 10 a.m. and 2 p.m. at the center located near Baker at Zzyzx Road off the interstate highway between Los Angeles and Las Vegas.

On view are the original buildings of Zzyzx, built in the 1940s as a resort around a highly mineralized spring;

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Science Education Crisis Conference Set

Will it take another Sputnik to launch America into orbit again over mathematics and science education?

And where will improvement money come from?

Orange County scholars and industrial leaders will gather in Brea Saturday, Jan. 8, to discuss the "Crisis in Science Education: Creative Solutions."

The day-long conference cosponsored by Cal State Fullerton and Union Oil Co. is a presentation of the science resource task force of the Orange County Industrial Education Council, which is seeking ways to cope with the dilemma.

Conferees, who will be responding to the crisis that has been well documented, include President Cobb.

In California, alone, it is estimated that 4,500 mathematics and science teachers are leaving teaching for jobs in industry and other fields where the starting pay is often double that of a new teacher.

Conferees are expected to address such specific issues as the need to develop ways to retain top science teachers in public schools and to make teaching a more appealing career choice, as well as, the need to increase the quality and quantity

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Ancient Village Search Receives Grant

An anthropology professor's planned expedition to Honduras in search of ancient village remains has won the support of the prestigious Wenner-Gren Foundation.

Dr. Leroy Joesink-Mandeville, former chair of the Anthropology Department, will add the foundation's \$4,500 grant to \$12,906 already pledged by the Fulbright Committee for the six-month-long research effort, set to begin in January.

"I think it's a grand slam that both grants were acquired for the same project," said Joesink-Mandeville, who is making preparations for the field trip to the Comayagua Valley.

It will be his third such expedition to scour an ancient village there for samples of pottery dating back to 2000 B.C.

"Ceramics mean much more to us than they ever meant to the people living in the culture and making the pottery," said Joesink-Mandeville.

"We use it as a fossil index. Ceramics are practically indestructible. Since they are made of clay and are subject to an infinite range of vessel shapes and modes of decoration, they are very sensitive to reflecting temporal changes and spatial relationships with other communities," he explained.

"They are a chronological guide to the rest of the culture. We can plot the distribution of certain ceramic types on the map and get our cultural spheres.

Both time and space are reflected by the ceramics."

Joining Joesink-Mandeville in the excavations will be graduate students David Elder of La Habra and Adela Schroth of Anaheim, who will participate during different phases of the dig.

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Town/Gown Open Historical Exhibit

An exhibition commemorating the founding and growth of Brea is on view through Jan. 14 in the Brea Civic/Cultural Center.

The exhibit is made possible by research conducted and information compiled by the Brea Historical Coordinating Committee and the university's History Department.

On display are rare photographs, maps, farm implements, oil industry equipment, authentic costumes and artifacts.

The evolution of Brea from a small oil boom town and citrus growing village into its present status as a thriving suburban community is depicted.

The gallery is open to the public noon-5 p.m. Wednesdays-Saturdays except from noon-8 p.m. Thursdays. Guided tours can be arranged by calling 990-7731.

Dr. Kandel Tries to Better Quality of Life

By Paula Selleck

Dr. Judith S. Kandel approaches her work with the realistic attitude that "life is a fatal event."

No, she hasn't spent too much time toiling in Quincy's laboratory, nor traded ideas lately with Columbo. But she does share their zeal for unravelling the mysteries of death—in her case, to better the quality of life.

When she isn't lecturing to science students or plowing through texts, papers and manuscript pages that litter her desk for a book-in-progress, this microbiologist can be found in the laboratory examining cultures.

She is trying to unlock the secrets of diseases, getting to know their agents and behavioral traits in hopes of putting some distance between them and their victims.

There may be no court of law for disease, but medical research like that conducted by Dr. Kandel can be the vehicle for restraining disease-causing culprits before they strike again.

"We've done all the easy things like pasteurizing milk and vaccinating for smallpox," she noted. "But new organisms are being introduced to take the place of old ones."

Dr. Kandel, who joined the university faculty in 1972 and earned both her Ph.D. in microbiology and master of public health in epidemiology from UCLA, is a 15-year veteran of the pathology wars.

By acknowledging that life is a fatal event, she can urge that we "live it to its fullest in best health."

It is her personal creed, as well. "I want to do the best I can and the most I can."

Prevention is her cause celebre.

"We've become a therapeutic society," she said, citing both doctors' and patients' overdependence upon drugs. "I don't think we should look at drugs as panaceas, as harmless."

"Almost any drug has side effects. Even penicillin, which is still the best available, can make you vulnerable to other things."

While Dr. Kandel believes that more efforts should be directed toward disease prevention, research performed in this area is difficult to design, conduct and win support for.

"Disease is caused by a chain of events. To prevent disease you want to interrupt that chain of events. In some cases, therapeutic methods are best, in others there are easier methods," she contended.

Public awareness of risks associated with health hazards is one such method. While sipping a diet soda, Dr. Kandel pointed out the obvious limitations of that route.

"Every time I drink this sugar-free saccharin cola, I wonder if I will get cancer."

"Basically, we're lazy," she continued. "I look at the smog out there and think this

is insane. Too many of us don't take the responsibility."

Dr. Kandel recently addressed an extended education group on the topic of fighting infection as we age and described how scientists are attempting to improve on nature's strategies for fighting disease.

"How much should be an individual's responsibility and how much should be government controlled or government mandated?" were questions she posed for discussion.

Vaccination drives among school children to squelch measles and smallpox have been highly successful, she noted.

"We've just about eradicated measles from this country," she said. But tobacco, on the other hand, represents another side of the issue.

"It is so clear that smoking increases the risk of cancer, yet I don't think society is ready to accept the government's right to regulate its use," she continued.

Dr. Kandel further commented that, "In terms of ridding yourselves of known pollutants, we haven't come to the level where we can come to grips with how much risk can be tolerated and whose responsibility it is to deal with the risk."

Dr. Kandel also believes that as society gets older, as more people live longer and as the elderly population increases, "We're much more willing to spend money on such research."

This growing interest may have been sparked just in the nick of time.

"We're surviving to the point where we can now see things that we've never seen before," she explained.

As a person gets older, he or she becomes more susceptible to the "opportunists" that can invade the body and allow disease to take over.

There also are new ways of getting organisms that cause disease, according to Dr. Kandel.

"There are a number of cases that have been documented where people have gotten rabies through cornea transplants," she said.

In those instances the donor had an "atypical" case of rabies, and did not know he or she carried the disease.

Similar bizarre transmissions have been reported about Creutzfeld-Jakob, a progressively fatal neurological disease about which scientists know little.

"We don't know what organism causes this; we have never been able to isolate it," said Dr. Kandel.

"In some cases people have gotten this when they went in for brain tests. Electrodes that had been sitting in formaldehyde (a strong disinfectant) for six months were used, yet the disease-causing agent still lived."

"It's rather frightening," she continued. "It has been suggested that a number of other diseases may be due to similar kinds of agents."

Multiple sclerosis and Alzheimer's disease quite possibly fall into this category.

It also frightens Dr. Kandel that "one out of every five or six patients hospitalized will come down with an infection that has nothing to do with what they went in for."

What could be the cause in such a sterilized and sanitized environment?

"The major culprits are the hands," she explained, which when not washed



—Photo by P. Selleck
Dr. Judith S. Kandel

frequently or properly are capable of transmitting disease-causing agents from one patient to another.

Dr. Kandel is confident that preventative measures can be implemented with a high degree of success in such instances.

"Some of these hospital-acquired infections can be controlled," she suggested.

Dr. Kandel's studies leading to her master's degree in public health centered on hospital-acquired disease and infection control in hospitals.

Her own laboratory research in disease prevention has focused on yeasts—how they form in the body and how and why some cause disease and others do not.

"The Killer Phenomenon in Pathogenic Yeast" is among a dozen published articles she has written in the field of microbiology since 1972.

During that same period she has been awarded more than \$100,000 in grant money for her research into yeasts and fungi.

Currently she is nearing the final stages of writing a general text in microbiology for undergraduate students in the allied health field and is designing a graduate course for medical technologists to be offered next semester in advanced clinical microbiology.

"My goal is to be as up-to-date as possible on diseases and pathogens of primary concern," she said.

She plans to cover the herpes epidemic, AIDS syndrome (now striking the gay population) and tuberculosis, "which still kills 3,000 in this country every year and causes illness among 30,000 others."

In her decade on the faculty at Cal State Fullerton, Dr. Kandel, a professor of biology, has taught general microbiology, general virology, elements

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publications

book chapters

By Dr. Wayne Overbeck (Communications), "Shield Laws in the '80s," and "Judicial Restraints" by Dr. Rick D. Pullen (Communications), both in "Readings in Mass Communications," edited by Dr. Ted C. Smythe (Communications) and Dr. Michael Emery of Cal State Northridge.

articles

By Dr. J. Bryan Moffet (Teacher Education), "Student Interest and Pertinence of Content in Selecting Reading Materials," in the winter issue of Reading Improvement.

By Dr. Edward Zilbert (Management and Economics), "Housing and Autos: Are Interest Rates the Real Problem?" in the December issue of Business to Business.

professional activities

appointments

James B. Sharp (Facility Planning and Operations) was appointed to a two-year term on the new planning commission of the city of Tustin.

Dr. Gerald F. Corey (Human Services) was appointed to the commission on the teaching of group counseling, a national committee of the Association for Specialists in Group Work. He also spoke on "A Jungian Approach to Counseling" at the Los Angeles County Pupil Personnel Services Conference in Pasadena.

Dr. Gary Parker (Registrar's Office) was named to the education committee for the city of Fullerton.

papers presented

Dr. Judy M. Suchey (Anthropology) delivered a paper on "Skeletal Aging in Forensic Cases" and gave a workshop on "Multiple Skeletal Age Indicators" at the InterAmerican Congress of Forensic Sciences in Sacramento. She also presented a paper on "Recent Advances in Forensic Sciences: Forensic Anthropology Update" to the National Association of Medical Examiners in Newport Beach.

Dr. Michael Yessis (Physical Education) presented a paper on "Strength and Power Training in the U.S.S.R." at the southwest district of the American College of Sports Medicine convention in Las Vegas.

conferences/workshops

Barbara Talento (Nursing) discussed "Combating Stereotypes and Misconceptions—Growth After 60" on a panel that was part of a conference on aging sponsored by Jewish Family Services.

Dr. J. Michael Russell (Philosophy and Human Services) and Dr. Gerald F. Corey (Human Services) presented a two-day workshop sponsored by the Human Services Program on "Group Work in Human Services" at the university.

Dr. G. Bording Mathieu and Dr. Doris D. Merrifield (both of Foreign Languages and Literatures) attended the golden anniversary meeting of the American Association of Teachers of German in New York. Mathieu was honored at a special session and presented with a plaque for his service as national president during 1976-77.

Dr. Nancy R. Reckinger (Teacher Education) was the featured luncheon speaker on "How to Maintain Quality Programs" at the regional alternative education and independent study workshops sponsored by the State Department of Education in Riverside and Visalia.

Brenda J. Simmons-Parker (Development and Community Relations) served as consultant and coordinator for a workshop on career development in a tight job market sponsored by the National Association of Minority Students and Educators in New York and Houston.

Dr. Max Nelson (Speech Communication) presented a program on language disorders and language science at the annual convention of the American Speech-Language-Hearing Association in Toronto.

Dr. David L. Walkington (Extended Education) was a session moderator at the Conference for Strategic Planning for U.S. Higher Education in Los Angeles.

other

Dr. H. Eric Streitberger (Science Education) was a panel member at the "Expert Demonstration Training Activity" program sponsored by the southern section of the American Chemical Society and the California Association of Chemistry Teachers at Cal State Los Angeles.

happenings

MONDAY—Library Exhibit: "Art Nouveau and Art Deco Jewelry" by Lillian Baker. Jewelry produced from

about 1895 through the 1930s. Through Jan. 14. Lobby during library hours. Sponsored by the Library and Patrons of the Library. Free. ••• Special Events: Victorian Christmas at Heritage House. Features traditional decorations and a collection of antique and classic toys. Through Dec. 21. 1-4 p.m. daily. Heritage House in the Fullerton Arboretum. Free. Also, Holiday sale. Poinsettias, cyclamen, handcrafted ornaments, wreaths and other gifts. Through Dec. 21. Daily 1-4 p.m. Wednesday 11 a.m.-4 p.m. Fullerton Arboretum garden shop. For information call 773-3250. ••• Anthropology Exhibit: "The Irvine Archaeological Collection." Through May 1983. H-313. Sponsored by Anthropology and The Irvine Co. Free. For information call 773-3977.

WEDNESDAY—Sports: Women's basketball, DePaul. 7:30 p.m. Titan Gym.

THURSDAY—Meeting: Overeaters Anonymous. Noon. S-40. Sponsored by Student Health and Counseling. Free.

FRIDAY—Sports: Men's basketball, Cal State Sacramento. 7:30 p.m. Titan Gym.

SATURDAY—Sports: Men's basketball, Howard. 7:30 p.m. Titan Gym.

employment opportunities

MAIL CLERK (\$1,109-1,311), Mail Services. **SENIOR ACCOUNT CLERK** (\$597.50-707.50), temporary, half time, Library. **CUSTODIAN** (\$521.50-615), temporary, half time, and **ASSOCIATE DIRECTOR OF PLANT OPERATIONS** (\$2,419-2,920), both Physical Plant.

compendium

Compendium is a publication for faculty, staff and friends of California State University, Fullerton that is published Mondays by the Public Affairs Office, LH-101, 773-2414.

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Deadline for publications, professional activities and general items is 9 a.m. Monday. Happenings are due 9 a.m. Tuesday. All items must be typed or printed. Publications and professional activities submitted by deadline are published on a space available basis, with those items not included published in the earliest possible subsequent issue.

President's Greetings

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honesty and integrity in everything we do. Our students are committed to working in every kind of course and every discipline, whether it be in the library, the laboratory or in the lecture hall, toward achieving successful goals in life.

Our standards remain unswerving and our commitment is intense. I am confident that we will be able to survive current financial crises at the state and federal level, and that we will continue in pathways for the betterment of not only Orange County but of the region and the state as well.

Let us join together to greet the New Year in combined efforts with our community for a fulfilling and happy 1983.

—Jewel Plummer Cobb

Search Gets Grant

(Continued from page 1)

"I'm investigating an ancient tropical forest bridge that appears to connect the formative cultures of Mesoamerica and Peru," said Joesink-Mandeville.

"It is my hypothesis that this bridge is antecedent to the formative cultures of the two cradles of American Indian civilization."

The project forms a component of a larger historical and anthropological investigation by the Honduran government, which is working closely with the Cal State Fullerton anthropologist.

The Honduran government invited Joesink-Mandeville to organize the Comayagua Valley Archaeological Project in 1977.

The project also is sponsored by the county's newly founded Pacific Museum of Archaeology.

Joesink-Mandeville joined the university faculty in 1966. He holds a Ph.D. from Tulane University.

Soda Springs

(Continued from page 1)

archaeological sites; the Mojave chub; and alternate energy projects.

The center, established in 1976, provides a field facility for the development of desert studies educational programs. It is supported by the BLM and the CSU consortium, which consists of the campuses at Fullerton, Dominguez Hills, Long Beach, Los Angeles, Northridge, Pomona and San Bernardino.

Registration for the tours can be made through the BLM information center at 256-3591 at a fee of \$1 per person. The facilities occur in an ecological preserve so no pets are allowed.

Science Education

(Continued from page 1)

of required course work in science and mathematics in public schools.

"Our goal is to seek solutions as part of a cooperative industry-education effort," said Dr. David L. Walkington, task force chair and associate vice president for extended education at Cal State Fullerton.

Such challenges have become common enough to prompt the National Science Board, the policy-making arm of the National Science Foundation, to compile statistics on the situation.

The board found that only one-third of the country's 21,000 high schools offer calculus, and even fewer offer physics courses taught by qualified teachers.

In addition, only one-third of the nation's 17,000 school districts require more than a single year of mathematics and science for high school graduation.

The NSF is sending Dr. Walter Gillespie, director of its Office of Scientific and Engineering Personnel and Education, to the conference to discuss possible reforms.

He will be joined by other conference speakers representing education, business and government including President Cobb and Cloyd Reeg, president of the science and technology division of Union Oil Co. of California.

Conference activities are scheduled from 9 a.m.-3 p.m. at the Fred L. Hartley Research Center of Union Oil Co., 376 S. Valencia, Brea.

Quality of Life

(Continued from page 2)

of biology, medical mycology, epidemiology and the biology of human sexuality.

And while she searches for the keys to disease prevention, she harbors a nagging suspicion that the answers lie in something that sounds all too familiar.

"Maybe it all comes back to everything in moderation," she offered with an imaginary toast.

Cheers. Perhaps that glass of wine a day will keep the doctor away.

Public Affairs Office
California State University, Fullerton
Fullerton, California 92634

Intersession Brings Schedule Changes

During winter recess and intersession, food service, bookstore, Library, room scheduling and Compendium publication schedules will be changed.

According to E. Karl Lorentzen, Titan Shops manager, McTitan's, Salad Daze and Commons II are closed through Jan. 30. The UC-Snack Bar is open through Friday (Dec. 17), closed Dec. 18-Jan. 2, and then open Jan. 3-28 from 8 a.m.-2 p.m. Mondays-Fridays.

This means no university food service facilities are open from Dec. 18-Jan. 2 although vending locations will be.

From Dec. 20-Jan. 21, the Titan Bookstore will be open from 8 a.m.-4:15 p.m. Mondays-Thursdays, 8 a.m.-4 p.m. Fridays and closed Saturdays and Sundays plus Dec. 24 and 31.

Hours during the week of Jan. 24-29 will be from 8 a.m.-5 p.m. Monday-Thursday, 8 a.m.-4 p.m. Friday and 10 a.m.-3 p.m. Saturday.

During the week of Jan. 31-Feb. 5, they are 8 a.m.-9 p.m. Monday-Thursday, 8 a.m.-4 p.m. Friday and 10 a.m.-3 p.m. Saturday.

The Library is closed Dec. 24-26 and Dec. 31-Jan. 2 but open from 8 a.m.-5 p.m. Mondays-Fridays Dec. 18-Jan. 2.

From Jan. 3-30 Library hours are 8 a.m.-6 p.m. Mondays-Thursdays, 8 a.m.-5 p.m. Fridays, 9 a.m.-5 p.m. Saturdays and closed Sundays.

The use of all general classrooms during Dec. 19-Jan. 30 will be scheduled and coordinated through Martin E. Carbone, coordinator of university conferences and facilities, to reduce energy and other costs by minimizing the number of buildings and individual areas used.

Compendium will be published on Jan. 10 before weekly publication is resumed on Jan. 31.

Deadline for publications, professional activities and general items is 9 a.m. the Monday preceding publication with Happenings due at 9 a.m. the preceding Tuesday. All items must be typed or printed.

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The art of gallery directing

For the past 13 years, Marie Sofi has accepted the many challenges

By Toby Hill
North County News

The Brea Gallery is bustling with activity. Drills whirl and hammers pound as sculptures are wheeled in and paintings are hung.

Artists and workers are installing pieces for a coming exhibit of California State University, Fullerton graduate students' art at the city-owned gallery.

In the middle of it all is Marie Sofi, the gallery's director for 13 years.

Among Sofi's numerous responsibilities is the arranging of all exhibits in the 6,000-square foot space. It may seem like a simple task — "Hang that here. Put that over there" — but it can be quite complex.

Each exhibit presents a new challenge. I think that's why this job is so great, she said.

Safety always comes first; aesthetics are secondary, she said.

For instance, when installing a neon art exhibit — the largest ever of its kind, Sofi said — stray wires and overloaded circuits could have spelled disaster. As always, she had to be sure foot traffic could get through the gallery easily and that exits were accessible in case of an emergency.

Once those concerns were addressed, Sofi set out to make the exhibit as visually effective as possible, matching up the works in aesthetically pleasing arrangements and concealing all the electrical cords to keep them from distracting viewers from the pieces.

Aside from installing exhibits, Sofi also arranges the gallery schedule of five shows a year, oversees operation of the gallery gift shop, solicits donations and grants, develops art workshops, and publicizes the gallery — all on a part-time schedule.

Sofi quickly points to volunteers and part-time gallery assistant Jennifer Dana for their instrumental roles, however.

Sofi also supports the arts in other communities. "Right now it's real important for me to help the arts grow," she said. Sofi does fund-raising and consultation work for non-profit arts



As director of the city-owned Brea Gallery for the past 13 years, Maria Sofi has been in charge of installing exhibits, arranging the gallery schedule of five shows a year, overseeing operation of the gallery gift shop, soliciting donations and grants, developing art workshops, and publicizing the gallery — all on a part-time schedule.

Stan Bird/
North County News

“Each exhibit presents a new challenge. I think that's why this job is so great.”

Marie Sofi
Director, Brea Gallery

groups, and recently established an art scholarship in La Mirada.

In addition, she juries many shows, and is on the board of the Orange-based Woman's Transitional Living Center, which assists battered women and their children.

There, she has seen the healing power of art. Children are given the opportunity to create. Taking

clues from their work, psychologists at the center are able to diagnose and treat their emotional problems, Sofi said.

Sofi trumpets the therapeutic values of art, which she also saw at work in a Brea Gallery exhibit featuring the works of disabled artists, including blind sculptors and amputee painters wielding brushes in their mouths.

Some of those artists were having difficulties adjusting, so Sofi put them together with experienced disabled artists who could share their experiences and frustrations, as well as their triumphs.

“That is how some of these artists made it through their new

way of life,” she said. “There were a lot of things that came out of that show other than beautiful art.”

An artist herself, Sofi, who specializes in portrait and landscape oil painting, is now looking forward to getting back to her own art, which she put on hold 12 years ago because of all her gallery work and volunteerism.

The exposure to a wealth of varying artforms at the gallery has inspired her to go in new directions, forgoing the realism of her previous work for more abstract imagery in watercolor. She also wants to go into photography.

“I've been surrounded by so many wonderful techniques...It's going to be fun to experiment,” she said.



NWS WATERCOLOR LECTURE / DEMONSTRATIONS

Co-sponsored by
The City of Brea and The National Watercolor Society



Five day-long seminars will be presented on consecutive Saturdays; November 11, 18, 25, December 2 and 9, 1995. Each lecture will be held in the Council Chambers of the Brea Civic and Cultural Center, One Civic Center Circle, Brea, on Plaza Level 1. All Seminars will begin promptly at 9:30 am and will extend through 3:30 pm with a lunch break (lunch not included). Tuition for each seminar is \$20. A special full series rate for all five seminars is offered at \$80. Check must accompany registration form. **NO REFUNDS WILL BE MADE. Brea residents receive \$5 discounts on regular fees.**

LECTURE SCHEDULE

11 November 1995

WILLELLYN McFARLAND

Making ordinary or extraordinary photographs into more interesting and lively paintings is the theme of this presentation. Emphasis will be on color and value, balance of masses and a keen sense of composition using a variety of techniques and subjects. Willellyn has taught on all levels and is currently teaching adult education classes. She has given demonstrations and workshops for many art groups throughout Southern California. She is a Member of Women Painters West and a Past President/Life Member of the National Watercolor Society.



18 November 1995

MORRIS SHUBIN

Morris brings his experience from his many successful workshops and will share his methods of creating a painting. An introduction consisting of a short narrated slide program will be followed by slides of his sketches, ink washes and completed works. He will discuss how the creation of a painting depends on the artists' intuition, and the need to develop ones powers of observation, sense of proportion and control of the picture plane, in order to discover and see patterns, shapes and color. And above all, the need to have fun and enjoy the experience of painting. After this review of the basics, Morris will present a painting demonstration.



25 November 1995

GEORGE JAMES

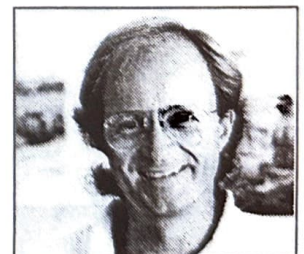
The topic of this presentation is "Painting From Ideas, Esthetics and Technical Support." Using his thirty years of experience in higher education, artist teacher George James will demonstrate and illustrate his unique methods and approaches to painting the contemporary watercolor. George is currently serving as President of the National Watercolor Society.



2 December 1995

SCOTT MOORE

A full time painter, Scott Moore works in both watercolor and oil, using each medium to best portray his insightful, surreal images. He will be demonstrating his technique for applying transparent watercolor, complemented by a slide presentation which will help explain how he devises his images. Come loaded with questions and a sense of humor, because Scott believes work should be fun. Scott is a member of the National Watercolor Society, the American Watercolor Society and Watercolor West.

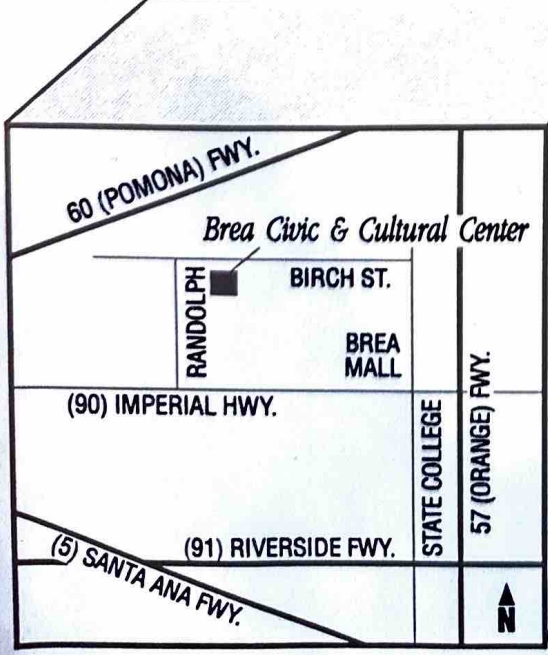
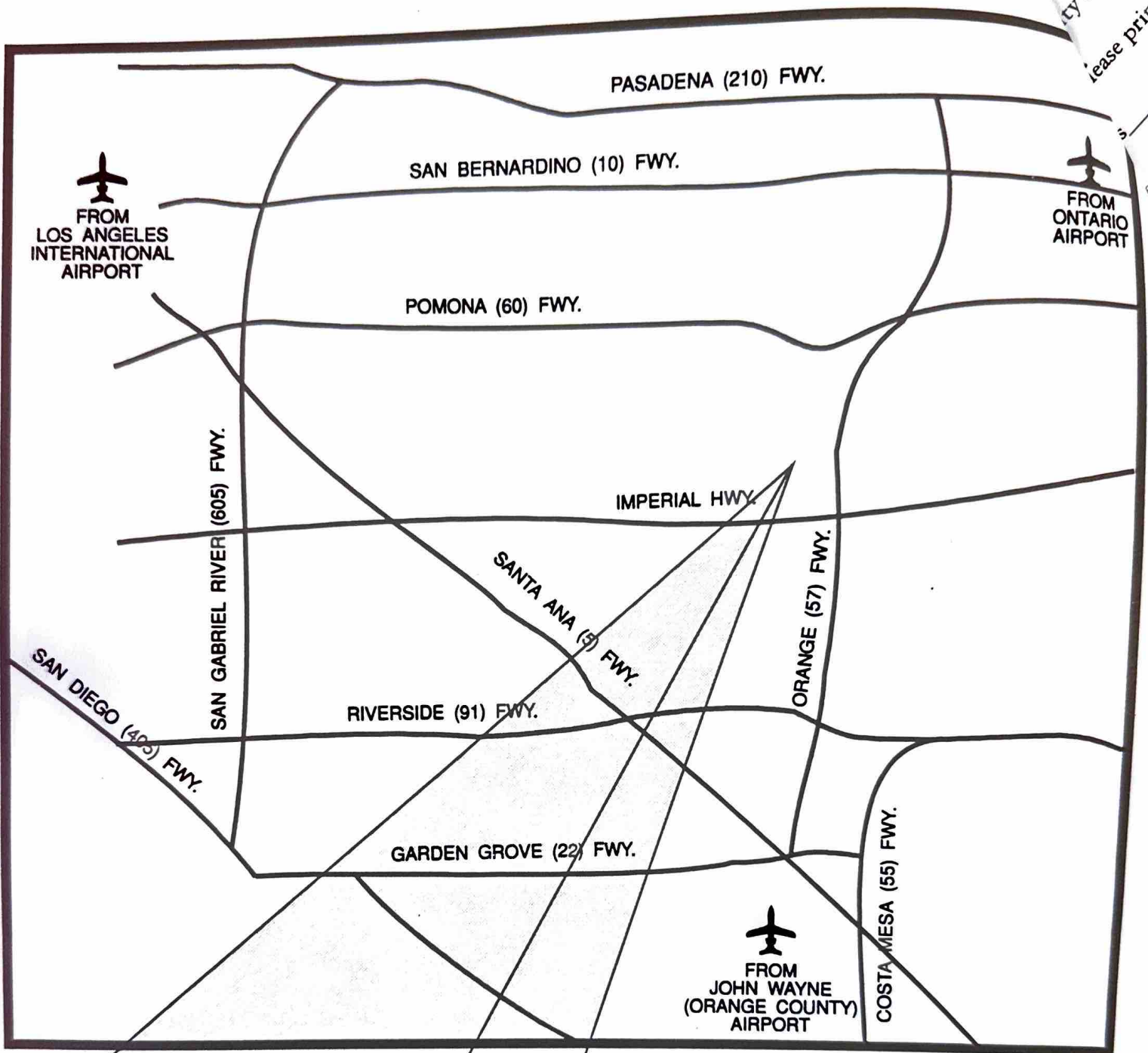


9 December 1995

LINDA A. DOLL

Linda has developed a unique and effective teaching style which inspires beginners and challenges advanced students with the combination of a slide lecture and a painting demonstration. With people as her favorite subject, she interprets the play of light and its enhancement of color. The focus of this lecture-demonstration will be seeing, understanding and capturing sunlight, shade and shadow. It will also explore the basic controls of abstract design and the inventive use of color.





Brea Civic & Cultural Center
1 Civic Center Circle
Brea, CA 92621
(714) 990-7600

1995 - 1996 Exhibit Calendar

Cowabunga! The Beach Hits Brea

June 11 - July 29, 1995

Free Reception: Saturday, June 10, 7 p.m. - 9 p.m.

Take a nostalgic journey to the Beach! Summertime symbols like surfboards, swimsuits and sandcastles will be cleverly assembled. Many hands-on activities and exciting demonstrations will be offered.

Theatre of Light and Motion

August 19 - October 20, 1995

Free Reception: Friday, August 18, 7 p.m. - 9 p.m.

Explore an amazing collection of work which translates neon and light into dramatic and energetic art forms. Guaranteed to enchant all viewers.

National Watercolor Society 75th Annual Exhibition

November 5 - December 15, 1995

Free Reception: Saturday, November 4, 5 p.m. - 7 p.m.

See over 100 of the finest experimental watercolor paintings presented by one of the Country's most prestigious art organizations. This show tours the U.S. following its opening in Brea. Color catalog available.

Contemporary African-American Artists

January 12 - March 1, 1996

Free Reception: Friday, January 12, 7 p.m. - 9 p.m.

Explore this special compilation of top talent in African-American art today. See moving portrayals of each artist as they respond to the world around them and their ancestral bonds.

Book Illustrators

March 15 - April 5, 1996

Free Reception: Friday, March 15, 7 p.m. - 9 p.m.

Ever had a secret yearning to write and illustrate your own book? Perhaps a children's story or romance novel? Well, this show is for you. Come see the original illustrations from best selling books. Learn how you too can become a book illustrator, or perhaps an author. Guest appearances by authors and how-to workshops will be offered.

City of Brea Gallery and Gift Shop

Admission: \$1:00 adults and seniors; under 18 free

Brea Civic & Cultural Center

One Civic Center Circle

Brea, CA 92621

Information: (714) 990-7730

Gallery Hours

Wed. through Sun. - 12 noon to 5 p.m.

Thurs. and Fri. - 12 noon to 8 p.m.

Closed Monday & Tuesday

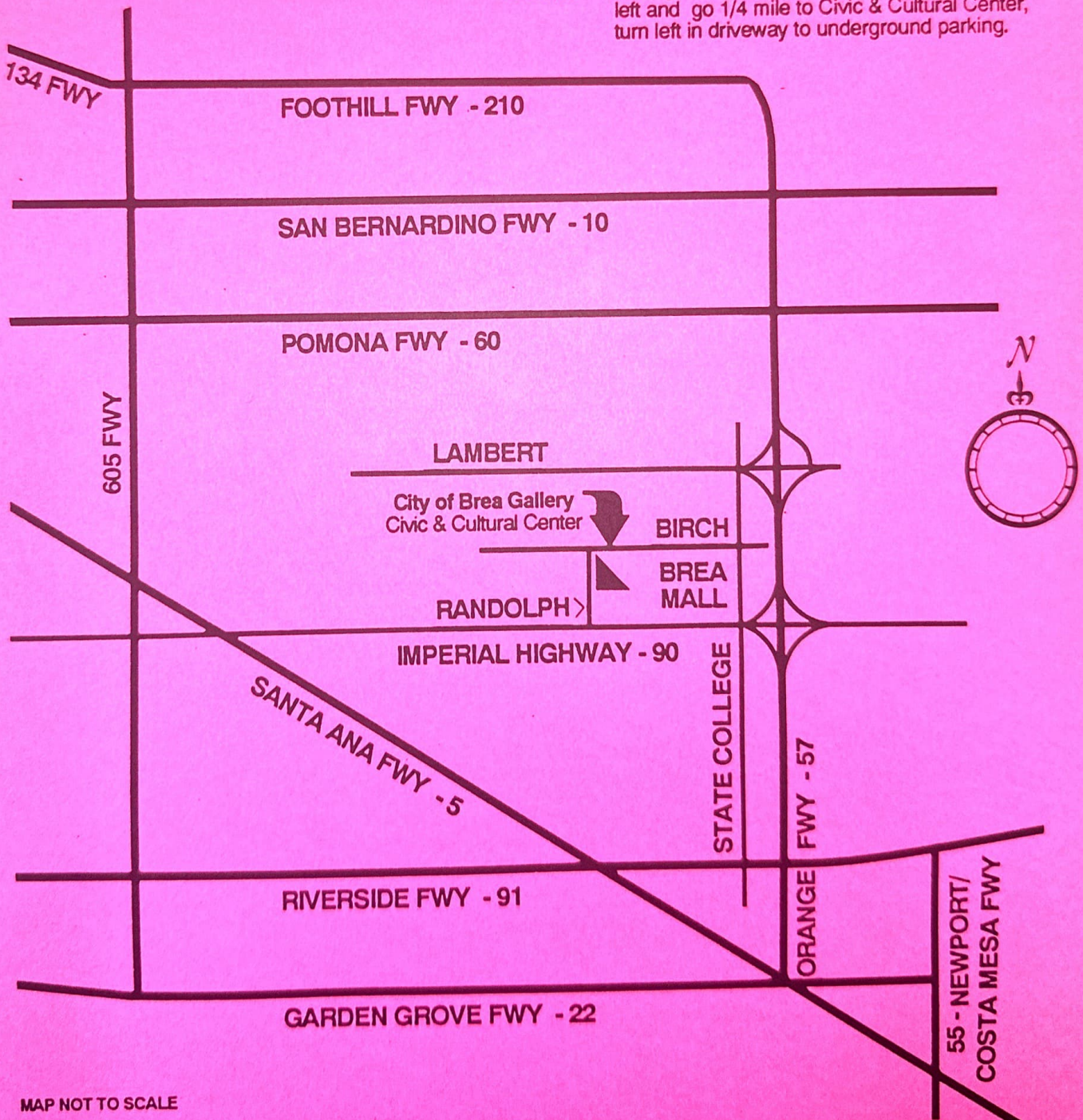
**CITY OF BREA GALLERY
 CIVIC & CULTURAL CENTER
 NUMBER ONE CIVIC CENTER CR.
 BREA, CALIFORNIA 92621-5758
 714/990-7730**

DIRECTIONS

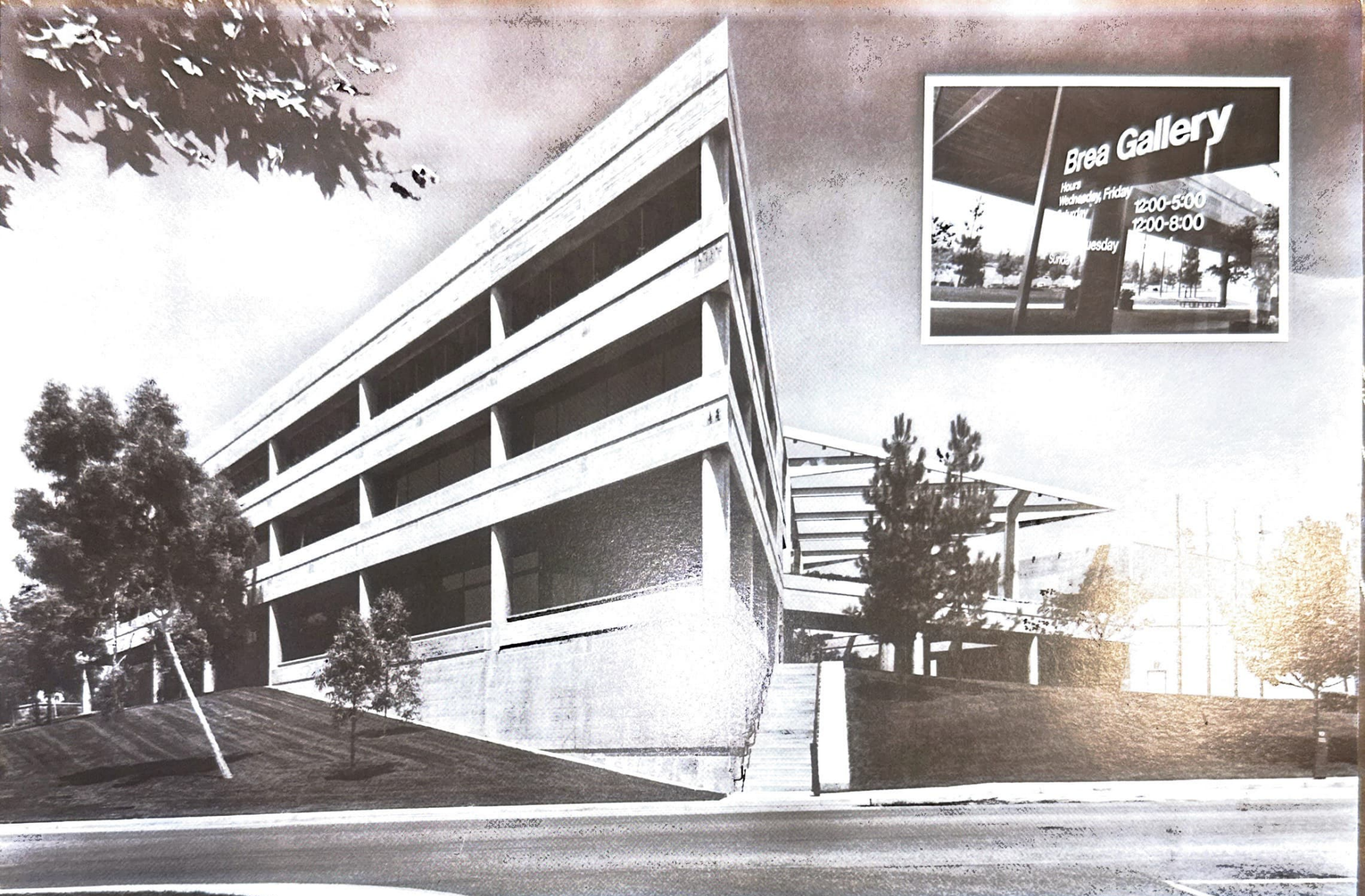
FROM VALLEY 134 until it merges with Foothill 210 Fwy. Continue east as 210 becomes Orange 57 Fwy south. Follow to **Lambert Road Exit**. Go right 1 block to **State College Blvd.** & turn left. Go two lights to **Birch Street** & turn right. Go 1/4 mile to Civic & Cultural Center. Turn left in driveway to underground parking.

FROM LA. East on Santa Monica 10 Fwy until it becomes San Bernardino 10 Fwy. Follow towards Pomona and go south on Orange 57 Fwy. Then same as above.

FROM POINTS SOUTH Riverside 91 or Santa Ana 5 to Orange 57 Fwy. North to **Imperial Hwy.** Turn left & go to **State College Blvd.** Turn right, follow to Birch St. Turn left and go 1/4 mile to Civic & Cultural Center, turn left in driveway to underground parking.

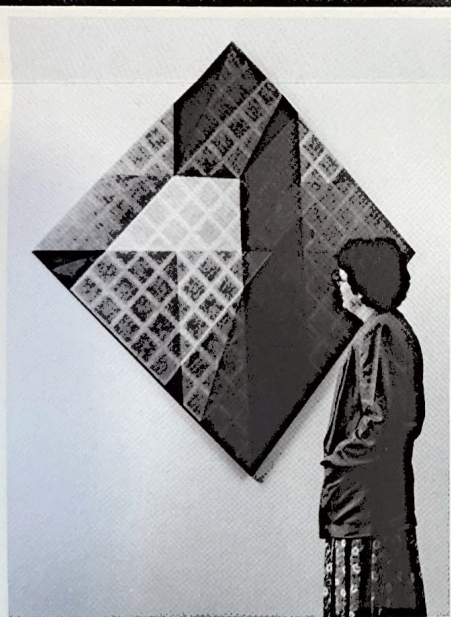


MAP NOT TO SCALE



GALLERY

B R E A C I V I C C U L T U R A L C E N T E R

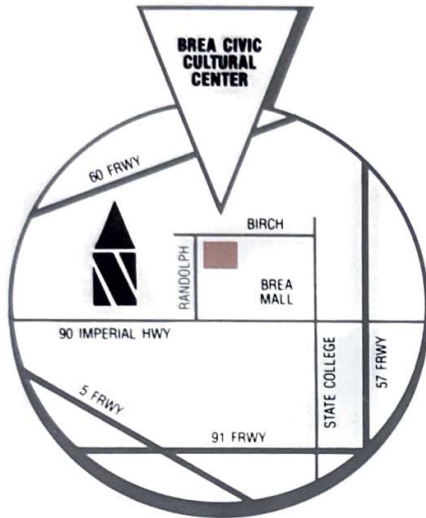


ISTINCTIONS

- 6300 square feet of dramatic exhibition space
- 483 linear feet of versatile wall space
- Light-O-Lier grid lighting system with 180 instruments
- Excellent reputation of presenting quality exhibitions in a variety of themes with strong public appeal
- Gift shop featuring unique, one-of-a-kind items
- Frequent receptions, workshops, demonstrations, lectures and special events
- Active and meaningful volunteer opportunities
- Easily accessible for hand-capped persons
- Free admission
- Guided group tours
- Conveniently located close to major freeways and within walking distance to many fine restaurants



GALLERY



The Brea Gallery, located in the Brea Civic Cultural Center, contributes to the Orange County art scene with seven (7) exhibits each year. A vast array of artistic styles and mediums, along with historical, international and scientific themes are represented in the Gallery schedule. Annual competitive exhibitions present works by artists from across the country, while giving local artists the opportunity to exhibit their best works. Most art pieces are available for sale.

The City of Brea operates this impressive community Gallery with generous support from the Brea Foundation, businesses and local service organizations.

The community takes an active role in the Gallery through volunteer support, donations, purchase awards and Gift Shop patronage.

Gallery hours:

Wednesdays through Saturdays, noon to 5 pm and Thursdays, noon to 8 pm. Tours at additional times may be scheduled by special appointment.

For information on current and upcoming exhibits, volunteer opportunities, or to schedule a tour, call (714) 990-7730.



FIBERS 81

A GROUP EXHIBITION

JANUARY 31 - MARCH 1

BREA CIVIC CULTURAL CENTER GALLERY

THE BREA CITY COUNCIL

**Invites you to a
Preview Showing and Reception for**

**Fibers 81
A Group Exhibition**

**Friday, January 30th, 1981
8:00 o'clock in the evening**

**Information
990-7735**

**Brea Civic Cultural Center Gallery
Number One Civic Center Circle
Brea, California 92621**



Don't Jump Up and Down on My Toes, You Loved Me Once, You Know
by Lili Lakich, 96" x 72" x 12"

The City of Brea invites you to a preview
reception for the exhibition

CREATIVE ENERGY:

An Exhibit of Neon Art

Friday, January 17, 7 p.m. - 9 p.m.

City of Brea Gallery
Brea Civic & Cultural Center

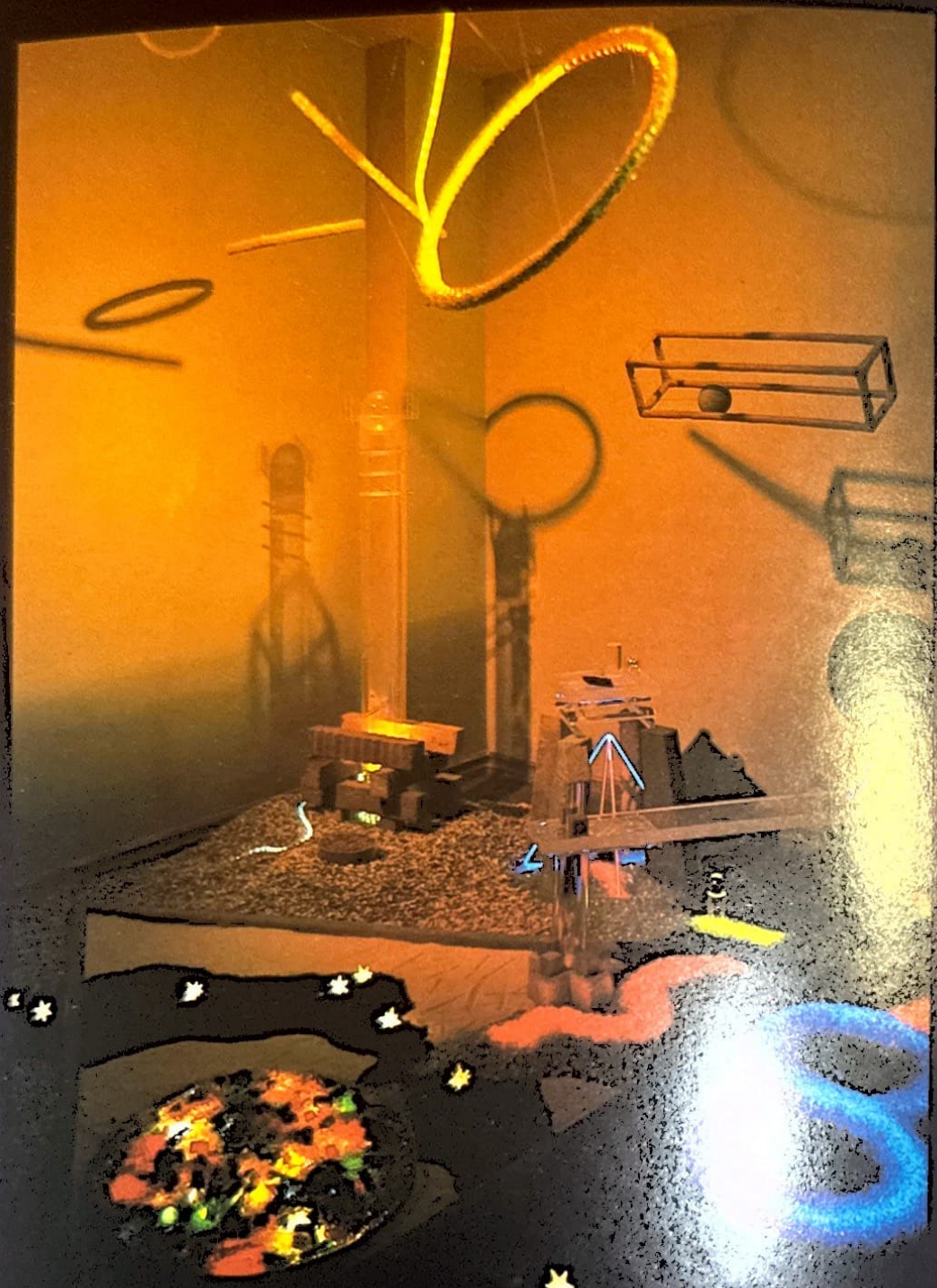
EXHIBIT DATES

January 18 - March 20, 1992

SLIDE LECTURE

Historical overview of neon and its
evolution as an art form

Saturday, February 8
1 p.m. - 3 p.m.
Council Chambers
Brea Civic & Cultural Center
Admission \$3



Installation work by Jan Sanchez

CREATIVE ENERGY:

An Exhibit of Neon Art

The largest exhibit of neon art ever assembled in the United States.

ARTISTS

Larry Albright

Cynthia Bach

Robert Brozek

Brian Coleman

Peter David

Josh Davidson

Victor Davis

Tessie Dong

William Edward

Michael Flechtner

Candice Gawne

Maurice Gray

Mundy Hepburn

Ray Howlett

Elaine Jason

Korey Kline

Kim Koga

Lili Lakich

Lanny Leonard

Guy Marsden

Betty McDonald

Oliver Nowlin

Kunio Ohashi

Victoria Rivers

Jan Sanchez

William Shipman

David Svenson

Eric Zimmerman

Amos Glick Zook

GUEST CURATOR

Mary Carter

Director and Curator

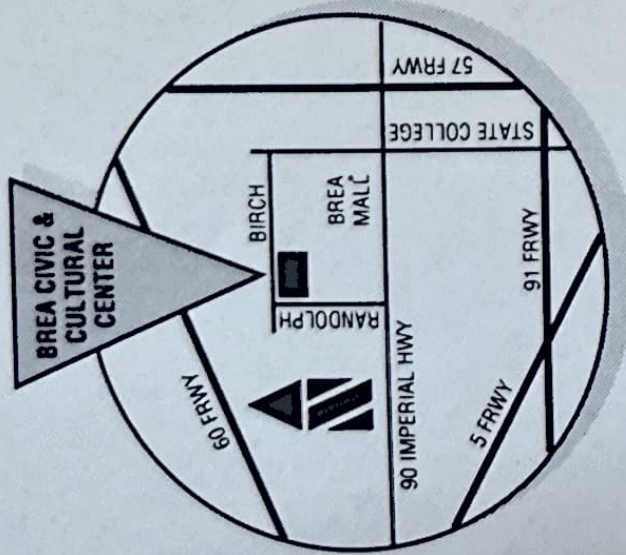
Museum of Neon Art

Los Angeles

Front Cover: "Y", Eric Zimmerman, 66" x 72" x 12"

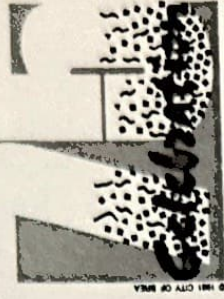
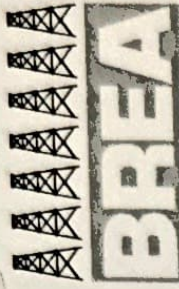
The Brea Foundation and the City of Brea
Brea Civic & Cultural Center
One Civic Center Circle
Brea, California 92621

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Organization
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Brea, CA 92621
Permit No. 138



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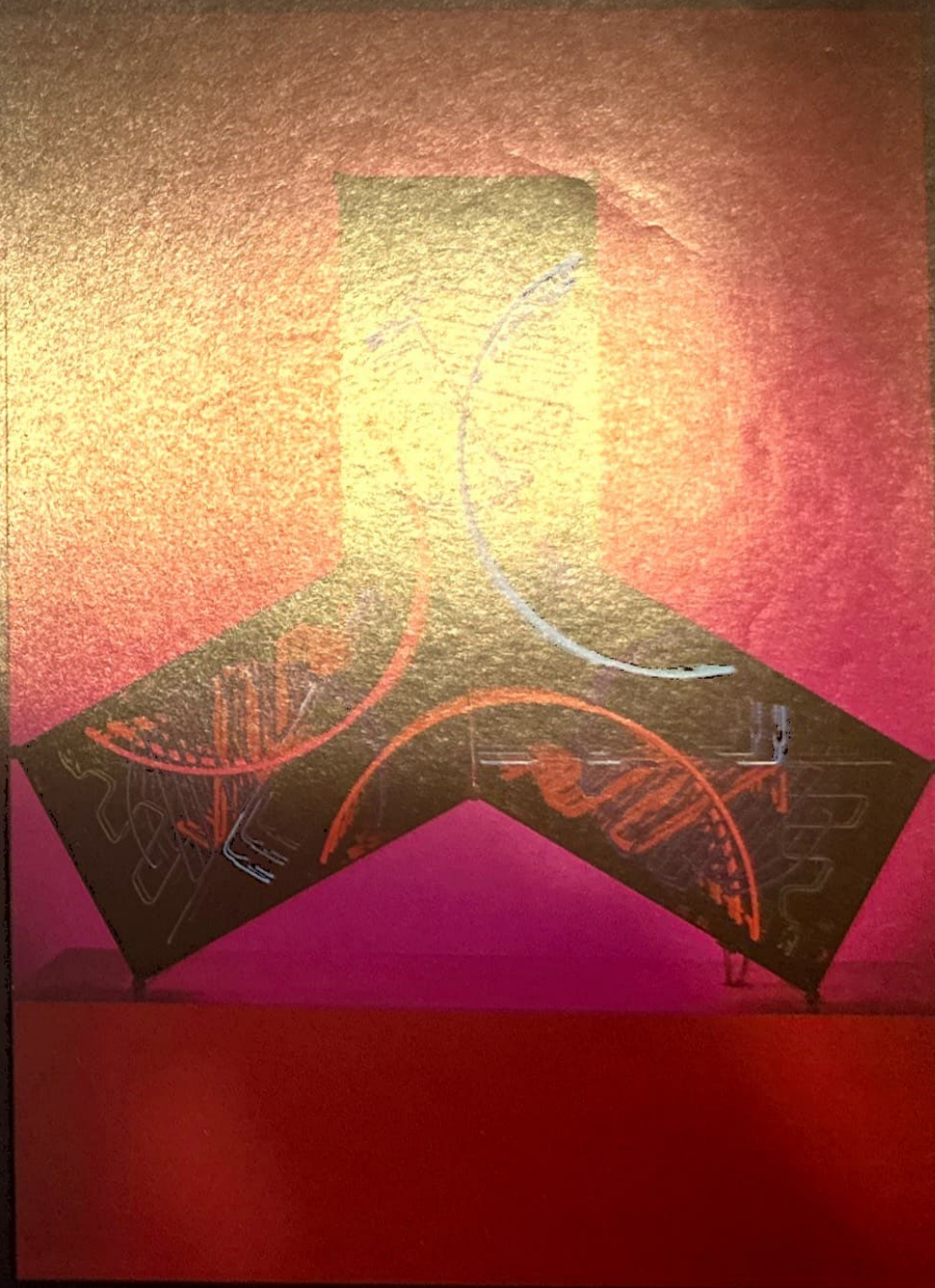
92621



Reception: January 17, 7 p.m. - 9 p.m.
Exhibit Dates: January 18 - March 20, 1992
Gallery Hours: Wed., Fri., Sat., 12 p.m. - 5 p.m.
Thurs., 12 p.m. - 8 p.m.
Closed Sun., Mon., Tues.,
Information: (714) 990-7730

CREATIVE ENERGY:

An Exhibit of Neon Art



City of Brea Gallery

January 18 - March 20 , 1992

CALL FOR ENTRIES

CARTE

BLANCHE

ALL-MEDIA JURIED EXHIBIT

City of Brea Gallery

Exhibition Date
April 1 - May 20, 1995

Entry Deadline
February 28, 1995

CARTE BLANCHE

ALL-MEDIA JURIED EXHIBIT

The City of Brea's 12th annual open competition will be juried by Dorrit Rawlins. Artists are invited to enter all mediums, styles and subject matters for this exhibit. The juror will select approximately 100 works which will be displayed in the City of Brea's impressive gallery space for seven weeks. All works may be for sale, so this is an excellent opportunity for art sales, as well as exposure and recognition.

EXHIBIT DATES

April 1 - May 20, 1995

Opening Reception - Friday, March 31, 7 p.m. - 9 p.m.

JUROR Dorrit Rawlins

Dorrit Rawlins received her M.F.A. in 1982, a B.A. in Studio Arts in 1980, and Certificate of Business Management of the Arts from U.S.C. in 1986. A juror of numerous art competitions, she has lectured extensively and has participated in several panel discussions. Ms. Rawlins, an artist, teacher, juror, lecturer, and art advisor, is currently the Curator of Exhibitions for the Irvine Fine Arts Center.

AWARDS

First: \$300 Second: \$200 Third: \$100 Popular Choice: \$50

ELIGIBILITY

All artists residing in California are eligible. All entries must be original and have been executed within the past two years. Work must not have been shown previously in this Gallery.

SLIDES AND FEES

A \$10 fee will be charged for each slide entry. There is no limit to the number of entries. Please do not copy entry forms, call 990-7730 for more. Make check payable to "City of Brea." Entry fees are non-refundable.

All entries will be by 35 mm 2" X 2" slides. Mark each slide as indicated on sample. Only one slide per 2-dimensional work may be submitted. Up to 3 slides on one 3-dimensional work (showing different views) may be submitted. No transparencies or glass slides will be accepted. Please do not use tape to affix the slides.

Slides of non-selected entries will be returned in a self-addressed stamped envelope if included. Selected slides become the property of the City of Brea Gallery. Artists whose works are selected in the initial jurying will receive labels and instructions for shipping or hand-delivering works to the City of Brea Gallery.

JURYING PROCEDURES

Please note that initial acceptance of slides does not guarantee acceptance in the exhibition. Works that do not match the slide in content or quality or do not adhere to the conditions of entry may be declined when received.

CONDITIONS OF ENTRY

Framed pieces must be ready for hanging, with proper screw eyes and wire to correspond with the weight of the art work. No sawtooth hangers or string hangers. Two dimensional works may not exceed 60" in height or width including the frame, and may not weigh more than 100 pounds. Wall pieces, other than paintings, must be suitably mounted for Gallery exhibition. Three dimensional works that are fragile or require special installation must be cleared with the Gallery. Art work may not be removed until the end of the exhibition.

UNACCEPTABLE ENTRIES INCLUDE:

(a) Wet or ill prepared works. (b) Works or frames which are unstable. (c) Works with unprotected surfaces that smear or damage easily. (d) Damaged or cracked works.

SALES

Unless otherwise specified, works will be considered for sale at the price indicated and 30% of the selling price will be retained by the City of Brea Gallery. A purchaser may not remove work until the end of the exhibition.

INSURANCE

The City of Brea will assume no responsibility for loss, theft or damage to any slide or art work prior to its acceptance into the show. Works accepted into the show during the final jurying process will be insured by the City of Brea between March 27 - May 21, 1995. Insurance for the jurying portion is the responsibility of the artists.

ENTRY FORMS & CHECK LIST

All information on the entry form must be filled out legibly and signed. Please do not separate the cards. Each entry requires a separate entry form. Additional forms are available at the City of Brea Gallery or by calling (714) 990-7730. Please properly label the slide as indicated in the diagram. Cut slots along the dotted line. Slip the slide into the slots. Do not use tape to secure the slide. Make checks payable to the "City of Brea." Include a business-size (4" x 9.5") *self-addressed stamped envelope with adequate postage* for notification of jurying results and return of slides. Send the Entry Card and slides and its contents in another business-size envelope (4" x 9.5") to:

City of Brea Gallery, One Civic Center Circle, Brea, CA 92621

EXHIBIT CALENDAR

Slides Due (postmark date)	February 28, 1995
Notification of Jurying Results by	March 14, 1995
Works Due for Final Jurying	March 26, 1995
Reception & Award Presentation	March 31, 1995
Exhibit Dates	April 1 - May 20, 1995
Pick Up Accepted Works*	May 21, 1995, 10 am - 4 pm

*Works not picked up by the above deadlines will be charged \$10 per day storage fee. Works unclaimed after June 10, 1995 will be disposed.

Selected

Not Selected

First Initial
of Last Name _____

Artist _____
First (Please Print) Last

Address _____

City _____ State _____ Zip _____

Phone () _____

Title _____

Medium _____ Size _____

Sale Price _____ (If not for sale, write "NFS") Insurance Value _____ (Must be 30% less than sale price)

Artist's Signature _____ Date _____

I have read and agree to the conditions set forth in this prospectus. Permission is granted for the City of Brea Gallery to photograph any entry for publicity purposes. I hereby release and discharge representatives, employees and assistants from any and all claims occasioned by loss or damages of said work while in the City of Brea's possession.

DO NOT DETACH CARDS

Selected

Not Selected

First Initial
of Last Name _____

Artist _____
First (Please Print) Last

Title _____

Medium _____ Selling Price _____

Phone () _____

CHECK LIST

- Slide Deadline - February 28, 1995
- Legibly complete and sign all forms
- Mark slides as indicated, including "TOP" of slide
- Cut along dotted line and insert slide
- Assemble the following:
 - Slides
 - Forms
 - Self-addressed stamped business envelope (4" x 9.5")
 - Check (payable to the City of Brea)
- Mail to: City of Brea Gallery
One Civic Center Circle
Brea, CA 92621

TOP (OF ARTWORK)

• ARTIST (LAST) _____

FIRST _____

SAMPLE
FORMAT

TITLE _____

MEDIUM _____

IMAGE SIZE _____

NO TRANSPARENCIES NO GLASS SLIDES
DO NOT CUT SLIDE

1995 Exhibit Calendar

cARTe Blanche

April 1 - May 20, 1995

Reception: Friday, March 31, 1994 - 7 p.m. - 9 p.m.

Discover thought provoking works by both emerging and established artists at this all media juried exhibition, open to all California artists. It is the perfect show for art collectors as several works are for sale.

Cowabunga! The Beach Hits Brea

June 10 - July 28, 1995

Reception: Friday, June 9 - 7 p.m. - 9 p.m.

Take a nostalgic journey to the Beach! Summertime symbols like surfboards, swimsuits and sandcastles will be cleverly assembled. Many hands-on activities and exciting demonstrations will be offered.

Neon and Light

August 19 - October 20, 1995

Reception: Friday, August 18, 7 p.m. - 9 p.m.

Explore an amazing collection of work which translates neon and light into dramatic and energetic art forms.

Guaranteed to enchant all viewers.

National Watercolor Society

75th Annual Exhibition

November 5 - December 15, 1995

Reception: Saturday, November 4 - 5 p.m. - 7 p.m.

See over 100 of the finest experimental watercolor paintings presented by one of the country's most prestigious art organizations.

This show tours the U.S. following its opening in Brea.

Color catalog available.

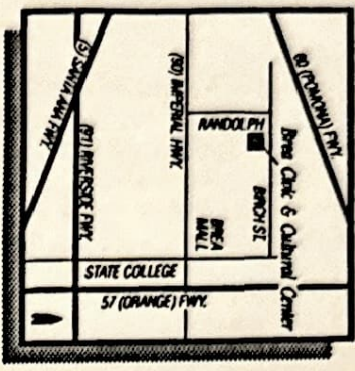
Admission

Adults \$1.00

Under 17 Free

Brea residents Free - Thursdays 5-8p.m.

The Brea Foundation and the City of Brea
Brea Civic & Cultural Center
One Civic Center Circle
Brea, CA 92621



Reception: Friday, March 31, 7 - 9p.m.

Exhibit Dates: April 1 - May 20, 1995

Gallery Hours: Wed., Sat., Sun. noon - 5p.m.
Thurs. & Fri. noon - 8p.m.

Closed Mon., Tue.

Information: (714) 990-7730

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
BREA, CA 92621
PERMIT NO. 13X

CITY OF BREA GALLERY

**INTERNATIONAL
PUPPETS**



**AND
MARIONETTES**

JANUARY 21 - MARCH 17, 1995

THE BREA FOUNDATION & THE CITY OF BREA

One Civic Center Circle
Brea, California 92621

Visit the Brea Gallery and take a journey around the world with **International Puppets and Marionettes**. The exhibit, guest curated by Alan Cook, will feature over 150 rare and one-of-a-kind puppets, paying a cultural tribute to the four corners of the earth. Unique puppets represent the stories and traditions of Asia, Africa, South America, North America and many European countries. These colorful puppets also make this exhibit an art, geography and history lesson all rolled into one! Among the puppets and marionettes on display are characters from the stories of Robin Hood, Shakespeare, Peer Gynt, Alice in Wonderland and the Wizard of Oz.

SPECIAL EVENTS

Opening Reception Friday, January 20, 7-9 pm. Public invited.

The **Wonderful World of Puppets** performance at the Curtis Theatre. Sunday, February 5 at 1 pm and again at 3 pm. Tickets are \$6 for general admission. To order, call 714 • 990-7722.

Two puppetmaking workshops will be offered in the Gallery for children ages 6-12. Cost per workshop: \$5 Brea residents and \$10 non-residents.

Create Your Own Shadow Puppets at the Brea Gallery
Saturday, February 18, 10:30 to 11:30 am.

Learn to Make Hand Puppets at the Brea Gallery
Saturday, February 25, 10:30-11:30 am.

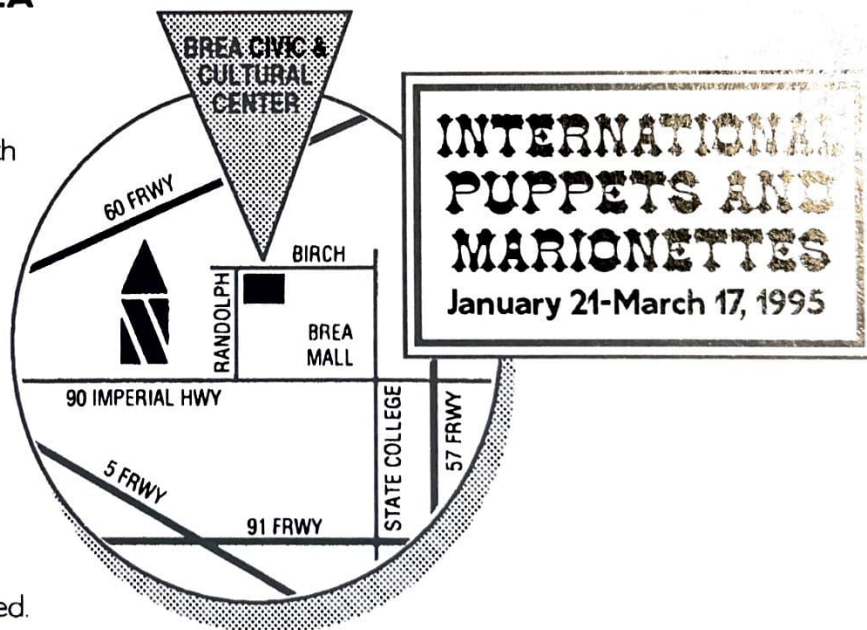
NEW EXPANDED GALLERY HOURS

Wednesday, Saturday, Sunday, noon to 5 pm Thursday, Friday, noon to 8 pm

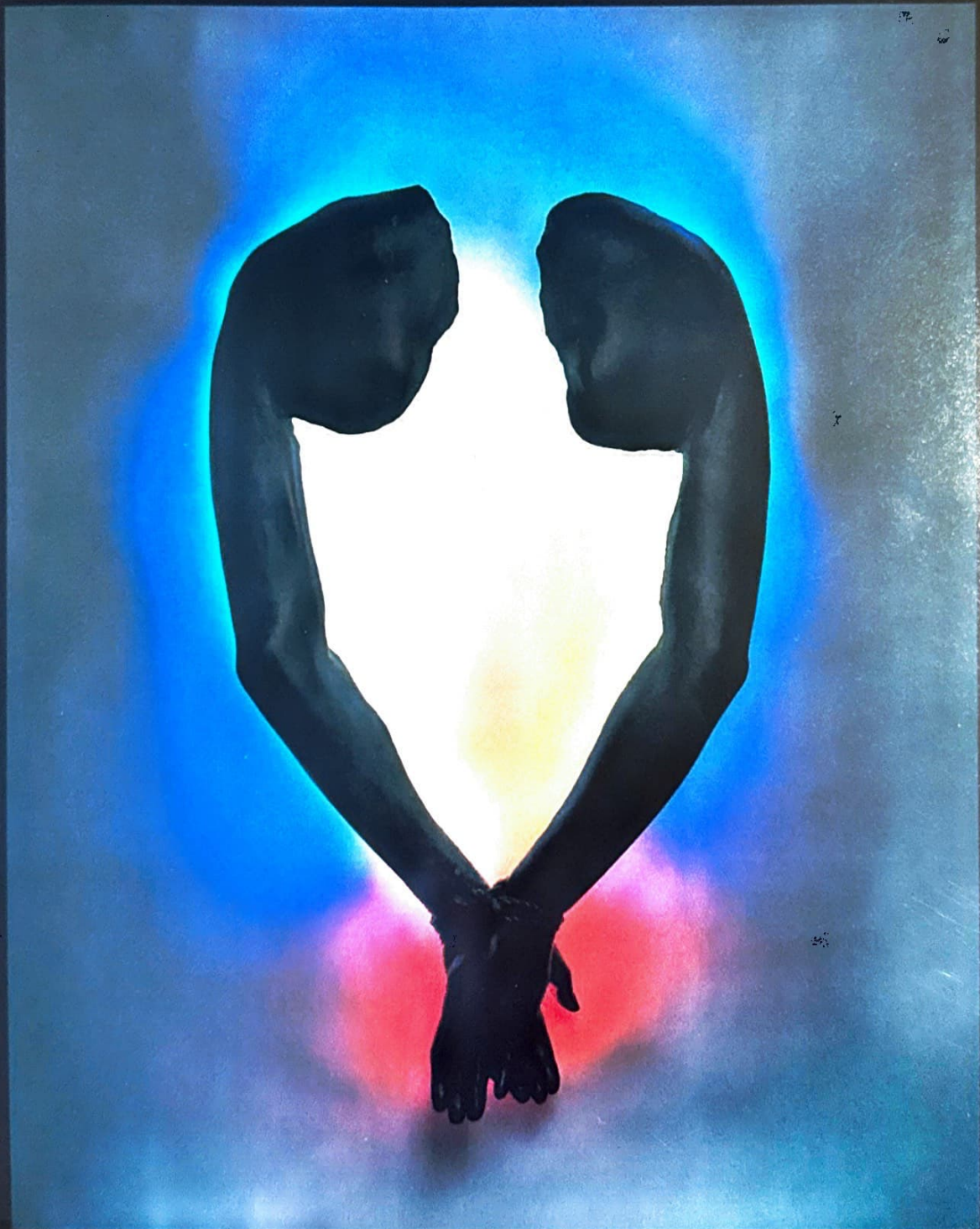
Admission \$1 for adults (17 and under are free)

For information and workshop registration: 714 • 990-7730

Gallery store open during regular gallery hours. Free underground parking.



Non-Profit
Organization
U.S. Postage
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Brea, CA
Permit No. 138



Bondage with Hope by Craig Kraft



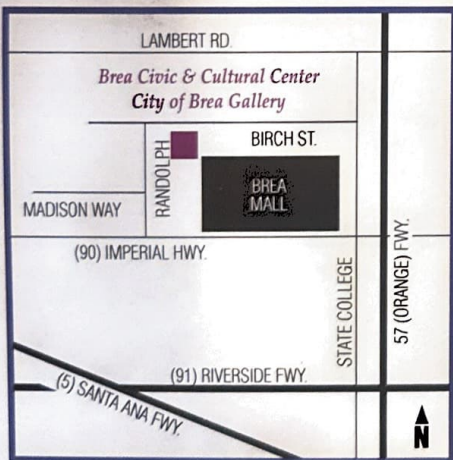
Heavily inspired by Kunio Ohashi

**THE ART OF LIGHT
IN MOTION**

An Exhibition in Neon Art
August 19 - October 20,
1995
City of Brea Gallery

The Brea Foundation and The City of Brea
Brea Civic & Cultural Center
One Civic Center Circle
Brea, CA 92621

Non-Profit
Organization
U.S. Postage
PAID
Brea, CA 92621



Reception: Friday, August 18, 7:00 - 9:00 p.m.
Exhibit Dates: August 19 - October 20, 1995
Gallery Hours: Wednesday, Saturday, Sunday, Noon to 5:00 p.m.
Thursday, Friday, Noon to 8:00 p.m. Closed Monday and Tuesday.
Information: (714) 990-7730

The City of Brea invites you to a preview reception for

**THEATRE OF LIGHT
AND MOTION**

An Exhibition of Neon Art
Friday, August 19,
7:00 - 9:00 p.m.
City of Brea Gallery

Music by
Norma Tanega and Robert Garjeda

Refreshments Courtesy of these Brea Restaurants
Claim Jumper, The Olive Garden, Baltimore Bagel

Friday, August 25
7:00 - 10:30 p.m.

**Brea Fest: A Taste of
the Arts**

Join in Brea's celebra-
tion of the arts. Enjoy
food from 30 restau-
rants and a variety of
art and entertainment.
Admission to gallery
free.

Saturday, August 23
6:00 - 8:00 p.m.

**Celebrate the
Equinox!**

Members of the Coalition
of Light Artists present a
slide and video lecture
for a rare look at neon art.
Concludes with a gallery
walk-thru. \$2.00 with
paid admission to gallery.

Saturday, October 7
10:00 - 11:30 a.m.

**Children's Tube Bending
Workshop & Tour**

Sign up for this fun and
creative workshop as
you'll learn to make
"neon" art -- out of tubes!
All materials supplied.
\$10 per child, \$5 Brea res-
idents.

Larry Albright

Candice Gawne

Kunio Ohashi

Tessie Dong

Maurice Gray

Michael Flechtner

Guy Marsden

David Svenson

Kim Koga

Karl X. Hauser

Korie Kline

Lili Lakich

Jan Sanchez

Vince Koloski

Ron Carlson

Milton Komisar

Craig Kraft

Adrienne Beck

John Bannon

The Brea Civic & Cultural Center

home of the

City of Brea Gallery

and the

Curtis Theatre

BREA

THE CURTIS THEATRE

The Curtis Theatre presents a full season of performances the whole family will enjoy. See Broadway musicals, comedies, dramas and children's shows presented in an intimate, yet professional setting. With just 200 seats, every seat is the best seat in the house!

The Brea Theatre League, Brea's Youth Theatre and Brea's Young Actor's Theatre all call the Curtis Theatre home.

BOX OFFICE HOURS

Monday-Friday, 11 am-2 pm and one hour prior to show time. To order tickets by phone call (714) 990-7722.

TICKETS

Tickets are surprisingly affordable, ranging from \$5 to \$12.50. Group discounts are available.

VOLUNTEERS

The Theatre is always seeking volunteer ushers, who see the production for free. Volunteers are always needed to assist with rehearsals and costuming for the Youth Theatre. Call (714) 990-7727.

INFO

For current productions, ticket prices, to order tickets or for other information call (714) 990-7722.

THE CITY OF BREA GALLERY

This impressive 6,000 square foot Gallery contributes to the Orange County art scene with five exhibits each year. A wide range of artistic styles and mediums, along with historical, international and scientific themes are represented in the Gallery's schedule. Competitive exhibits recognize outstanding works by artists from across the country, while giving local artists the opportunity to exhibit their best works.

GIFT SHOP

A wide selection of unique gifts including art books, jewelry, pottery, decorative items, cards, and creative gifts for children are offered at reasonable prices.

SPECIAL EVENTS

Receptions, exhibit tours, demonstrations, lectures and workshops complement exhibits.

HOURS

Wednesday - Saturday, noon-5 pm and Thursday, noon-8 pm. Closed Sunday, Monday and Tuesday. Admission is free; a \$1 donation is suggested.

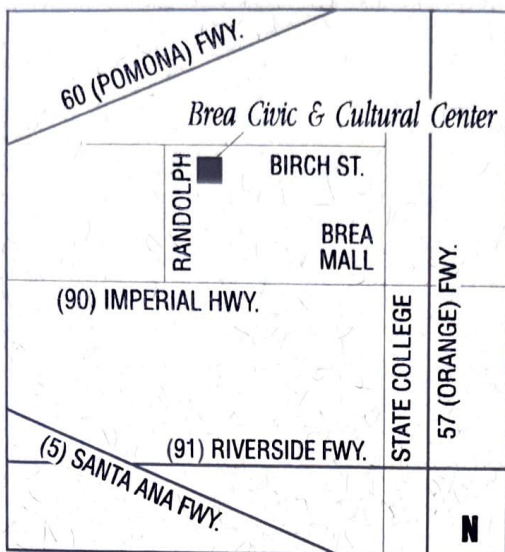
VOLUNTEERS

The Gallery's active volunteer program is a great way to learn about the fine arts. Call (714) 990-7730 for details.

INFO

For current exhibit or other information, call (714) 990-7730

The Brea Civic & Cultural Center



The Brea Civic & Cultural Center is located adjacent to Brea Mall and Embassy Suites.

PARKING

Safe, free underground parking is available. Enter from Birch Street.

FOOD

A great selection of fine restaurants with a variety of price ranges are within walking distance.

RENTALS

Both the Curtis Theatre and the City of Brea Gallery may be rented for seminars, meetings, receptions, etc. Call (714) 990-7643.

Art in Public Places

The City of Brea is known for its outdoor sculpture collection which features over 100 works of art throughout town. Catalogs with self-guided tours are available in the Gallery or by calling (714) 990-7735. Group tours may be arranged by calling (714) 671-4452.

Record crowd packs gallery for Hendricks tribute

By Kelly Barron
DSP Staff Writer

BREA — The line to sign the Brea Gallery's guest book stretched through the gallery doors and into the Civic & Cultural Center's courtyard Friday evening as more than a thousand friends, former students and relatives gathered to pay tribute to Don Hendricks at a reception for the memorial retrospective exhibit of the artist's work.

The exhibit and the record

number of people who so far have come to view the show which opened to the public Sept. 1 also are a remembrance of the artist's relationship to the community and his students.

Hendricks, a Brea Artist in Residence from 1981 to 1984 and an art instructor at Fullerton Community College since 1974, died at age 41 on Feb. 8 when a car struck him as he was riding his bicycle to work.

The 82 pieces in the show trace

Hendricks' evolution from early graphite pencil drawings of buxom women with bouffants to his experimentation with oils and Disneyland's religious allegories to his realistic watercolors of Orange County.

"I think he would be so happy," said Carmen Franklin, Hendricks' mother, referring to the Brea Gallery exhibit. "He loved working in the gallery's art center. When he got the grant to do it he called me immediately."

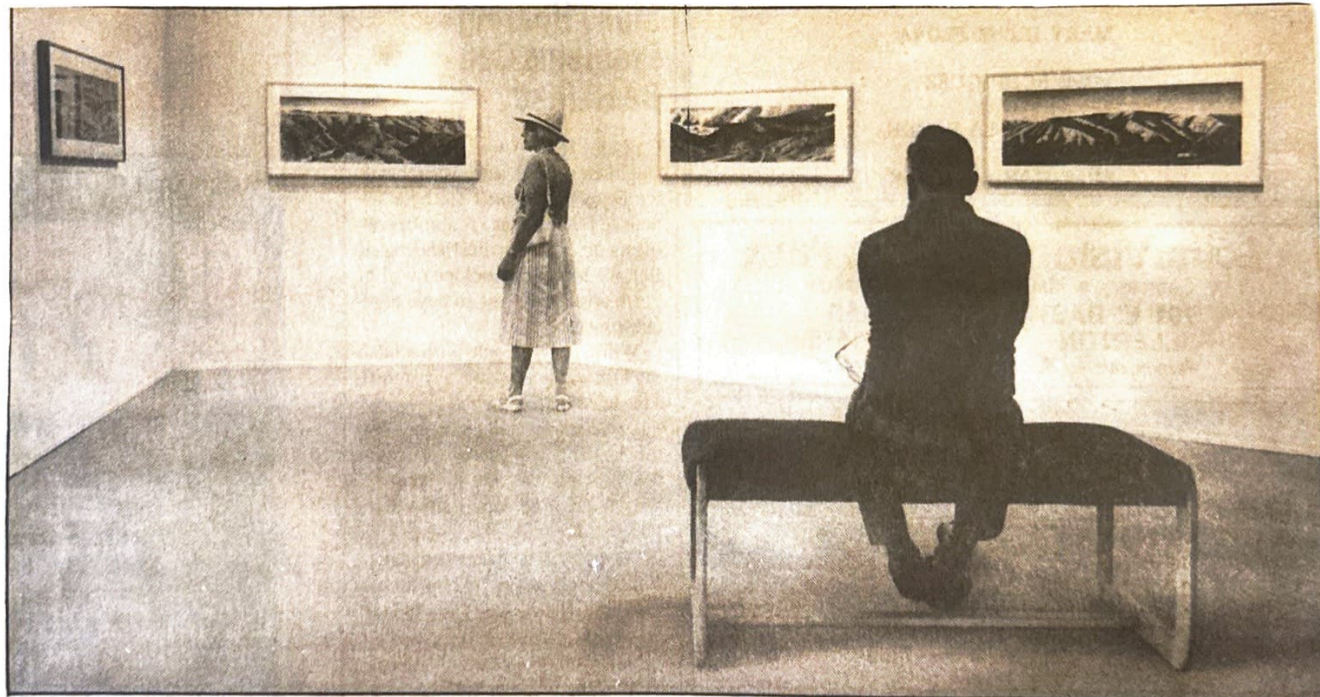
Four months ago, Hendricks' widow, Terry Hendricks, called members of Brea's Cultural Arts Commission to ask if they would be interested in putting together a memorial show. Emily Keller, Brea's Community Services Department manager, said Terry Hendricks recently had been approached by other museums but felt it would be appropriate to have a show in Brea because of Hendricks' relationship with the community.

"We were surprised we hadn't thought of the idea ourselves," said Keller. "We stopped everything, changed some dates and added the show to the gallery's schedule." With the help of Hendricks' friends and his wife, the show was hung in a week.

Hendricks was Brea's first and only Artist in Residence. In 1981, through a matching grant from the California Arts Commission, Hendricks began his three-year residency that en-

tailed giving demonstrations of his techniques to school children, giving adult lectures and classes and devoting studio time to his own work.

During his residency Hendricks painted 25 watercolors focussing on the community and its beauty. Keller recalls that a conversation with Brea businessman Charles Kolbe about what area in Brea were particularly unique led Hen-



(Star-Progress photo by Jack Hancock)

SCENIC CONTEMPLATION — Doris and Burt Taylor of Fullerton survey a series of Hendricks' Canyon Country watercolors.



PATIENTLY WAITING — What appears to be a trio of phone callers is actually a photograph by Carole Topalian taken at the Museum of

Modern Art in New York City.

'HEAD OVER HEELS' — An aluminum, brass and granite sculpture by Paul Van Hynine offers a whimsical introduction to Brea Gallery's newest exhibit, "The Real Thing."



COMPARING TECHNIQUES — Artist Marion Ramirez studies the oil, "Dean," by Kevin Suarez as she contemplates the realistic

approach in the Brea Gallery exhibit. The representational display continues through June 15.

'The Real Thing' nearly comes alive at Brea Cultural Center Gallery

"Artists are very much at home observing and recording the world around them," according to Louis Newman, owner/director of Louis Newman Galleries and juror of "The Real Thing: A Representational Art Exhibit." "We should encourage this and all equally valued approaches to art."

Newman has recently selected 116 works of art from 625 submitted pieces in various medias to show in "The Real Thing" at the Brea Civic & Cultural Center Gallery.

As juror, Newman also selected cash award winners including Thomas Stubbs, \$300 for

first place; Jerry McGrath, \$200 for second place; and Carl Cattone-Kolthoff, \$100 for third place. Honorable Mention award winners were Sharon Maczko and Bill Helmich. Purchase awards were made to John Bohnenberger, Betty DeMint, William Jennings, and Yvonne Brown.

"The Real Thing" will show through June 15 at the Brea Civic & Cultrual Center Gallery.

Gallery hours are Wednesday through Saturday, noon to 5 p.m. and Thursday, noon to 8 p.m. For further information, call (714) 990-7730.



A TRUE RENDITION — Karen Katz of Fullerton enjoys a life-like view of "Union Oil," created by Gary Holbrook. The Brea gallery exhibit nearly "jumps out" at observers as they enjoy nearly 100 pieces of realistic art.

The 13 models include the Delaney Building, La Habra Valley Bank, Craig Building, Red Lantern Theatre, Hotel Kinsler, Wall Building, Brea Bakery/Sam's Place, Sewell Building, Oilfields National Bank Building, Kinsler House, Pacific Electric Railway Depot, Oilfield Tool Works and the Pacific Telephone and Telegraph Co.

One of Gardner's favorites is the railway depot, which he detailed extensively with railroad tracks, overhead wires and glimpses of waiting-room benches. It reminded him, he said, of his childhood days in Salem, Ore. "Railroading has been a lifelong interest of mine," Gardner said. "I remember as a kid being fascinated by the streetcars and trains in Salem."

Gardner said he "eased into railroad modeling" after his retirement in 1976. He had "peddled bologna" as a Hormel salesman for 37½ years, he said, before he started hanging out with model railroad buffs.

One of Gardner's favorite hangouts is The Iron House, in the

middle of Brea's redevelopment area. While at the Brea Boulevard store, Gardner said he heard tales of buildings about to be demolished or moved. So he took a second look at the area and decided to capture Sam's Place to scale. Working from his own pictures of the building, he reproduced it in successively smaller sizes, ending up with a model about 1-inch wide, 1.5 inches high and 2 inches long.

Gardner's work was called to the attention of Brea senior planner Lisa Donnel, who convinced Gardner to show his work to the Brea Historical committee. The resulting project was speedily approved.

Gardner's workshop was an "ex-bedroom" in the home he shares with Margaret, his wife of 55 years. His toolchest consisted of tweezers, Exacto blades and his favorite modeling tool — a single-edge razor blade. Tiny pieces of wood, cardboard and plastic were chiseled into shape in Gardner's hands, before being cemented into place with plenty of Elmer's glue.

The hardest part of the project,

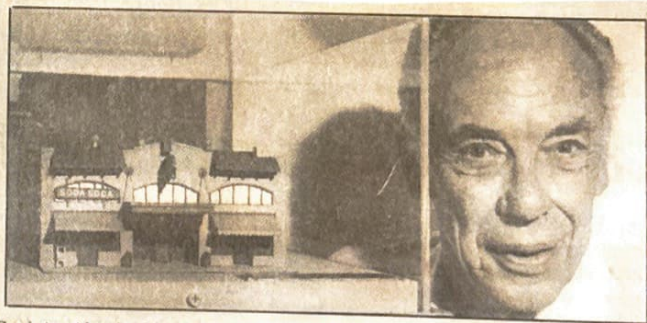
Gardner said, was "getting started ... making up my mind to go at it." The most difficult building to duplicate, he noted, was the Kinsler Hotel.

"I couldn't get enough pictures of the place. Even the aerial pictures weren't much help," he said.

Most of the work was simply time-consuming. Gardner's Red Lantern Theatre, complete with a popcorn machine out front, took "a good year to build," he noted, because people kept bringing him new photos of the historic building.

Improvisation became the key to solving some of the tiniest construction problems, he said, and painting the finished product relied heavily on experimentation.

"I'd stand far away to get uniform coverage, and added colors until I got one I liked," he explained. Gardner said he plans to be on hand June 12 for the opening reception of the "Brea ... Then and Now" exhibit at the civic center Gallery. In addition to several of Gardner's models, the exhibit will include 60 rare photographs from Brea's past, courtesy of the Brea Historical



Society. Also included are 92 photos of contemporary Brea selected from the "Picture Brea" photography contest.

The reception, set for 7 p.m.,

will feature an "old-fashioned social" hosted by representatives of local organizations in historical costumes. Lemonade, popcorn and hot dogs will be served.

COMMUNITY

Exhibit's third dimension is down to scale

Miniatures give Brea Gallery patrons another perspective

By Barbara A. Williams

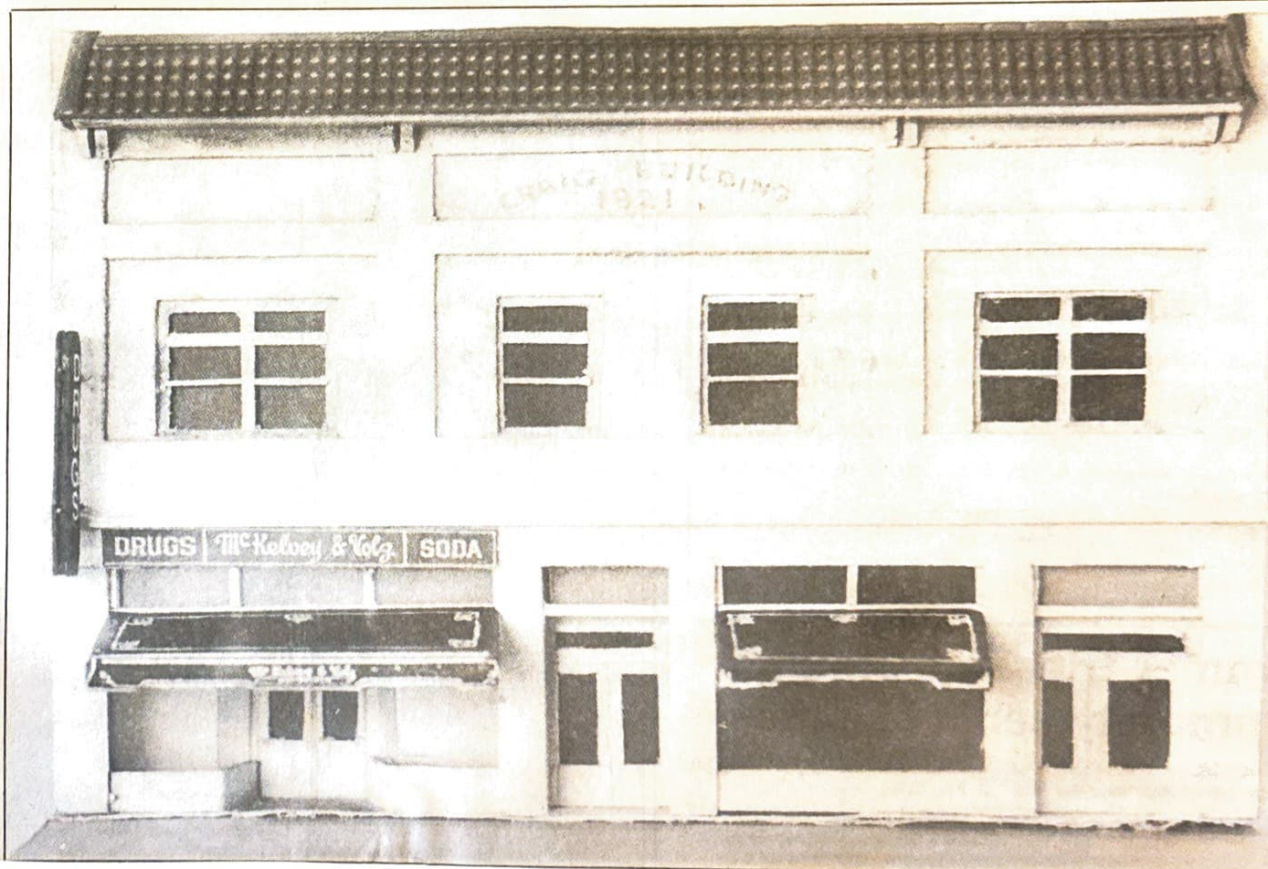
DSP Correspondent

BREA — "Brea ... Then and Now," a photographic exhibit of Brea's past and present, will include a third dimension when it opens today at the Brea Civic and Cultural Center Gallery.

Models of historic Brea buildings, crafted in wood and cardboard to an exacting HO scale, will give gallery patrons another viewpoint for studying Brea's past.

The models, commissioned as a set of 12 by the Brea Historical Committee, were constructed by Charles S. Gardner of Fullerton. Despite the time-consuming demands of the yearlong project, he soon-to-be-80 modeler was so enthusiastic about his mission that he added a 13th building to the collection.

The 13 models include the Delaney Building, La Habra Valley Bank, Craig Building, Red Lantern Theatre, Hotel Kinsler, Wall Building, Brea Bakery/Sam's Place, Sewell Building, Oilfields National Bank Building, Kinsler House, Pacific Electric Railway Depot, Oilfield Tool Works and the Pacific Telephone and Telegraph Co.



MINIATURE BREA — A scale model of the Craig Building, above, constructed by Charles S. Gardner of Fullerton (pictured below with another model), will be one of a dozen on display beginning today

(Star-Progress photos by Jack Hancock)

at the Brea Civic and Cultural Center Gallery as part of the "Brea — Then and Now" photographic exhibit of the city's past and present. The show runs through Aug. 7. Call (714) 990-7730 for hours.

Record crowd packs gallery...

with a camera.
"He began to develop an affinity for Brea through his photographs," said Keller, who also is a former student of Hendricks. "He enjoyed finding romantic corners of buildings and showing luscious light filtering through homes."

Hendricks eventually transformed his photographs into vibrant watercolors that brightly reflected images of the town.

One of those images, "Charlie's Clock," a 1984 watercolor of the town's clock, became the official poster for the city which at its unveiling the artist signed and sold for about \$5.

Hendricks' Brea residency also gave him the opportunity to teach and demonstrate how he created art.

"He was a natural teacher," said Robert Miller, a friend and faculty member at Fullerton College, who added that Hendricks' classes at the college generally

were closed after the first day of registration. "He was immediately outstanding."

Hendricks once said he taught because he enjoyed sharing. Before he taught at Fullerton College, the artist had taught classes at Cal State Fullerton, Santa Ana College and the Hollywood Art School. Miller said teaching also gave Hendricks an opportunity to perform and entertain.

"He was a performer and one of the best artist demonstrators around," said Miller.

It may have been Hendricks' entertaining nature that made his love of art contagious and his presence as a teacher mesmerizing. It was not uncommon for his college students to trade their work or possessions for one of Hendricks' drawings. As a result of his lectures to elementary and junior high school students, Hendricks developed a

following of children who frequently visited him in his Brea Gallery studio, said Keller.
"Back then E.T. was popular,"

said Keller. "Don would start drawing E.T. during his lectures to raffle it off to the kids and they would all scream."

Keller said Hendricks would liven his lectures to children by bringing them examples of art on album covers and movie posters to show them what an artist could become.

What Hendricks became, an artistic explorer devoted to depicting the beauty in his life and surroundings, may have been determined when he decided to venture into less commercial pursuits after a successful show at the O.K. Harris Gallery in New York. While still a master's student at CSF where Hendricks' obtained B.A. and M.A. degrees in drawing and painting, he had an unheard of one-man show at the Harris gallery.

"It was equivalent to a piano student playing at Carnegie Hall," said Miller.

The exhibit of Hendricks' popular culture graphite drawings of hot rods, sexy girls and motorcycles sold out and the gallery wanted Hendricks' to produce more of the same. In Miller's view, however, Hendricks' realized he was uneasy about the subject matter and decided to venture into nature.

"He was basically interested in making beautiful pictures and that wasn't fashionable to a certain extent."

Hendricks began to explore watercolor realism and painting his own experiences through familiar scenes of the Union Trains in Fullerton and the old alligator farm in Buena Park. The artist once described his watercolor transition as a



BREA'S WELCOME — Hendricks' 1985 watercolor reflects his devotion to the Brea community. Hendricks was the city's artist in residence from 1981 to 1984. A memorial retrospective of his work

has been showing since Sept. 1 in the Brea Gallery drawing hundreds of visitors to the Civic & Cultural Center. Hendricks' work will be on display until Sept. 29.

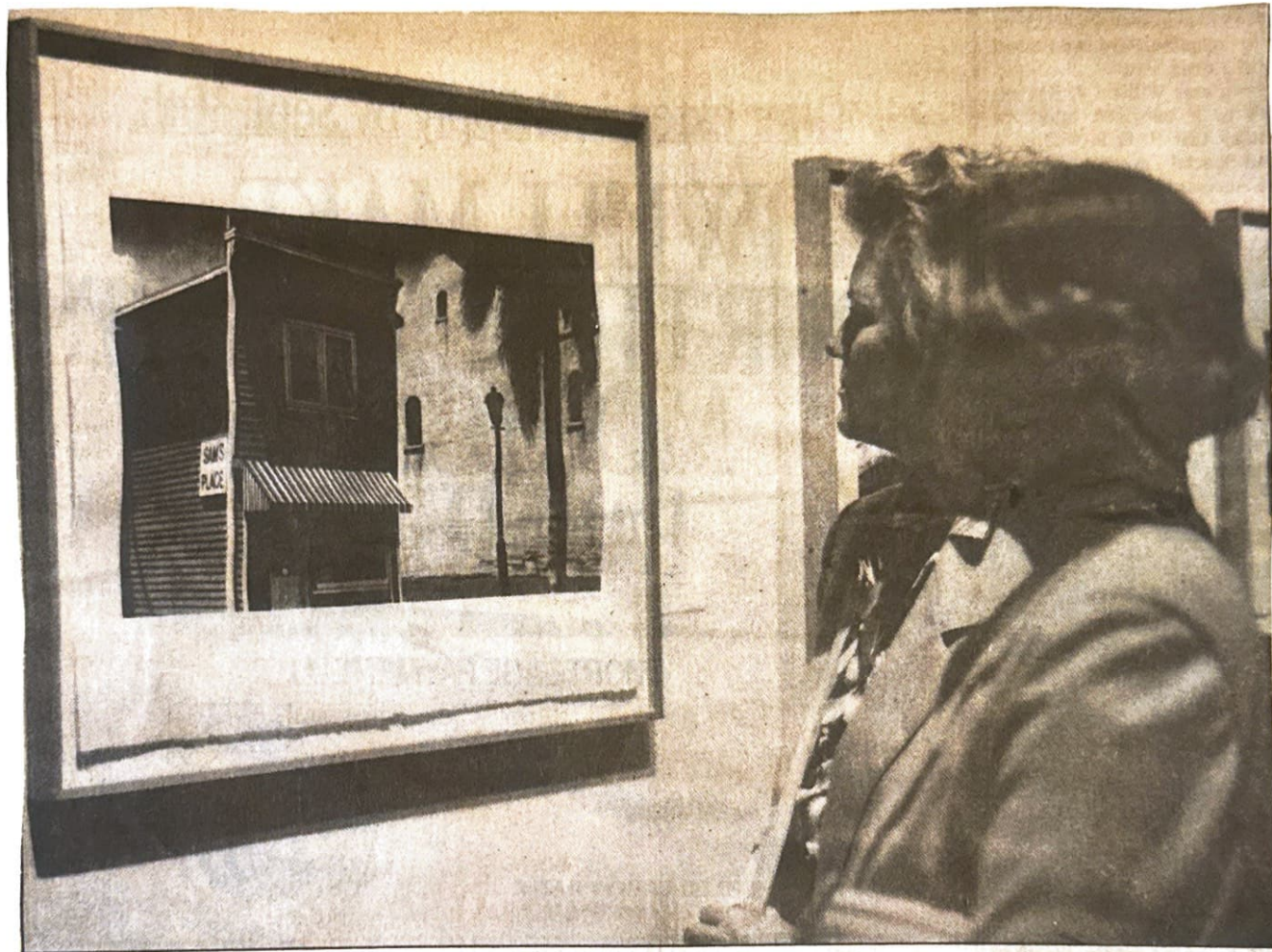
(Star-Progress photo by Jack Hancock)

realization that his "experience was living a pleasant, almost hedonistic lifestyle" which led him to paint organic images of cactus plants and Silverado Canyon, where he grew up, as an expression of his fondness for nature.
"It's nice to see his nature artworks because of the appreciation his expressed while

we were out in those settings," said Geoff Dickens, a Fullerton College student who went rock climbing with Hendricks' and his son.
The Brea Gallery exhibit will continue through the month of September.
"He's a man who is living in all of us," said Keller. "I think everyone has a Don Hendricks story to tell."

The life and times of Don Hendricks remembered

3



SAM'S PLACE — Teddi Garner and Barbara Janusz of Long Beach, from left to right, study one of Don Hendricks' Brea watercolors, entitled "Sam's Place," during a reception for the memorial retrospective exhibit on display at the Brea Gallery. More than a

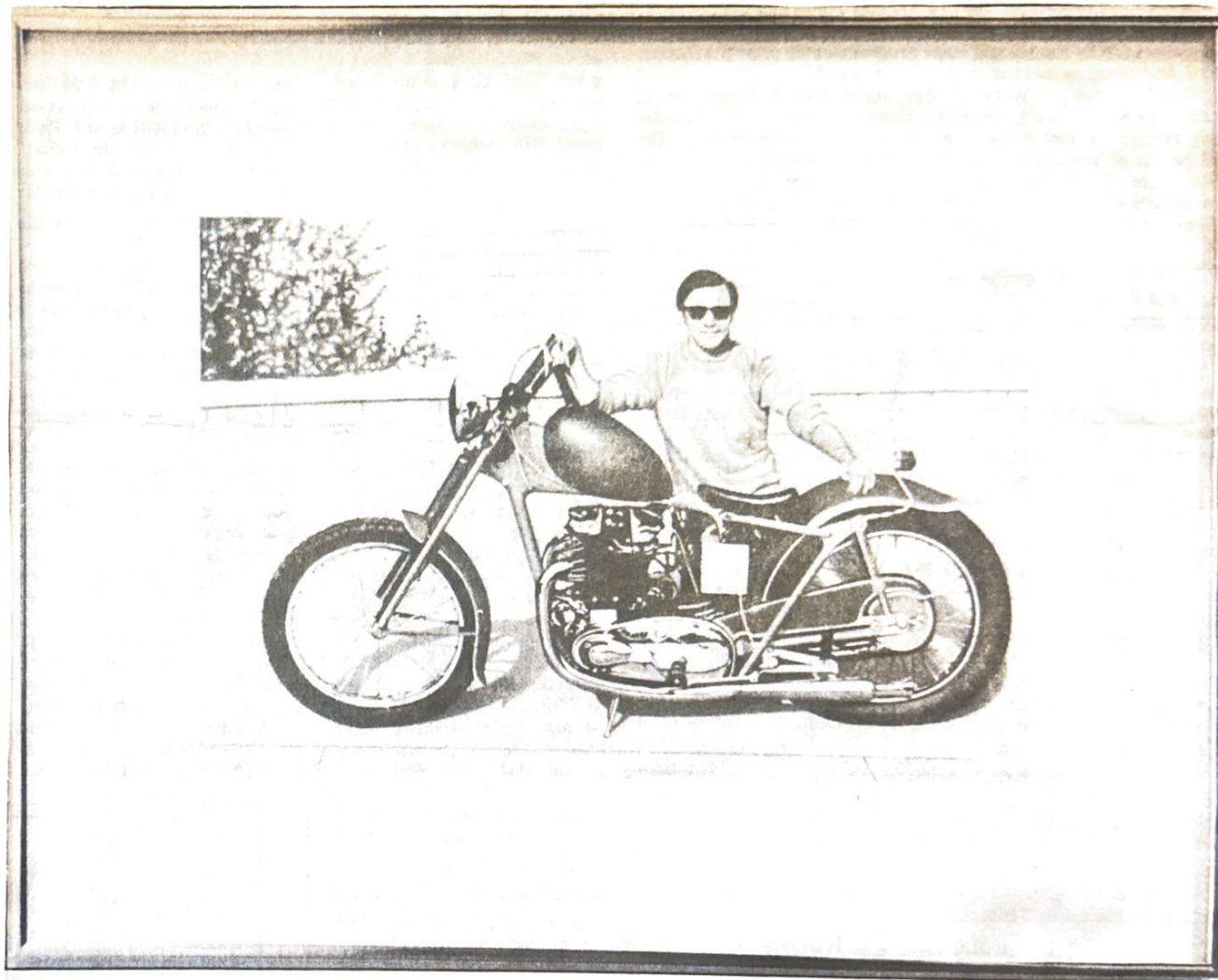
(Star-Progress photo by Kelly Barron)

thousand people gathered at the gallery to pay tribute to Hendricks Friday evening. The show will be on display through the end of the month.



(Star-Progress photo by Jack Hancock)

SUN CHILD — Hendricks painted "Sun Children", a watercolor illustrating his love of Orange County life and its children, in 1982 during his Brea residency. Hendricks painted a total of 25 watercolors while in Brea and reached more than 7,000 people with his art.



(Star-Progress photo by Jack Hancock)

MOTORCYCLE MANIA — A 1972 pencil drawing entitled "Nick" represents an early phase of Hendricks' artistic career.



Chris Carlson/The Register

Roy and Frances Hanks lent their seven-piece Victorian parlor set for Brea Gallery's 'Memories' exhibit.

Brea exhibit recalls another era

Among items in 'Memories' is 7-piece Victorian parlor set, items from city's early days

By Shelley Helton
The Register

Roy and Frances Hanks have graduated from Victorian parlor sets to modern Danish furniture in the Brea home where they have lived for the past several months.

But while the couple hope to sell an 1870 parlor set they purchased 25 years ago, they still retain a reverence for the durability and craftsmanship of the era.

"Even modern furniture that may be 25 years old doesn't look that good," Frances Hanks said, as she explained that American-made furniture belongs to what is called the renaissance substyle of Victorian design.

The couple's green velvet-covered parlor set, complete with settee, four side chairs, a gentleman's and lady's chair, is part of the Brea Gallery's "Memories" exhibit, which runs through Friday at the gallery, 1 Civic Center Drive.

On display are hundreds of items — from rocking horses with real horse hair manes to delicate beaded bags, some as small as 2 square inches — that take visitors back to another time.

Most of the items date from the late 1800s to the turn of the century, according to Emily Keller, manager of Brea's Cultural Arts Division. Others, such as a truck and fire engine collection and several bicycles, probably belonged to youngsters in the 1940s and 1950s.

"Many of the things on exhibit were probably brought into the town in later years," said Catherine Sieler,

whose purse and high-top, buttoned boots collections are on display.

"At that time, people (in Brea) weren't very wealthy," she said. "They had simpler things. Places like Santa Ana had more wealthier people."

Sieler, 71, spent her girlhood in Brea after her father, who worked for a local lumber yard, moved the family to the oil-boom town in 1925.

"People who first came here lived in tents," Sieler said. "Madrona and Walnut were the first streets. They had new houses; comfortable houses."

Brea's first settlers were the men who worked out in the oil fields, Sieler said. Eventually, the men moved their families in the nearby town, living in houses the oil companies built and sold to the workers.

"Many of the homes were thrown together California-style — very cheaply," she said. "Brea didn't become a family town for quite a while."

Furniture, like the Hanks' parlor set, would not have been found in the few Brea living rooms that existed around the turn of the century, Sieler said. Surrounding towns, which made their fortune in agriculture, looked down upon their new neighbor.

Roy Hanks said most people who owned parlor furniture, which was originally covered with black horsehair — "Ugly and itchy," Frances said — "very rarely used them." It was more for show, he said.

The Hanks made their find, one of the few Victorian sets still intact with all seven pieces, in upstate New York. They bought it after they moved into a 100-year-old house, Frances Hanks said.

In addition, the Hanks contributed a sewing table with hideaway drawers under the tabletop, three watercolor paintings by a 19th century artist named Biondetti and a Sheffield silver fruit dish from the 1840s.

Besides private collections, the "Memories" exhibit also features items from museum collections and local antique dealers.

Memories...

July 26
Through
August 22,
1986



B r e a G a l l e r y

A Special Evening. . .

*An International
Taste of Liberty
Friday, July 25,
7 to 10 p.m.*

The world's culture and
cuisine will be celebrated
with an extravaganza of
music and dance
performances, craft
demonstrations, ethnic
foods along with the
preview showing of
"Memories."

The City of Brea
Invites You to

Memories...

July 26
Through
August 22,
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Treasured moments and
nostalgic eras are
captured with antique
collections of
Cameras, Telephones,
Dolls, Instruments,
Quilts, Trains,
Bicycles, Furniture,
Clothing, and more.

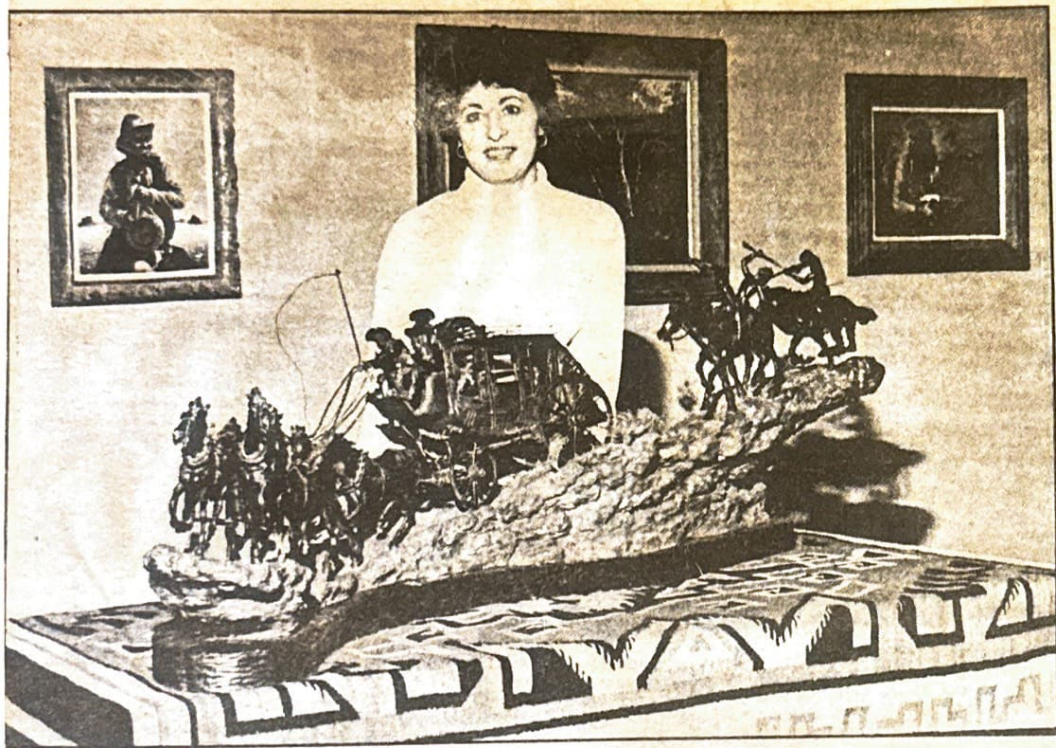
B r e a G a l l e r y

Western Sagas opens with a hoedown



Approximately 500 people attended a hoedown at the Brea Gallery Friday night to celebrate the opening of the second Western Sagas Exhibition. Members of the community had an opportunity to mingle with the artists over refreshments and live country western music. Brea Mayor Clarice Blamer was among those attending the celebration and stated, "It's just the beginning of what we'll have (at the gallery) this year. This is a true celebration of our culture of the West." Pictured at upper left is gallery curator Marie Sofi with the bronze sculpture "Stage Fright" by Richard A. Myer. At upper right is artist Alice Asmar with her original lithograph "Rainbow Dancer." Musical entertainment for the evening was provided by the Country Western All Stars, at left, featuring Harold Hensley on fiddle, Danny Michaels on guitar, and Carl Scroggins on bass. The Exhibit continues through February 15. For more information, call 990-7713. (photos by Teresa Smith)

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PUPPETS: On display in Brea

From previous page nowadays," Jones said, adding that it takes him between 40 and 300 hours to construct one 2-foot marionette, depending on the intricacy of the design.

"I used to rehearse my show up to six hours a day, like a concert pianist," Jones continued. "I think because of television, people don't place such importance on puppets. We provided clean entertainment to mostly adult audiences back then, and the people loved the shows. It couldn't be done now though, because everyone is too busy watching the

boob tube."

Orange County residents who want to take a walk down memory lane and see some amazing puppets and marionettes can visit the Brea Gallery Wednesday through Saturday from noon to 5 p.m. or on Thursday from noon to 8 p.m. For more information, call 990-7730.

"People who visit the gallery will see a lot of diversity," Cook explained. "There is no private collection in the nation that has the diversity this exhibit does. It is a neat, neat exhibit."

In conjunction with the Great American

Puppet Exhibit, the gallery is offering puppet workshops for children every Thursday from 3 to 4 p.m. A host of special puppet shows, including the popular "Punch & Judy," will be presented throughout the day Saturday, March 15, at the Curtis Theater in Brea. For ticket information, call the theater box office at 990-7727.

"This is really a great exhibit that everyone must see and enjoy," Sophie said. "There has never been anything like it in Orange County."



Puppet display

A unique array of puppets, many of which date back to the 1930's and 1940's, is currently on display at the Brea Civic Center. The show will run through April 6. For more on the

display, see Kim Irwin's story in Diversions, page 12.

—Photo by Mark Sm

Lost art of puppetry displayed in Brea

March 5, 1986 BREA HIGHLAND

By Kim Irwin
Staff writer

A lost art is being revived at the Brea Gallery during the month of March.

The Great American Puppet Exhibit, which opened officially Friday night, will be featured at the gallery through April 4, according to Marie Sophie, curator.

Visitors to the North Orange County art gallery can stroll by the merry men of Sherwood Forest, hanging suspended by their marionette strings, or laugh appreciatively at almost-exact replicas of comedy greats Laurel and Hardy, standing about 2 1/2 feet tall, next to likenesses of Louis Armstrong and Cab Calloway. Children and adults alike can attend to the cockroach wedding and the circus extravaganza portions of the more than 200-puppet exhibit.

Sophie said that most of the puppets and marionettes at the gallery belong in a private collection owned by North Hollywood resident Alan Cook. Cook said he "has always been interested" in puppets and puppetry. In all, he has more than 3,000 of the nostalgic objects d'art in his two-bedroom home.

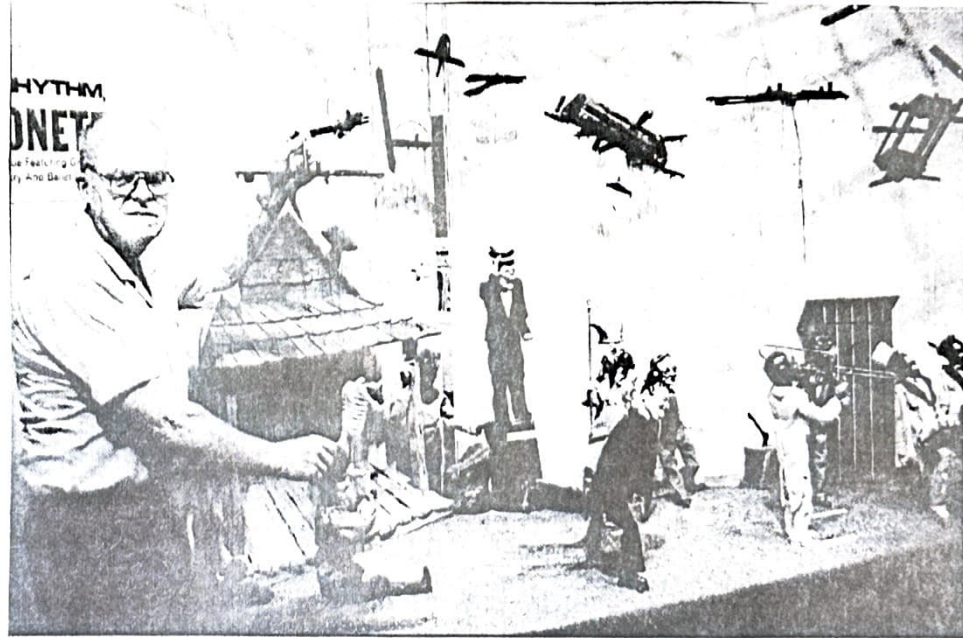
"I'm really pleased with the Brea Gallery," Cook said from his precarious perch atop a 20-foot ladder, untangling a white-faced clown's marionette strings. "It is one of the nicest spaces I have ever used to exhibit my collection of

puppets."

And that is no small compliment, coming from a man who has supervised and organized exhibits at such locations as the San Diego Art Gallery, the Santa Barbara Art Museum and galleries throughout the state of New York.

"People sometimes scoff at puppets and marionettes being displayed in an art gallery," Cook said. "But they really are works of art which take many, many hours to design and build."

Cook said he has been exhibiting his ever-growing collection for about 30 years. He acquired his collection, which includes at the Brea Gallery one puppet which he made himself, from a "variety of sources," he said. The majority he purchased from private collectors such as himself, and he has "picked up a few" puppets at motion picture studio auctions.



PUPPET EXHIBITION—Veteran Puppeteer Bob Jones (above) stands by some of his hand-crafted marionettes while Allan Cook holds up another puppet that is part of the exhibition at the Brea Gallery through April 4.

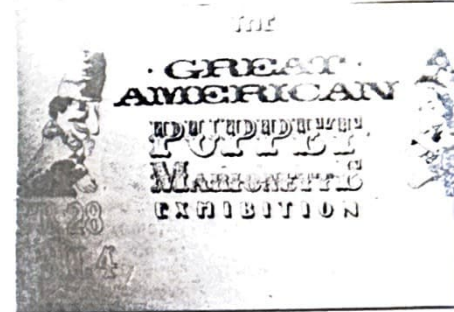
—Photos by Mark Smith

The Brea exhibit, Cook said, is unique because of the special sets and exhibit cases constructed especially to display the puppets and marionettes.

The Brea Foundation donated funds for the exhibit extras and volunteers throughout the city, including members of the Brea Art Association and Theater League, all pitched in to paint scenery and build the elaborate sets.

"Showing my collection in exactly this way is something I have always wanted to do," Cook said. "Puppets should be seen in these types of contexts, to get the full flavor of their historical significance and entertainment value."

In its heyday, puppetry was quite a popular diversion for adults and children, according to Bob Jones, a 73-year-old legend in puppets and puppetry. Jones designed a favorite puppet, "Pinnocchio" for the Walt Disney movie in the 1930s, working closely with Disney himself on three-dimensional design.



Jones designed and constructed a group of puppets in the exhibit, reminiscent of the "good old days," including the Laurel and Hardy puppets, as well as Maurice Chevalier and Douglas Fairbanks Sr. marionettes.

Jones was also one of two men who were charged by Disney to help design miniature villages for a two-acre plot of land the famous animator had purchased in Anaheim at the corner of Katell and Ball Road.

"Of course, back then we didn't know we were working on what would one day become Disneyland," Cook said.

During the 30s and 40s, Jones put on puppet shows at Grauman's Chinese Theater in Hollywood, as well as coordinated summer shows on Catalina Island. During his runs at the Catalina puppet theater, such celebrities as Shirley Temple, Laurel and Jimmy Durante would come backstage to visit the then 20-year-old wizard of the art of puppetry.

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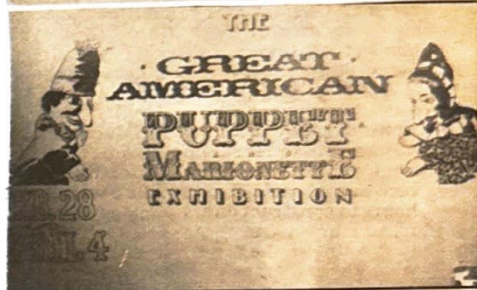
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