

**FESTIVAL
AND
DEDICATION
WEEK**

ENGLISH-SOCIAL SCIENCE BLDG
THEATER
SCIENCE ADDITION

May 15, 1960 ,

SUNDAY 1:30
MAY 15, 1960

DEDICATION PROGRAM

INCIDENTAL ORGAN MUSIC *..... Mr. Calvin Knabb

MASTER OF CEREMONIES Al E. Huguenin,
Board of Directors

INVOCATION Paul D. Felthouse
Minister, First Baptist Church

INTRODUCTION OF GUESTS..... Al E. Huguenin

WELCOME & INTRODUCTION OF Armin G. Jahr,
FEATURED GUESTS Superintendent of Schools

GREETINGS Don S. Patterson, President
Eastern Washington College of Education

Lloyd J. Elias,
Director of Junior Colleges
State of Washington

PRESENTATION OF..... Herb R. Halvorsen, Chairman
CAMPUS Board of Directors

ACCEPTANCE Frederick C. Kintzer, Dean
Olympic College

John Pickett, President
Associated Student Body

DEDICATION OF MOSAIC Mrs. Ray Aardal, President
MURAL Ladies of Kiwanis

BENEDICTION..... Paul D. Felthouse

*The beautiful Hammond organ being played today by Mr. Calvin Knabb is a gift to the college by Rufus H. Olinger and M. T. Olinger, M.D. in memory of Mrs. Barabara E. Olinger and Mrs. Maud L. Olinger

SOME FACTS ABOUT THE NEW CAMPUS

Architects-----Branch, Branch,
& Garrison, Bremerton

General Contractor-----Olympic Cascade,
Shelton

Mechanical Contractor- ---Standard Plumbing
& Heating, Bremerton

Electrical Contractor- ----Rhodes Electric,
Silverdale

English-Social Science----23,000 square feet
Building 21 classrooms
 20 offices

Science Addition-----5,000 square feet
 chemistry laboratory
 reading room
 lecture room
 Practical Nursing unit

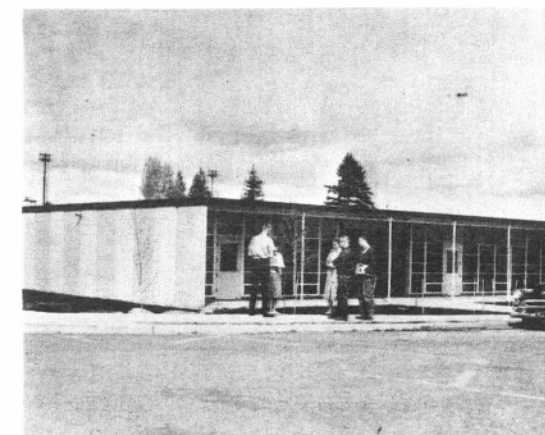
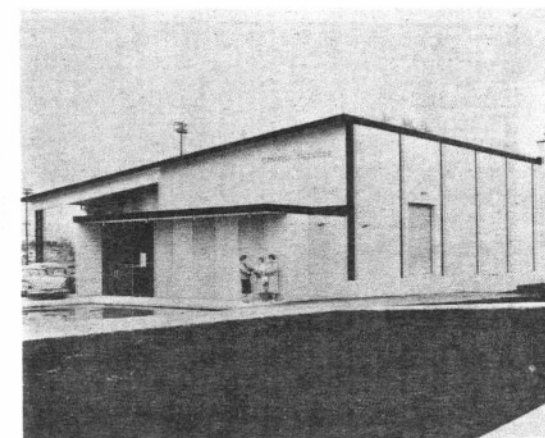
Campus Theater ----- 3,500 square feet
 220 capacity

Olympic College Campus-- 110,000 square feet

Summary of Expenditures

New Units	\$649,550.26
Equipment	34,000.00
Refurbished Units	209,012.97
Purchased Units	60,000.00

(100% District Funds) \$952,563.23



TRANSITION THE MOSAIC MURAL

*Dedicated to Veteran Students past, present,
and future.*

Designed and executed

by

H. V. Blass

Installed by students of the art department

Acknowledgments

to

*The many friends who brought in glass and
china to supply the tesserae for use in the mural*

to

Philip Dunn

For devising the method used

to

*The ladies of Kiwanis for financial assistance,
for tools and supplies, frame and landscaping*

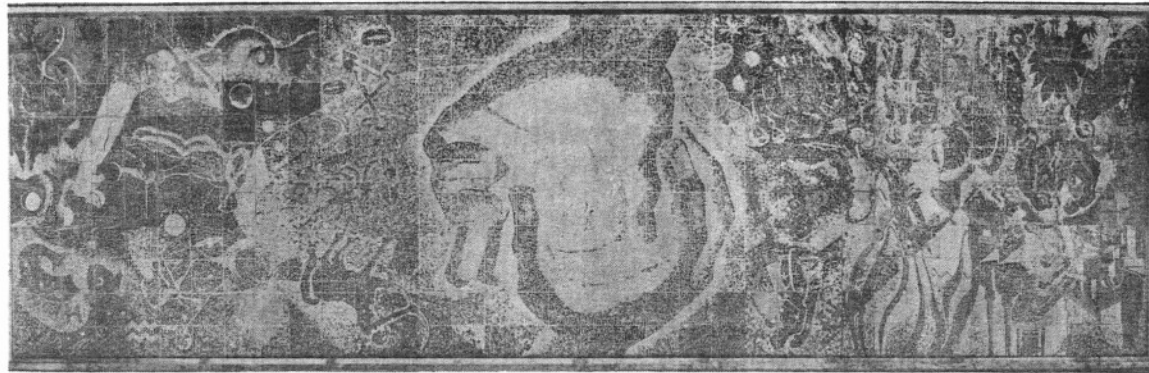
to

Thelma Engebretson

and

Mrs. Charles Ullock

*for assistance in writing the introduction to
the mural on the following page.*



TRANSITION

Man Thinking; him Nature solicits with all her placid, all her monitory pictures; him the past instructs; him the future invites. Is not every man a student, and do not all things exist for the student's behoof? And, finally, is not the true scholar the only true master? But the old oracle said, "All things have two handles: beware of the wrong one."

Emerson, "The American Scholar"
Phi Beta Kappa Address, 1837

Emerson, out of innate wisdom, penned this in another century, in another world, from out of a civilization that in comparison with our Jet Age, was rudimentary; but his thought was not rudimentary, it savored of a rich philosophic past, and it is capable of entering the contemporary mind with the speed of a missile. Careening in our own acceleration of the Twentieth Century, we are apt to lose sight of the patient pyramids of past development that have granted us our present apex, and the inviting of the Future is febrile not only with the roseate cloud of Olympic attainment upon which "Man Thinking" is glorified, but also with the billowing of the horrendous mushroom which presages his extinction. The old oracle said, "All things have two handles: beware of the wrong one" and it is most fitting that this should become the motif of the mural for the Science Building, for whatever man's achievement, he deals with positive and negative forces, good and evil, creation and destruction.

There is depicted in the direct center of the mural two hands that may be thought of as the Hand of the Creator, and the Hand of Man. To the extreme right are the four elements of our ancient civilization, Fire, Earth, Water, and Air, which have been used arbitrarily as allegorical figures. Apollo, the God of the Sun, light, music, and art; Diana, Goddess of the Moon, the hunt, 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. The planetary system rotates around the Golden Sun and Diana in placing the Moon in its orbit about the planet Earth. Hands are extended, forming the current of Life, the Tides, and in general delineating the more romantic side of the nature of man, being anthropomorphic in creating human qualities to better understand the mystery of winds, earthquakes, even the peace of the earth, which were physical phenomena as yet beyond comprehension. To the lower left of the hands appear the Amoeba and Paramecium, the first living organisms thought to exist on the shrinking, cooling mass of gas that the earth is believed to have been.

At this stage, their complexity makes it difficult to determine whether some of these organisms belonged to the plant world or the animal kingdom. Proceeding upward in the mural, evolution continues until it reaches the age of the great dinosaurs, and here a great schism separates the approximately sixty-million years that passed between their extinction, and the probable

entry of Man who learned to control fire and use it to his advantage. Skills were developed, slowly, but with increasing exactitude, until with the discovery, and consequently the forging of metal, Man ascended as ruler of the animal kingdom. The signs of the Zodiac, originating in the extreme left of the mural, and continuing to the extreme right, are intended to symbolize the relentless movement of time uniting all Past, Present, and Future in the Eternal Now.

All of this before you is a simple depiction of that which Man has been, and is, and shall become, in brief summation. His achievements are legion, and of magnificence, but when he has grasped the "wrong handle" of the oracle, he has wrought unto himself death and destruction. May the Student of Science think upon this with long and serious intent, for there especially lies within his hands the Power of Positive and Negative Forces, the Power of Good and Evil, the Power of Creation and Destruction. "Him the past instructs, him the future invites."



MR. H. V. BLASS

A CONCERT OF RECENT AND CONTEMPORARY MUSIC

SUNDAY, 3:30
MAY 15, 1960

Planets Suite (1911) ----- Gustav Holtz
1st Movement----Mars
Olympic College Concert Band
Wendal S. Jones, Conductor

Sonata For Bassoon and Piano (1957) ----- Wendal S. Jones
1st Movement-----Introduction and Allegro
Wendal S. Jones, Bassoonist
William Sherhart, Pianist

Keep Silence Before Him (1957)-----Ralph Manzo
Miserecordias Domine (1953)-----Durante----Ralph Manzo
Olympic College Concert Choir
Ralph Manzo, Conductor

Concerto For Flute (1933) ----- Jacques Ibert
Katherine Lyman, Flutist
William Sherhart, Pianist

Stabat Mater (1959) ----- Wendal S. Jones
Largo
Largo--Charles Kirsch, Bass
Allegro
Very Slow--Sharon Walsh, Contralto
Allegro
Recitative--Carol Torsak, Soprano
Adagio & Allegro

Trumpets:	Richard Norton	Tympani:	Harry Alguard
	Edwin Eliason	Percussion:	Art Miller
	John Jackson		Frank DeMiero
Trombones:	Frank Stark	Celeste:	Katherine Lyman
	James Brush	Piano:	William Sherhart
Tuba:	Art Tackett		
Bassoon:	Wendal Jones		

Olympic College Concert Choir
Ralph Manzo, Conductor

A FESTIVAL OF ART

FEATURING THE WORKS OF GEORGE LAISENER

Born 1914

Emigrated from Usti Nad Orlici, Czechoslovakia to Chicago in 1921 where he completed his education receiving his degree of Master of Art Education from the Art Institute of Chicago and the University of Chicago.

Member of Phi Kappa Phi, Phi Delta Kappa

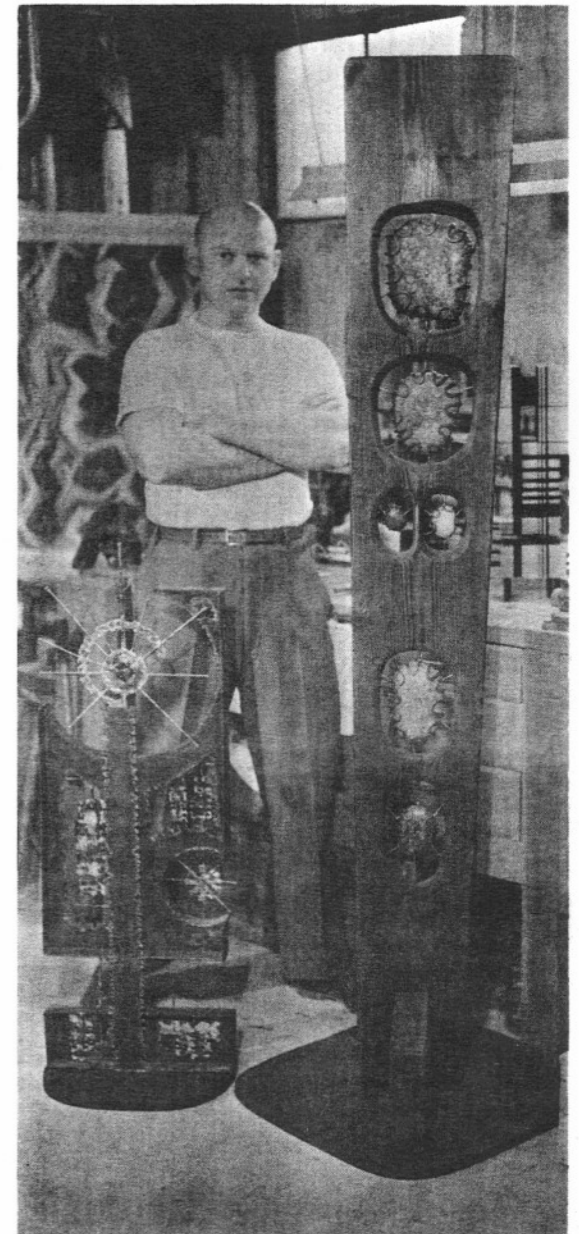
Regional Director - Delta Phi Delta

In 1937 accepted a position to teach Art at Washington State University, Pullman, Washington.

Because of his interest in the integration of the arts he has varied his schedule of subjects from year to year teaching painting, sculpture, jewelry, interior design and the graphic arts.

During the war he taught a series of courses in camouflage and helped in the teaching of "Judo" fighting techniques to air force cadets.

In the last few years he has been concentrating more in the field of sculpture especially volume design and its application to every-day living.



MORE ABOUT GEORGE LAISNER

In his twenty years at W.S.U. he has had more than a fair share of honors and awards in painting, sculpture, and the graphic arts. To date he has won a total of twenty-one prizes, thirteen of these were in national competitions.

Laisner was first recognized by C.J. Bulliett, art critic. Chicago Daily News, who called his painting, "They March, They Rest," overwhelmingly "the picture of exhibition" in the 1939 Art Institute's Annual Show. The following year Mr. Bulliet wrote a biographical sketch of the artist's life in which he compared his approach to that of Honore-Daumier and Goya.

"To describe Laisner's school or methods in a few paragraphs would be futile since his works range from total realism to complete abstractions, depending on his mood or inspiration." Alfred Frankenstein, Critic San Francisco Chronicle writes: "Of the Washington Artists, Laisner exhibits the greatest range and variety. He seems to like watercolor and uses it quite successfully for objective realistic landscapes. In some of his oils he indulges in macabre fantasy of hollow-eyed, maimed and accusing human figures; this brings down to a reasonable form the tortured fantasy that animated his sculpture with which he used to draw ohs and ahs at the Oakland Annals. Elsewhere he provides sharp, strong drawing and powerfully evocative color in gouache, and at least one half symbolic abstraction. He is clearly a man who knows how to do many things, and does them well."

ART STUDENTS' EXHIBIT

Throughout the campus and particularly in the arts building, Olympic's fine arts department has on display the works of its students. You are invited to enjoy this work at your leisure and also to visit the newly-completed Japanese garden in the court of the arts building.

THE IMPORTANCE OF BEING EARNEST

(A Trivial Comedy for Serious People)

A NOTE ON THE PLAY

The *Importance of Being Earnest* is one of the all-time high points in comedy. By the time Wilde wrote the play, he was most confident in his ability as a writer. When asked whether he expected the play to be a success he replied, "My dear fellow. The play is a success. The only question is whether the audience will be a success." It was and still is amusing people with its epigrams and brilliance of wit. As Brooks Atkinson stated, "...very modern in materials despite the age of the tradition."

"THE IMPORTANCE OF BEING EARNEST"

By

OSCAR WILDE

Presented by special arrangement with Samuel French, Inc.

Dramatic Direction
By

WILLIAM D. HARVEY

Played for the first time at the
St. Jame's Theatre

Thursday, Feb. 14th, 1895

- Act I. Algernon Moncrieff's Rooms
in Half Moon Street, W.
Act II. The Garden at Manor House,
Woolton.
Act III. The Garden at Manor House,
Woolton.

DRAMATIS PERSONAE

- JOHN WORTHING, J.P.
of the Manor House, Woolton, Hertfordshire
Hertfordshire Mr. Roy H. Ketterer*
ALGERNON MONCRIEFF, his friend Mr. Lee Carter
REV. CANON CHASUBLE, D.D.
Rector of Woolton Mr. D. Lawrence Martin
MERRIMAN, maid to Mr. Worthing--Mrs. Patricia J. Fronsman
LANE, Mr. Moncrieff's
man servant Mr. George W. Hawkins*
LADY BRACKNELL Miss Bonnie Knupp*
HON. GWENDOLINE FAIRFAX,
her daughter Miss Helen Anne Wells*
CECILY CARDEW, John Worthing's
ward Miss Linda Greenwalt*
MISS PRISM Mrs. Jacqueline Miller Farrell*

PRODUCTION ASSISTANTS

Company manager and stage manager Mr. Douglas Keyes; costumes created by Miss Daryl Hamilton, assisted by Miss Myrna Van Houten; stage effects Mr. Charles N. Leary; ushers members of Delta Psi Omega.

*Indicate membership in Delta Psi Omega, the national honorary drama fraternity.

A CONCERT OF MUSIC FROM THE 17TH AND 18TH CENTURIES

WEDNESDAY, 8:00
MAY 18, 1960

Grand Concerto for Bassoon and Orchestra ----- Hummel
1st Movement----*Allegro moderato*
Wendal S. Jones, Bassoonist
Members of the Bremerton Symphony Orchestra
Virginia Jones-----Conductor

Violin Concerto in A Minor ----- Bach
Allegro
Andante
Allegro assai
Rose Higbee, Violinist
Members of the Bremerton Symphony Orchestra
Robert J. Dietz---Conductor

INTERMISSION

"*Erschuetze dich nur nicht*," Aria for Tenor
with Flute and continuo----- Bach
Ralph Manzo, Tenor
Katherine Lyman, Flutist
Dr. George F. Asbury, Cellist
Robert J. Dietz, Pianist

Suite for Brass Instruments (In five movements)---- Monteverdi
Trumpets: Richard Norton Trombone: James Brush
Edwin Eliason Tuba: Rudy Volkmann
John Jackson

"*In ecclesiis benedicite Domino*," a Sacred
Symphony ----- G. Gabriel
Olympic College Chamber Singers
Trombones: Frank Stark Trumpets: Richard Norton
James Brush Edwin Eliason
Robert Jones John Jackson
Robert J. Dietz, Organ
Ralph Manzo----Conductor

Informal Program Notes by Robert J. Dietz

THE COLLEGE'S HISTORY

Although the Kitsab area was not the first to have a community-junior college, a Kitsab County legislator, Senator Lulu Haddon, was one of the first to speak for a two-year college in the State of Washington. During the busy years of World War II, the possibility of a community-junior college was being discussed by civic leaders of Bremerton. A committee of forty individuals formed the initial group of interested citizens.

In 1945, a committee of nine was appointed by Stanley S. Wynstra, Superintendent of Schools, with the commission to survey the existing two-year colleges in Washington and the county high schools to determine the advisability of creating a college representative of this area. Members of this committee included A. E. Huguenin, 1959-60 chairman of the Bremerton School Board; Miss Romaine Nicholson, a member of the college English staff; Fred Graham, principal of West High School; Arthur Broetje, teacher at West High School; Gerald Cannon, former Acting Dean of Olympic College; Harry Sorenson, former high school principal; and William Carter, Charlotte Kern and Helen Chamberlain, all former high school teachers. Serving as liaison officer was Commander Howe, then a member of the Puget Sound Naval Shipyard administration.

Upon recommendation of this group, the establishment of a college in the city of Bremerton was proposed in June of 1946, approved in mid-July by the Washington State Board of Education and opened for students that September.

Much of the huge task of organizing the first year's work fell on the shoulders of three men: Don Patterson, Dean (now President of Eastern Washington College of Education); Gerald O. Cannon, Assistant and Director of the Evening School; and Armin G. Jahr, Registrar (presently serving his 9th year as Superintendent of Schools in Bremerton). Mr. Jahr became Dean the following year and Mr. Cannon in 1948. During these early years, administrators and instructors worked against heavy odds facing the herculean tasks of beginning classes with minimum facilities, equipment and books. These dedicated people worked side by side with students to create Olympic College.

In 1949, Dr. L. J. Elias became Dean and George W. Martin was appointed Registrar. By 1953, Olympic College had received full accreditation by the Northwest Association of Secondary and Higher Schools.

The first college classes were housed in the Lincoln School Building, to the south of the present campus. After several years, the temporary war dormitories and more substantial buildings on Chester Street were obtained to accommodate the rapidly expanding student body. These "old faithfuls" have all but disappeared from the college site. Since the dedication of the Science Building in 1954 as the north arm of the campus, other permanent structures, including the English-Social Science unit, have been added.

Through the year, the curriculum has been expanded to match the changing role of the college. An electronics program has been established most recently. The student body has grown from 429 full and part-time academic students who registered in the Lincoln Building for the Fall of 1946 to 1436 who enrolled in academic classes in January 1960.



TOURS AND OPEN HOUSE

Members of the AWS (Associated Women Students) have volunteered to guide those, who desire this courtesy, through the college buildings. To avoid delay or congestion groups will be formed in the Campus Theater immediately after the dedication ceremony. The groups will proceed in this order: The first group formed will start with building #1 (English and Social Science), the second group with building #2 (Visual Arts) and so on. Each group will follow the numerical sequence indicated on the map until it has visited each of the major campus facilities.

