

Olympic College Mosaic Report
By Anthropology 205 (Introduction to Archaeology) Students
Spring Quarter 2007
Instructor: Caroline Hartse, PhD

During Spring Quarter 2007, the Anthropology 205 (Introduction to Archaeology) class at Olympic College undertook a project to research and document the mosaic created by Harrison (Hank) Blass on the Math/Science Building at the Bremerton Campus. The building is slated for demolition in Summer 2007. Whether or not the mosaic will be preserved is unknown as of June 8, 2007.

This report is a summary of the findings of the class. Students divided the different tasks for this report. Students collected data using a variety of methods and sources. This report summarizes the findings from early college newspapers (*Ranger Roundup*), the local newspaper (*Bremerton Sun*), college catalogs, and college yearbooks. The students also documented the mosaic with photographs and drawings. They interviewed individuals who either worked on the mosaic or had friends involved with the creation of the mosaic. Finally, they surveyed students, staff, and faculty at the campus to learn what they thought about the mosaic. The students then wrote different sections of this report. The report is in the words of the students themselves with very little editing from me. The report is the students' report.

The research presented in this document is not complete. More time would be needed for more interviews (for example, Hank Blass' sister-in-law and niece) and archival research. However, in the 10 weeks of the Spring Quarter, the students did an outstanding job in their research. In addition, more students were involved in the documentation process than those who wrote sections of the report. Other students documented by taking photographs, creating graphs, and designing web sites concerning the mosaic. Copies of the articles, documents, and photographs discussed in this report are available at the Haselwood Library, Olympic College.

The research and documentation process reveals that the mosaic, while designed and built by art professor Hank Blass, was a community project, a project that drew students, local service clubs, military personnel, local stores, and many others together to produce this magnanimous piece of art. Olympic College is a community college and the story of the mosaic reflects the history of not only the college but the entire community.

Many individuals helped in the documentation process. In addition to all the students in the Archaeology class Spring 2007, special thanks to the *Olympian* editor and staff; the Olympic College library; the Olympic College Public Information Office; Archaeologist Jennifer Chambers; students and staff at Olympic College; and many others who made the research possible.

June 8, 2007
Caroline Hartse, PhD

LOCATION OF THE MOSAIC

Description of the Location

By Shea Hunter

In 1959, the year of its complete, Harrsion V. Blass' colorful mosaic mural was a proud focal point adorning the front of the new Science building on the Olympic College campus. Its location on the building was strategic. Hanging midway up the front wall that separates the two pairs of main entrances the large art piece was easily seen by viewers near and far. An article featured in the *Bremerton Sun* newspaper January 24, 1955 announced that the mosaic would be "...mounted in front of a reflecting pool and surrounded by harmonizing pieces of sculpture, also made by Blass." Today (2007), cement remains on the ground under the mosaic, proving that a reflecting pool once existed, however no evidence has been found of any complementary statuary.

How was the location of the mosaic chosen? Blass was ultimately responsible for deciding its placement on the Science building. On November 14, 1955, a year before the mural was begun, an article in the *Bremerton Sun* claimed that the mosaic was "...being made for the lounge of the new Science building." One year later, shortly after the construction process had begun, the *Ranger Roundup* (the Olympic College campus newspaper) printed that the mosaic mural would "...adorn the blank outside wall space on the south end of the community room for the Science building." There it was built and there it has stayed.

The Olympic College campus is located in the growing city of Bremerton in Kitsap County, Washington, and as the city grows and expands, so does the campus. In the year 2000, the Haselwood Library was built in a lot adjacent to what is now the Math/Science building, and the long standing home of the mosaic. This large addition adjusted the focal point of the Science building by limiting its visibility. No longer does the mosaic occupy a central location, but rather hangs facing a large side wall of the library with only a narrow sidewalk between them. Thus, today the mosaic's glory is more hidden than it was in its past. Additionally, the reflecting pool below the mosaic is now home to foliage and flowers as the reflecting pool required upkeep and was replaced by landscaping.

In its day, the central location of Blass' mosaic completed its visual package. It proudly hung centered on the building for all to view and enjoy. While the passing of time has produced developmental changes that have perhaps lessened the desirability of its location, today's students still pass it by on their way to class or gaze upon its vibrant colors from the second story library windows, a reminder of the by-gone days when its location was front and center on the Science building.

Works Cited

- Ranger Roundup*, Vol. 8, no. 15, page 4, February 10, 1956
Ranger Roundup, Vol. 12, no. 4, page 10 and 4, October 24, 1958
Bremerton Sun, January 24, 1955

Location of the Mosaic: Global Positioning System (GPS)
By Norman deGuzman

The information below is data obtained using a Global Positioning System (GPS) receiver for the location of the mosaic. Accuracy is within 15 meters.

Universal Transverse Mercator (UTM) Coordinates:

UTM Zone: 10T
Easting: 527441
Northing: 5269924

DESCRIPTION OF THE MOSAIC

Material Description
By Johanna Berg

The mosaic is predominately made of brightly colored glass fragments and small tile pieces. Scattered pieces of broken bottles and shattered china dishes add dimension to the mosaic. Shining copper and gold-colored squares of metal accent the glass and outline important features.

The lower left hand corner (when one faces the mosaic) is the most detailed section, containing several pieces of delicately patterned blue and white china plate pieces and dark blue bottle shards. Along the bottom edge Hank Blass tiled his initials HB. He also placed a small, yellow, porcelain tile about halfway up the mosaic and painted HB on it in black paint.

The middle and the right side of the mosaic lack the detail of the left side. Blass, apparently, was under time pressure to complete the mosaic, and these areas are more generic than the left side. The tiles are more regular and the colors and materials are not as diverse.

Interpretation of Mosaic Images
By Kara Hunter

The mosaic features an array of allegorical figures, each supporting the theme of the past, present, and future of humankind within this piece of artwork. Blass describes his theme as being "the relentless movement of time, whether geological, astronomical, or man's concept of it." The figures featured on the mosaic represent the progression of mankind; Progression of Mankind has sometimes been thought to be the name of the mosaic. "Many of the characters depicted are allegorical and therefore, a story is behind much of the picture."

One of the most significant images of the mosaic is located in the center of the mosaic where two hands hold the symbol of the atom. According to Hank Blass, in a

pamphlet description for the unveiling and dedication of the mosaic, the hands in the center of the mosaic represent the hand of God and the hand of man, good and evil, positive and negative forces. One may interpret this image as being a symbol of the power humans have to use the atom for good or for evil.

The right side of the mosaic features the elements of fire, earth, water, and air which are represented through mythological figures such as Apollo, Diana, Poseidon, and Vulcan. Hank Blass describes these ancient gods as the following: Apollo, the god of the sun, light, music, and art; Diana, Goddess of the Moon, the hunt and the eternal female; Poseidon, the God of Water, drawn toward her. Vulcan, the god of Fire, shown cramped within his shrinking shell of the earth (Blass 1959).

The lower, left corner of the mosaic features amoeba and paramecium. According to Miss Thelma Engebretson and Mrs. Charles Ullock of the Kiwanis Club, these figures represent the first living organisms believed to exist on this planet. The progression of evolution continues in the middle left hand portion of the mosaic with images of dinosaurs as well as several images of the progression of humans. Zodiac signs are also incorporated throughout the mosaic representing the past, present, and future of humankind.

Photo Summary
By Jennifer Harris

The photos we chose are very good for showing the many views of the mosaic, and they show the class in the process of documentation. We gave special emphasis on the center piece and the astrological signs. The center piece shows two hands grasping an atom. The center piece, to me, is the most important part because I believe it signifies the power of science that the human race is capable of grabbing hold of and mastering. Science and the progress of man is a common theme throughout the mosaic, as well as mystical images. The best representations of the mystical in the mosaic are the astrological signs. They show to me that there is a connection between the spiritual and the physical world; by physical I mean science.

PUBLIC INFORMATION OFFICE

Data Summary Public Information Office
By Sophie Colston

The documents retrieved from the Public Information Office centered on the Festival and Dedication Week of May 15, 1960, the ceremonious culmination that followed the extensive new construction and improvements to the Olympic College campus. The documents include: 1) an internal memorandum from the Office of the Dean to the faculty concerning the festival week and dedication exercises, with an attached schedule for the event; 2) the Festival and Dedication Week program; 3) various invitation lists, draft invitation letters, and RSVP notes; 4) a draft of H. V. Blass'

dedication note, the final version of which can be found in the ceremony program; and 5) a letter from the Olympic College Dean. F. C. Kintzer to Professor G. A. Lasiner, Department of Fine arts, Washington State University, thanking Professor Lasiner for use of his artwork during the festival week; includes three article clippings concerning the ceremony (with limited mention of the mural itself).

In the opening paragraph of most versions of the invitation letter sent out to various members of the community, the dedication of Blass' "magnificent mosaic mural to which he devoted six years of planning and development" is referred to as "an important part of the occasion". In the reply letter from Dr. L. J. Elias, former Dean of Olympic College, Elias asserts his personal interest in the mural dedication ceremony as well as his role in the inception of the mural since he was "privileged to assist in a minor midwife function when Hank Blass was giving birth to the project."

The program that was used during the Festival and Dedication Week contains a four-page spread on the dedication of the mosaic. The first of these pages shows a full-length picture of the completed mural, which, although small, shows the impressive intricacy and dynamic visual interest of the mural. The second page is the dedication of the mural to "Veteran Students past, present, and future" as well as acknowledgements, including "the many friends who brought in glass and china to supply the tesserae for use in the mural, Philip Dunn who devised the method used, and the ladies of the Kiwanis for their financial and logistical support. The next two pages contain the dedication note, written by H. V. Blass with the assistance of Thelma Engebretson and Mrs. Charles Ullock. This dedication essay offers more insight as to the possible meaning of the mural and why the Math/Science building is such a fitting location. The note opens with a quote from Ralph Waldo Emerson's *The American Scholar*, an essay that explores a person's function as a scholar and the influences of Nature and the past, among other things, on the mind and education of a scholar. Blass repeats the last line of the quote, which states "all things have two handles: beware of the wrong one," in order to describe the idea behind the motif of the mural, that man, whatever his accomplishments or place in time, will inevitably have to face dichotomous forces, for example, good and evil. Blass goes on to describe the depictions in the mosaic, beginning with the central pair of hands which "may be thought of as the Hand of the Creator and the Hand of Man." The surrounding depictions are evocative of the earliest beginnings of life and human history—"the four elements of our ancient civilization, Fire, Earth, Water, and Air," mythological gods and goddesses, and the "Amoeba and Paramecium, the first living organisms thought to exist..." Blass continues with the description of the visual evolutionary process to the dinosaurs and the ascendancy of man. He concludes by saying that the depicted Zodiac signs are symbolic of the "relentless movement of time uniting all Past, Present, and Future in the Eternal Now." Blass acknowledges the vast and momentous achievements of man, but cautions to the "Student of Science" to use knowledge wisely with serious contemplation as to the consequences of one's actions in the future that beckons.

YEARBOOK AND CATALOG FINDINGS

Yearbook Data

By Kimberly Woodworth

Data collection for the Olympic College mosaic from the 1950s and the 1960s yearbooks mostly picture Harrison V. Blass, creator of the mosaic, as a faculty member. Intentional and unintentional pictures of the mosaic itself are found throughout the yearbooks as well as pictures of the construction of the Olympic College Science Building of which the mosaic is a part. The yearbooks 1950, 1951, 1964, 1966, and 1967 all show Harrison V. Blass as an Olympic College faculty member. He was a professor in the Art Department with a B.A. degree from the University of Washington and the Art Institute of Pittsburgh. Also shown as an Art department faculty member in the years 1951, 1964 and 1966 of our data is Jack W. Crouse, a fellow Art professor who was also involved with the mosaic. The 1964 yearbook has various pictures of Blass painting and representing the Art Department. There is one distance shot taken of the mosaic also in the 1964 yearbook. Some pictures of college clubs with the mosaic as a background are shown often in the yearbooks as well. In 1966, the Science building was under construction (addition); so there are several pictures taken of the process including the completed mosaic on one side of the building with a pond in front.

There isn't much to tell about the faculty photos of Mr. Blass other than the fact that he aged well. His colleague Jack Crouse joins him later in the series. He is however always pictured first in the Art Department section because of alphabetical order; but it seems to make him stand out above the rest. He stands out most in the 1967 faculty photos because he was the department chairman at that time.

Interestingly enough, many of the pictures of the mosaic were not taken specifically for the mosaic. One group of photos in particular show the AXE and Transit Club made up of engineering and forestry majors. Every picture of the club taken on that page shows it in front of the mosaic. It seems to be a popular back drop for any photo ops. A long distance shot of the mosaic, shown in the 1964 yearbook, is probably just a picture of that part of campus but it's a straight shot of the mosaic and the fountain beside it and so it makes their artistic nature the center of attention. The Science Building was on its way to completion in 1966. Within various pictures of the construction shown in that yearbook is a perfect angled picture of the mosaic and the pond in front of it. The mosaic is an important part of the Science building as well as the Olympic College campus.

Catalog Findings

By Kimberly Woodworth

Two catalogs were found to have information and/or pictures of the mosaic and of Harrison Blass and those were: *Time After Time: A Golden Occasion 1946-1996*, and the *Olympic College Course Catalogs*. In *Time After Time* there is a page of pictures showing Blass and two students, Brad Kauzlaric and Harlan Matheson, installing the mosaic and also a picture of the finished product with the pond in front. Another whole page has a

picture of Jack Crouse, two pictures of him doing art work/teaching art and including a short synopsis about him. In the "Olympic College Public Art" section of *Time After Time*, is a list of the public art on the Olympic College campus at that time. The mosaic is listed at the top stating that it measures 12 x 38 feet, is located on the south side of the Science Building, is created by the artist Harrison V. Blass and was completed in 1956.

The Olympic College Course Catalogs have various landscape pictures of the campus involving the mosaic and one large picture of Blass working on it. Among the descriptions of classes current at Olympic College in 1960-1961 and the 1965-66 catalogs are two landscape pictures of the Science Building and in both the mosaic is shown. The 1957-1958 course catalog has an architect's sketch of what was to be the "Olympic College Plant" and on the right side of the picture it mentions that the Science Unit was dedicated in 1954.

In both catalogs are probably the most famous taken pictures of Blass and his mosaic. This particular picture appears in almost everything involving the mosaic. The picture is of Blass sitting on a plank towards the middle of the mosaic sketching. According to the list of Olympic College Public Art in *Time After Time*, between the years of 1946 and 1996, the first major work of art done for ten years concerning the college was Blass' mosaic. Art seemed to be a very popular program during the time period of Mr. Blass. Pictures were everywhere. Even an entire page in the *Time After Time* catalog is dedicated to his colleague Mr. Crouse, giving a brief history of his journey to become a professional artist. The "architect's sketch" in the course catalog is very interesting because it specifically mentions the Science Building. There must have been a great sense of pride for that building and the mosaic. The mosaic is even drawn on the building in the sketch so it was definitely considered a very important part of it. Proven by almost every picture taken of the Science Building, the mosaic is always the main focus of attention.

COLLEGE NEWSPAPER

Report: *Ranger Roundup* 1952-1953
David Swartzel

The research I did on the mosaic was from the *Ranger Roundup* articles. I am writing this report on the years 1952. I have found some information in the articles but not as much in the years that I checked while collecting data (which were later years). Our group worked in finding information about the mosaic or related subjects. The article I am discussing is about the Math/Science building and the art professor who created the mosaic. The Math/Science building was built in 1953. During this time the art professor started to create the design for the mosaic. The Math/Science building was made out of concrete. The mosaic was created on the Math/Science building. Part of the mosaic was made out of concrete. The art professor who created the mosaic was Mr. H. V. Blass. Blass created many projects for the students during his time at Olympic College. "Mr. Blass has been teaching painting, design, lettering, laboratory illustrations, drawing, and stage craft." (P. 3, 1953 *Ranger Roundup*). As I have found in the *Ranger Roundup*, Blass had put a request in the local newspaper (*Bremerton Sun*) that he wanted

glass bottles from around the community for the mosaic. The glass bottles were for the building of the mosaic. A local group, the Kiwanis club, donated \$750 toward the mosaic. The early 1950s articles show the many contributions Blass made to Olympic College.

Ranger Roundup Articles 1956-1959
By Ronald Harper

Introduction

From February of 1956 to November of 1959, several issues of the *Ranger Roundup*, Olympic College's campus newspaper, printed articles written by student reporters related to the construction and progress of the large mural (mosaic) on the side of the Science building on campus. Other articles outlined the progress of a campus revitalization project designed to replace or retrofit several campus buildings and other structures. This revitalization project had an impact on the completion of the mural. These articles lend insight into the activities and issues surrounding the mural and the Science building in the final years of the project. This is a brief synopsis and a general interpretation of the content of those articles. The interpretation is a closer look at the thematic and technical elements of the project and their impact on the history of the campus and student body as recounted in the articles in the *Ranger Roundup*.

Article Synopsis

The Spring 2007 Anthropology 205 "Introduction to Archaeology" students at Olympic College researched over a decade of issues of the college newspaper the *Ranger Roundup* at the newspaper's campus archives. This was part of a much broader effort to compose a complete research design before the construction of a new Science building in late 2007. The impetus behind the research design is to document and catalogue this modern-day artifact and its associated history in an effort to preserve its cultural heritage for people to recall in the future. The research design and all associated data will be preserved electronically. The student researchers found that from February 10, 1956 to November 6, 1959 the newspaper printed nine articles related to either the mural (five articles) or the construction/condition of new/existing buildings that impacted the progress on the mural (four articles). Following is a brief synopsis of each article:

February 10, 1956

"Art Department in Need of Colored Glass"

Mr. H.V. Blass, currently in the process of constructing a giant mosaic mural on the exterior of the Science building, is in need of "colored bits of glass and/or pieces of ceramic pottery ware, especially the latter." Mr. Blass indicated that progress on the mural was "good." Mr. Blass asked for "black, brown, red, and orange" bits of glass, and asked that they be left with either him, or with other on-campus designees. The article goes on to state that the mural will be 385 sq. ft. and that 38-43 sq. ft. had been completed by the date of publication (Art 4).

May 24, 1957

"Mural Going up on Science Building"

This article explains that the Art Department had begun the process of placing the mosaic tiles on the exterior of the Science building. The article claims that a local community group paid for the mural with a \$750.00 donation. The article states that "The mural is a mosaic which depicts the development of man and the earth through the ages . . . (with) the hand of God and the hand of man holding the sign of the atom." And that Mr. Blass intends on creating another mural for the Social Science building, continuing "the story" (Mural 3)

October 17, 1957

"OC's Building's Declared Unfit"

The student body had been charged with "the fight for permanent facilities", as the buildings on campus had deteriorated and were due for inspection the following week. The article challenges students, saying "Let's not allow them to pass this off so lightly. Let's do something about it." It is an article calling on the student body to take responsibility for the campaign to either replace or repair the buildings on campus (OC's 3,8)

November 22, 1957

"School Board Plans New Buildings"

According to this article, a month after the inspection of the buildings on campus by State authorities, the School Board drafted a "survey of needs" and would take up those issues at their first meeting of 1958, scheduled for early January. (School 5)

March 7, 1958

"What the Bond Issue Will Do for OC", "A Statement from the Dean", and "Murals to Decorate Every Future OC Building"

A bond issue related to the construction and maintenance of buildings on the college campus was expected to pass the following week. The bond issue called for a large campus revitalization project, complete with the maintenance and retrofitting of older buildings, and the construction of several new buildings. The article pointed out that the proposed measure included, among others, "the construction of a new modern building which will house the English department and the social sciences," and that "the business and administration building will be remodeled and improved greatly" (What 1). The Dean of Olympic College, Dr. Frederick C. Kintzer, stated that "since there is more than 50 per cent of the college enrollment living in the voting area, (he) reasons that students enthusiasm toward getting votes will be a deciding factor in the success of the project at hand" (A Letter 1). Mr. Blass indicated in a separate article that the Art Department would place a mural on the social science building with a theme centered on "Man controlling fire, forging of metal, growth of civilization from caveman to present time." He claimed that the Art Department would put a mural on the interior and exterior of every new building on campus. He also stated the mural currently under construction would be finished by graduation day, 1958 (Murals 4).

October 3, 1958

“CAMPUS GRIPE What about the Mosaic?”

Students returning to campus for the fall quarter of 1958 were “muttering” about the fact that “the unusual masterpiece” (Mr. Blass’ mural on the side of the Science building), as pictured in the article, had not been completed at the end of spring. Art student Earl Hansen explained the process of creating the square foot tiles was a long one, and had delayed the completion of the project. He explained the creation of the tiles in detail, as outlined below:

1. Overall design planned and scaled
2. Working from the center outward, each square foot panel is planned
3. Glass chunks are cut
4. Bits of glass are fitted together
5. Cement grouting is poured on to the layout
6. The dried panel is polished
7. The panel is added to the wall

The article ends with the statement that “another modern mural may make this campus truly outstanding” (Campus 1).

October 24, 1958

“Mural Suggested by Dr. Elias”

“The idea to place a mural . . . was first suggested by Dr. Elias,” this article begins by saying. The author makes further attempts at fleshing out the thematic elements of the mural. “The subject matter had to be provocative,” the student reporter writes earnestly, “In the center the hand of the Creator (sic) and the hand of man hold the atomic symbol.” The mural is perplexingly divided into two “sides”, one “organic” and the other “inorganic.” The “organic” side depicts creatures from the animal kingdom, including “ameba” (sic), men, women, and their associated tools, including fire and metal. “Modern times” are represented in the background, again presumably by skyscrapers, etc. The “inorganic” depicts ancient deities and their associated myths, including such figures as Zeus and Diana “placing the moon in the heavens” alongside a less ancient, monotheistic god-concept figure (i.e., “god”). The article ends by detailing the process by which a single tile is crafted, as follows (Mural Suggested 4,10):

1. Glass bits mounted on plate glass using dental wax
2. Sides are dammed and the glass is covered with cement
3. The hardened cement object is soaked in hot water to soften the dental wax
4. The glass is removed, attached to the cement block (tile)
5. The tile is grouted with cement paste to smooth the cracks between pieces
6. It is stored until a section of tiles are ready to be mounted

General Interpretation

There are several themes or issues in the content of the nine preceding articles that provide some insight into the way the student body/faculty/staff interpreted the mural project during the late 1950s. They include concerns about the condition of buildings on campus and the resulting revitalization project, concerns about the long delay in completing the mural, and interest in the thematic elements of the mural and the process

by which it was being constructed. In response, the artists and administrators addressed some core issues. These included asking the students to participate in, and then providing the resources for, the design and execution of the campus revitalization project. As well, the artists were careful to elucidate on the difficulties encountered in finding materials and funds, and the protracted length of time required to cast the tiles and have them mounted. Overall, the community was very enthusiastic about the artwork and the revitalization of the campus. However, the articles address some specific questions about the thematic elements of the mural, as well as the plans for future murals, indicating that there was some interest about these issues within the community. In addition, the student reporters record plans for future murals and their associated themes in, as mentioned before, a perplexing, and not entirely impartial, manner. Future murals mentioned for the remaining new buildings were never designed and consensus on the individual thematic elements was never reached, with a general definition of its meaning only loosely defined.

A great amount of support was lent by the student body, faculty, and many administrators to the design and completion of the revitalization project, much to their credit. New facilities still in use today provided a professional, safe, affordable, and effective educational environment, for them and for their families. Campus-goers still enjoy the results of this successful late 1950's bond measure today, in 2007.

The mural was plagued with production delays, to which art projects of all sorts are prone. This was especially true in the 1950's, where artists and their staff were without the conveniences of modern technology that is in use today, and helps streamline the creative processes of artists in many industries. Regardless of the technical difficulties, the mural was clearly one to two years past schedule when it was finally completed in 1959, and students had begun to complain about its unfinished state a full one and a half years before then. The frustration with the thematic elements is evident, as well.

The concept of the fusion between the dominant monotheistic god-concept "god" and the atom is in juxtaposition to the "inorganic"/"organic" interpretation of the mural presented, at a later date, by the enthusiastic reporter that took note as the project progressed. The mural's decidedly Judeo-Christian orientation was directly encompassed in explanations of the thematic elements, with a hint of tussle between religiosity and reason evident in the later interpretation of 1958. In any event, even though the "unusual masterpiece" (Campus 1) rested on a state-funded educational institution, the argument or protracted discussion as to its actual meaning appears to have been minimal.

With all the frustration surrounding the dilapidated conditions of the campus infrastructure during the early 1950's, the end of WWII and a wary eye on Southeast Asia, local Bremerton residents lived in an unusually stressful, active period in 20th century America. Besides the recent atrocities in Europe, Russia, and Africa and the threat of communist expansion in Asia and the Caribbean, the Cold War was fully underway. And Bremerton was quickly becoming one of the most bristling naval bases on the globe. For an intellectual or anyone else who found oneself in an educational setting like the Washington northwest's Olympic College, it must have felt as a rewarding gift, and students, faculty, the community, and administrators were determined to protect it, and to nurture the institution that encompassed it. It worked diligently to produce productive members of society that were interested in their own communities,

the country, and the world at large, charging students and employees to take up the cause for revitalization. We can detect the solidarity and common goals of people everywhere in this jumbled mass of issues and aspirations. In the music and film of the late 50's and 60's, in the overwhelming global support for equality and human rights as Dr. King single handedly redirected the psyche of the entire nation to that cause, and in our soft, patient hope for peace and prosperity both here and across Europe. Humanity embraced the new and embraced change, for peace, respect for life, and in deference to our rich global heritage. The mural portrays this in many ways.

Conclusion

This particular report, to be added to the larger-scoped research-design, was an attempt at synopsis and loosely interpreting the articles reprinted in the *Ranger Roundup*, Olympic College's campus newspaper (now dubbed, *The Olympian*). All of this is derived of a general view of the history of the mural and without the availability of data regarding the general cultural paradigms or ideology of the region during the time period. There are mountains of other data that must be fit together with this small subset to get a complete view of the mural and mosaics, and their full context within the regional historical record. And as the mural barrels toward an uncertain future, that complete picture comprises its past, wholly static and digitized for people that want to know more about it -then. A new building is scheduled to replace the Science building at the end of 2007. Will the mural be removed? Destroyed? Relocated? Will it be physically preserved in any way? Nobody knows right now. But you will. And you have an amateur, but fully complete research design at your disposal, so that you can build your own picture of the murals very interesting, if not a bit "nebulous" (Mural Suggested 10), cultural heritage.

References

- "Art Department in Need of Colored Glass." Ranger Roundup 8:15 (February 10, 1956): 4
- "CAMPUS GRIPE What about the Mosaic?" Ranger Roundup 12:2 (October 3, 1958): 1
- "Mr. Blass Finishes Five-Year Project." Ranger Roundup 13:6 (November 6, 1959): 5
- "Mural Going Up on Science Building." Ranger Roundup 10:26 (May 24, 1957): 3
- "Mural Suggested by Dr. Elias." Ranger Roundup 12:4 (October 24, 1958): 4,10
- "Murals to Decorate Every Future OC Building." Ranger Roundup 11:17 (March 7, 1958): 4
- "OC's Buildings Declared Unfit." Ranger Roundup 11:4 (October 17, 1957): 3,8
- "School Board Plans New Building." Ranger Roundup 11:8 (November 22, 1957): 5
- "What the Bond Issue Will Do." Ranger Roundup 11:17 (March 7, 1958): 1
- "A Statement from the Dean." Ranger Roundup 11:17 (March 7, 1958): 1
- "Murals to Decorate Every Future OC Building." Ranger Roundup 11:17 (March 7, 1958): 4

Ranger Roundup (1960-1963)
By Joli Lund

In the article titled "H.V. Blass Exhibits In One Man Shows" dated April 5, 1963, in the college's paper named *The Ranger*, it gives us a little more information on the man who created the mosaic on the outside of the Math/Science building. It lets students and faculty know that Blass had been creating many pieces of work that would be displayed in a one man show and that the works could also be purchased. They varied from pieces of work made from oil and watercolor, to collograph and drawings. This was important to know more about the designer and creator of the mosaic so we could possibly interpret the meanings of the mosaic better. We can compare it to his other works to see if there is a certain theme, and we can know a little more about the designer in a personal way. Although the article did not mention the mosaic, it is important to understand the artist behind it, and this article helps us in that way.

There was a picture of the construction of the Science building taken from an unknown area. It looks as though it is taken from where the library is now, and it shows the mosaic surrounded by construction. Though there are no articles to go along with the picture, we can study how the college was built and how the mosaic was worked around. We can possibly get clues on how to take down the mosaic and preserve it. The photograph also gives clues on how to work around the piece and be able to build around the mosaic.

In the article title "Art Department Begins Japanese Garden This Week" dated April 28, 1961, the article gives more information on a garden that was once on the campus. Blass, the creator of the mosaic, was also in charge of building a Japanese garden. It included many choice rocks, shrubs, and sand to create a sense of peace and calmness. Though it is not in front of the mosaic, it is important to know the history of it and also important to see if other art pieces were intended to compliment the campus. This article gives more history about Blass.

The last article titled "Dedication Ceremonies Held" dated May 20, 1960, included pictures from May 15, 1960, and showed people from the Bremerton community on campus. The articles also discussed a tour being held that showed art pieces at the college and also the mosaic. Mrs. Ray Aardahl, the president of the Ladies Kiwanis was head of the dedication tribute to the mosaic. This was an important event because it let people at the time know about the mosaic and how much time and effort went into it. It has been nearly 50 years since this public dedication, and it seems as though people have forgotten about the mosaic's meaning in the community. By reminding people of this dedication and remembering the work that went into it, people can realize its importance to the community help fight to keep it safe.

Ranger Roundup (1960-1964)
By Tyler Brown

On page five of the April 8, 1960 edition of Olympic College's *Ranger Roundup* newspaper (Vol. 13, No.19), there is a very small write-up regarding the mosaic on the science building. This short piece was written to inform students and staff about a "spring cleaning" that was about to occur. The cleaning was to be done using an acid

solution, and soon after, the entire mosaic was to be trimmed with copper. The article also mentions that when the cleaning was finished, the landscaping work on the area in front of the mosaic would commence.

This article is important because it mentions how the mosaic was cleaned, and points out the point in time in which the copper trimming was added to it. Also, the article discusses the landscape work that would soon follow the cleaning work of the mosaic.

The May 20, 1960 edition of the newspaper (Vol. 13, No. 25) showed a picture of the mural, as well as a title at the top of the page that read "Dedication Issue," as this issue of the newspaper was about the mosaic's dedication ceremony. The story of the dedication begins on page two. The article analyzes the meaning behind the mural, and describes the various parts to aid people in their understanding of the mural.

The article does a very good job of explaining the importance of the meaning of the mural, rather than just how it looks. It's very important that people understand the artist's reasoning behind the construction of the mural, as well as admiring the exquisite craftsmanship shown by the mosaic.

Also in the same edition of the *Ranger Roundup*, there is an article regarding the construction and landscaping work that was done in front of the Art building. Mr. Blass himself (the artist of the mural) designed the Japanese garden that was to be built in the immediate area in front of the Art building. Blass decided to build a Japanese style garden rather than an English style garden, because of the fact that a Japanese garden was intended to reflect nature with artistic feeling. This garden made for very good company on the campus because it was both simple and intricate in design, and it created a peaceful atmosphere for anyone who stopped to take a look.

This article is important because it tells readers that the garden would be finished by the time of the dedication ceremony. Also, it explains the artist's reasoning for creating the garden the way it was created. Just as before, it is very important to understand an artist's reasoning for what they create.

In the January 17, 1964 issue of the newspaper, there is a very small article mentioning the artist's name. The article does not have anything to do with the construction or design of the mosaic, but does talk about a separate project that Mr. Blass had created. The project was a Polynesian sculpture for an apartment complex in Bremerton. Apparently he was also designing some landscaping for the complex as well as the sculpture.

This article is important because it shows us that Mr. Blass did more for the world of art than just the mosaic on the Olympic College wall. He was surely an artist at heart, and a teacher by trade.

PRESERVATION ATTEMPTS

By Sophie Colston

The first mention of any type of maintenance on the mural was mentioned in the Olympic College newspaper, *Ranger Roundup* (April 8, 1960, Vol. 13, No.19, p.5). The

brief announcement, *Mosaic Gets Spring Cleaning*, mentions that the cleaning was to be done with an acid solution followed by trimming of the entire mosaic with copper. The mosaic had just been completed in November of the previous year.

There has been mention of preservation attempts that were undertaken in the 1970s, but the efforts were unsuccessful and there is limited information available on this subject.

With the impending demolition of the old Math/Science to accommodate new construction, an effort was set in motion to preserve the mosaic, which was scheduled for demolition as well since no funds had been allocated to protect the artwork. College librarian, Diane Moore, addressed the issue of preserving the mosaic to the college council. An art conservator was employed to determine the feasibility of saving the mosaic and the costs that might be involved. The cost of preservation would include de-installation, treatment, storage, and reinstallation. A square-foot section of the mosaic was removed to investigate the viability of preservation. The test removal took six hours to complete and the sample piece itself developed a large crack down the middle during removal and was nearly falling apart upon complete removal from the wall. Preservation efforts for the entire mural would be a massive undertaking. Even with funding to cover costs, an effective method has to be developed and employed to remove the mural that would maintain the integrity of the mosaic pieces. Murals of Bremerton and the City of Bremerton have recently been involved in the preservation effort; the former have plans to nominate the mural to the Washington Trust for Historic Preservation's most endangered list.

BREMERTON SUN ARTICLES (1950s)

Articles Concerning the Mosaic By Caroline Hartse

The *Bremerton Sun* articles concerning the mosaic focus on the fund raisers done by the community and Hank Blass in order to secure monies and materials for the creation of the mosaic. The articles (1955 and 1956) reveal that the mosaic was truly a community project. The role women played in raising funds and collecting materials for the mosaic cannot be underestimated. Hank Blass dedicated many years to its design and creation and he turned to the community for support and help. The community responded generously. The articles reveal that the Kiwanis Club, especially the Music and Art Foundation, headed by Mrs. J. Harvey Leach and Mrs. Elmer Gruwell, conducted drives for colored glass and china for the mosaic. Local stores agreed to set out collection boxes so that women (noted in the article "many housewives") could conveniently donate pieces of glass and china if they found going to the college to drop off the glass to be difficult. In order to help raise funds, the clubwomen held a tea, and on two different occasions presented Hank Blass with checks, donating funds to help with the costs of the mosaic. One of the articles "Clubwomen to Assist with Giant Mosaic Mural at Olympic College" includes a photograph of Hank Blass with Miss Jackie Adkins, former Washington State Centennial Queen. The *Bremerton Sun* also reported that Blass was featured on KING-TV channel 5 in November 1955. Blass discussed the

importance of art to students and the use of art in one's home, in community activities, and in business and industry. Part of the television show was to feature a section on the mosaic. As the article notes and aptly summarizes, "Many Bremerton residents have assisted with the mural, both with gifts of money and with contributions of materials, such as colored glass, for its execution." (November 14, 1955) This involvement of the community cannot be overlooked when documenting the mosaic. The mosaic is a creation of not only Hank Blass, but the community itself. The community members are also creators and owners of the mosaic.

Bremerton Sun Articles Concerning the Background of Harrison Blass
By Matt Scheer

Of the articles found in the *Bremerton Sun* concerning Olympic College and the mosaic, only two of them had any mention of Harrison Blass. They are entitled, "One Man Art Shows Now on at Olympic College," and "Bainbridge Island One-Man Show Scheduled for Blass". Both obviously have a common theme, the one-man art show.

"One Man Art Shows Now on at Olympic College" describes a feature that Mr. Blass developed at Olympic College that featured the art of one individual for a two week period in the student lounge. After their time was up the next of ten blossoming artists would take their place. "Bainbridge Island One-Man Show Scheduled for Blass" was about an art show that the Bainbridge Island Arts and Crafts association put on featuring Mr. Blass' work. This included twenty-seven paintings, water colors, oils, and sketches. Also on display were tiles from the Science Building mosaic.

Both of the articles show that Mr. Blass intended the artwork of his students and himself to be seen and cherished, but the one featuring his own art work raised another issue. The tiles that make up the mosaic are very heavy and most of them only show a very small part of the broad picture. For Blass to display a full object in his mosaic he would have had to bring several pieces and find a way to safely mount these pieces. This must have been a huge undertaking. Mr. Blass must have been particularly proud of this beautiful mosaic that he created. It very well could have been his crowning achievement as an artist. It certainly did take a great deal of time to create, now who are we to decide its fate?

INTERVIEWS AND MEMORIES OF THE MOSAIC

Interview with Harlan Matheson
By Jake Sigo

On May 20, 2007, at approximately 2:00 p.m. Elizabeth Thuston and I interviewed Mr. Harlan Matheson, at his residence located in Bremerton, Washington. Mr. Matheson was the assistant to Mr. Blass from 1957 – 1958, during the time of the mosaic's construction and therefore was able to provide us much detail about the process that would otherwise have been lost. He remained on the project with Blass until Mr. Matheson's departure from Olympic College in 1958 when Blass was still working on the mosaic.

Mr. Matheson believed the college planned for the mural by building a recession on the wall of the building; however, the wall was only recessed by approximately $\frac{3}{4}$ inch. Blass' plans for the mural required a deeper recession, so Mr. Matheson was charged with carving it out with a chisel and hammer. To Blass' initial dismay, Harlan put his foot down and insisted on using a jackhammer to complete the preparation. Blass didn't use the mural for instructional purposes, but did permit interested students to assist in the processes. Blass typically worked in his studio from 8:00 – Noon each day, teaching courses in the afternoon, and proceeding to work on the mural into the evenings. Mr. Matheson recalls frequently working until 7p.m.

Planning the mural

Blass ordered the maintenance staff to construct a “mock wall” of sorts in his studio, which was housed in a building that formerly served as military barracks, providing much needed open space, high ceilings and light from the north. The wall was constructed from plywood, and then covered with butcher paper. Blass created a grid over the paper-covered wall, and a corresponding grid over his initial sketch, which was 3” x 15”. It was this grid technique he used to transfer the image to the mock wall. He was now ready to begin constructing individual tiles.

Constructing the tiles

The initial plan was to construct the murals using individual tiles that were 1 square foot in size. This process was changed to speed up the process. To construct the initial tiles, he transferred the image by placing onion-skin paper over the mock wall and tracing the image. The paper was then placed on a work bench with a sheet of $\frac{1}{4}$ inch thick glass placed over it. Blass placed the broken glass over the traced image, sticking them to the sheet of glass using dental wax. Steel bars were cut and used to form a dam around the edge of the glass pieces were applied, separated by grout, and then cement was poured. A week or two later, tiles were run under hot water (to melt the wax for easy removal) and to check for any spaces that needed to be filled in with grout. After the concrete has a chance to cure for around 28 days, it was time to install the tile on the building.

Applying the tiles

The last step in the process was to apply the tiles to the site. Plaster of Paris was applied to the building and the surface prepared using a rake made of wood and nails. This process created grooves in the plaster to help bond the tile to it. Tiles were held in place using square concrete nails until they set and the next tile could be applied. This process was repeated numerous times, mostly around the edges, as the center was planned to be completed last. By the end of the mosaic, Blass had changed his process to finish up the project as is noticeable in the style change for the images in the center.

Personal views

Mr. Matheson described Blass as a tough, no-nonsense teacher of classic education. Blass served in the Army during WWII, and moved to Bremerton after a brief return to Pittsburgh, PA. He was said to have peddled here on a bicycle!

Harlan believes that Blass would want the mosaic preserved in situ ideally, though he personally wouldn't be opposed to its relocation. He feels the destruction of the mosaic would be a terrible loss to the school and its history. He suggests leaving it in place and incorporating that wall into the new building, or simply building around it.

Interview with Mural Assistant, Mr. Matheson
By Elizabeth Thuston

As a recent graduate from Olympic College, Mr. Matheson was a fine candidate to be an artist assistant. But before he was a student he served in the military when he was drafted. He was transferred all over Europe, but he spent most of his time in Germany. Then he wanted to go to Olympic College to be an engineer in the Naval Shipyard.

The whole mural as completed didn't impress Mr. Matheson; he admired the small tiles that were created one by one. Each tile was completed by the artist, by a very tedious process. There was a large wall in the art room where a thick brown paper was placed. The artist then drew a small sample, and then projected it to size on the brown paper. Next came the tiles, the process was very difficult to do. Mr. Matheson described the best he could. When looking at the mural someone might think that it was created from the inside out, but it was actually done the other way around. The artist placed each tile from the outside in.

Mr. Matheson left in 1958 and there was still a lot of work to do. As he went on with his life, the mural was still coming to life. Creating brochures for Aerospace Companies, Mr. Matheson was a successful man.

When he was asked his opinion about the mural's meaning, he replied, "There is not one meaning, because everyone who sees it, had their own idea." He wants to see it saved. He believes it should be incorporated into another building. "Pictures are nice until they fade in color, documents cannot describe the beauty, leave it where it is." The mural was a contribution to the college.

My perspective

I learned a lot about the mural through this interview. Never have I met someone with such a deep passion for the work he did. He mostly remembers how hard it was to make rather than feeling victory from a great success. This man had been through a lot in his life, and this mural means a lot to him. The expression on his face when we asked if he would like it saved was priceless. Pride beamed, he wants to save the mural at all costs.

Interview with Bernice Walsh
By Jacob Sigo

I interviewed Ms. Bernice Walsh, a former student of Blass during the construction of the mural. We had a wonderful conversation about the history of the arts and culture of Bremerton and her experiences at Olympic College. Mr. Blass was the first art instructor and was responsible for the development of the art program at Olympic College. Ms. Walsh too, described him as a "taskmaster of sorts" – a real stickler when it

came to class. His teaching focused on the real fundamentals of art, charging students with the responsibility of researching various artists and styles. She recalls the mural being separate from any course she took from him, though at the time of her attendance she admits she wasn't "at that level" in her art.

She does recall Blass keeping journals during the creation of the mosaic, and suggested we contact a friend of his (who didn't respond to requests for interview or comment) to inquire about the possible location the diaries/manuscripts as they could provide fascinating details about the mosaic, its construction and more importantly, Blass' interpretation.

Interview with DeAnna Kauzlaric

By Acquanda Tomlinson

DeAnna Kauzlaric was interviewed on May 15, 2007, at 10:00 a.m. in the basement at the Haselwood Library, Olympic College, Bremerton, Washington.

Introduction

DeAnna Kauzlaric's familiarity with the Olympic College's mosaic is nothing short of question less. Although not a student at the college, for twenty-six years she worked on campus handling public requests at what was then called Public Services. Today, this department is known as the Communications Office. She witnessed first hand the beginnings of the mosaic, which began over half a century ago and has just recently been the subject of discussion concerning its destruction or preservation. It was here on this campus that she met her future husband, Brad, who at time was a student at Olympic College and enrolled in Hank Blass' art class. She told the story of her first date with Brad and the bumpy ride through the streets of Bremerton, the dance she wondered if she would ever get to, and finally the arrival at the doorstep of a project that would soon manifest hard work, dedication, and a large imagination. It was on this night that she witnessed up close the unfinished and barely touched wall which for the next half-century would house the famous mosaic. Driving around and finally reaching the campus before the dance, Brad, pulling his car into the dark area and turning on the lights of the vehicle, revealed the then barren and incomplete project that he explained was what he had been working on.

Construction

"The construction of the mosaic was a tedious task." A cartoon drawn up and posted on the thick concrete slab was just one step in the design of this mosaic. Each piece of glass was then turned over and affixed with an adhesive. Hank, the art instructor and mastermind behind his project title "The Progression of Man", assigned each student specific tasks whether it was collecting or sorting of glass, hand mixing concrete, or polishing tile. Each bit hand-cut by the instructor and piece by piece assembled to produce the mosaic, which has now been a finished project for nearly 50 years.

"Brad and other students were very vested in it as were so many others, yet they did not receive any class credits," DeAnna stated. "The project was not part of the class curriculum." Those who worked on it did so of their own free will. Brad, who lived only a few streets away from campus, at one point, was so consumed with the construction of

this mosaic that he spent just about every spare moment fixed in front of its domain. Working on it after class and on weekends, his parents at one point wondered if he would ever return home.

Brad first learned of the potential destruction of the mosaic from a phone call from a former classmate. Brad wrote a letter to the Olympic College Foundation expressing his desire and support for saving the mosaic, but when asked if he would put more effort forth in trying to save this piece, time and energy made him think twice and he was not sure he had enough of each. [Brad passed away shortly after writing the letter].

I asked DeAnna if the mosaic were not to be saved what is one thing she would want people to remember. "The effort of the workers and the class. Tedious work should be respected and in comparison to the student population today, this piece was a huge process."

Summary

Each moment spent working on the mosaic turned to hours, hours to days and days to week. The weeks then turned into months and finally, months to years as the five-year construction came to an end and the project was finally finished in 1957. There are those who still have a live memory of the mosaic and this piece of art reflects cherished memories. Some take a moment and reminisce about back in the day. A five year project shows the dedication and devotion of the art instructor and his students.

There are those who walk by and glance and others who stop and take a moment and in their minds, recreate a feeling which can only be felt while in its presence looking back and saying, "Hey, I remember." Regardless of the differing views and sentimental values of each person, those who were involved and, in many cases, those who have recently become involved, believe the word of someone who is very close to the mosaic ring true: "The mosaic was built to last. If we expect for those in the future to respect what we do today, then we need to represent what those before use have done." The rule of three played a tremendous role in the construction of such a masterpiece: Dedication, determination, and desire. Had it not been for each, the piece which hangs for an additional unknown amount of time on the Math/Science building today would not be a discussed topic and I would have been assigned a different project.

Phone Interview with Joy Beckley By Caroline Hartse

I phoned Joy Beckley on May 17, 2007, on the recommendation of DeAnna Kauzlaric. Joy resides in Bremerton, Washington. Joy's mother, Nellie Leach, was on the Art and Music Committee of the Kiwanis club. Nellie Leach was integral in raising funds and collecting materials for the mosaic. Joy's father, J. Harvey Leach, was an active member of the Kiwanis Club and also played an integral role.

Joy, however, felt it was important to relay a very humorous, yet extremely telling, story about the mosaic. During the years when the Kiwanis club was helping Hank Blass raise funds and collect materials for the mosaic, Joy was dating her future husband, Bart. Joy's mother had asked Bart to bring her green and brown bottles. He

thought this was funny because she was really referring to liquor bottles, but Joy did not think her mother realized this. One night Bart and other Navy personnel from the Hornet raided the officers' club in order to collect all empty bottles. They then placed all the bottles in the Leach's yard. When Nellie Leach saw the bottles the next day and realized they were liquor bottles, she was worried what the neighbors would think. J. Harvey Leach thought the situation was hilarious and his future son-in-law won him over with this action. Joy's husband has passed away, but she said that he always told her that he and the crew of the Hornet were a part of the mosaic.

KITSAP SUN ARTICLES 2007

Summary of Recent *Kitsap Sun* Articles By Emily Ford

Recent articles about Olympic College's mosaic, *The Progression of Man*, offer education about the history of the piece and the big decision its waiting on about its future. An article from *The Olympian* and another from the *Kitsap Sun* begin by introducing Dianne Moore, a librarian at Olympic College who had the idea to preserve the mosaic that's on the Science building scheduled to be torn down in the summer of 2007. The issues around saving the mosaic include how to save it, what to do with it, and where the money will come from. While covering the history of the mosaic, the articles seem to be supporting saving the mosaic simply because there is so much behind it. The mosaic was finished after much planning and work went into it at the end of the 1950's. The artist was Hank Blass, the first art instructor at OC, who did other murals in Mexico and at the Art Institute of Pittsburgh, making the mosaic part of an international collection. Blass made the mosaic from pieces of glass and tile that came in by the bucket-loads from the local beaches thanks to community members, mostly children. Each bucket was bought for ten cents, an offer that former secretary of state Ralph Munro took up when he was around the age of twelve. While Blass was the only one allowed to place any of the mosaic's pieces, he did have many students and community members help him, who now support the persevering of the mosaic greatly. The mosaic featuring God giving man the power of the atom, among other images, is still waiting on the decision of its future. The removal of a square foot piece earlier resulted in cracking the square piece down the middle, but it has been concluded that mosaic can be removed and saved. Some ideas for a future display of the mosaic are; keeping the wall it is on up and building the new structure around it or to incase it in the ground as part of a walk way with a clear coat over it to keep it safe. No matter what the outcome of the historical mosaic, these articles did well for bringing the issue to attention to the community and hopefully creating support for its future.

SURVEY INFORMATION

What Do You Think? A Comprehensive Assessment By Kelsie Buchner, Justin Gray, and Others.

In order to determine what the students and faculty of Olympic College of 2007 know about Hank Blass' mosaic, we put together a survey. Our survey covered certain topics that we believed would give us a better idea of the over all attitude toward the mosaic. After surveying 125 students and 14 staff and faculty members we were left with some interesting results.

As for overall knowledge of the mosaic and the situation at hand, 93% of the staff and faculty know about the process the administration is undertaking to either conserve or demolish the piece of art. In contrast, only 50% of the students of Olympic College are aware of the project.

If the administration decides that they will put forth the funds to save the mosaic, we thought it would be important to know who is willing to help. We found that many of our fellow Olympians are eager to participate in the restoration. About 75% of the staff and faculty and 58% of the students pledged their support.

Overall appreciation of the mosaic was found through a question asking personal opinions on the attractiveness or hideousness of the Hank Blass' work of art. We found that 52% of the polled people stated that it is beautiful, 28% defined its beauty as average, 6.4% think it is unattractive and 24.8% did not care. Public opinion suggests that the mosaic should be saved and strategically placed on or in the newly constructed math and science facility. Other suggestions include, placement on the art building, library, as a walkway somewhere on campus or placed in downtown Bremerton because of its important in the history of Kitsap County art.

We personally feel that many of the students and staff aren't aware of the background and struggle involved in the history and construction of the artwork. Understanding of the mosaic's story, meaning and importance may be lacking. If an educational seminar was given, we think that preservation would be more important in the eyes of the student body and might increase public support. We come to this conclusion because our data states that almost 50% of students do not even know the mosaic exists. It is encouraging to know that of the 139 students and faculty surveyed, that over 73% are willing to lend a hand. The mosaic's future is in our hands.

Survey Analysis By Kyle Poss

I will discuss 46 individual responses to surveys on campus. The first group I looked at was those of staff and faculty. There were 14 surveys collected marked either staff or faculty. Of all the groups, this group is the easiest to summarize. This group had the least amount of outliers and seemed to be stating the same thing. Twelve (85%) declared that the mosaic was beautiful and worth saving regardless of the cost. Reasons listed were, for example, "Olympic college needs as much artwork as possible"; "the mosaic is an intricate part of OC's history and should be saved"; "history is an important part of any endeavor"; "I appreciation of the intricacy of its design". 92% of the

faculty/staff were aware of the mosaic's possible destruction, and 92% said that they would be willing to help in the actual preservation process. The small percent of the faculty/staff population (14%) that did not believe the mosaic to be beautiful were also not willing to help in the process of saving the mosaic. These members shared similar comments such as "I don't care what happens to it as long as it doesn't hold up the construction of the new humanities building"; "it should be moved away from all possible progress."

For the staff as a whole, it could be said that they are very (if not the most) adamant about the mosaic's preservation. And if they could have one condition, it would be that the mosaic doesn't slow down the progress of OC's construction.

The second group of surveys I analyzed was from students who had never thought about the mosaic. This group consisted of 32 surveys. This group is harder to come to a single opinion but some interesting statistics emerged. Only 32% of the students who completed the survey were aware prior to the survey that OC had a mosaic and it was in danger of being destroyed. 78% of the students said that if the mosaic was to be torn down they would not miss it. 43% of those who finished the survey said they are willing to save the mosaic. Of these 32 students who had never thought about the mosaic, the most revealing questions are numbers five and six. (Question #5: Is the mosaic an integral part of OC? And Question #6: Is the mosaic an integral part of Kitsap County history?) To question five, almost 8 out of 10 (78.9%) answered yes. And to question #6 only 18% answered yes. Some interesting comments made by these students are "I think that destroying this work would be an insult to the artist"; "I don't really know anything about it, so I can't really say either way"; "I would die for it"; "I am here temporarily and only walk to the places I need to go, most people probably feel this way"; "I don't care if the mosaic is torn down or not."

What all of this information tells me is that most of our students are willing to save the mosaic, but few of them have the necessary information to make their decision, also that there is a small group in our student population that neither care nor are interested in any attempts to save the mosaic.

CONCLUSIONS

As noted in the introduction of this report, many of the documents and photographs referred to in this report have been collected and archived in the Haselwood library. The history and meaning of the mosaic is rich and complex. You are invited to read the original documents for yourself and learn about the history and meaning of the mosaic through the primary sources.