Artist

Having explored several art media's, I found it quite difficult to find one main focal point within the realms of art.

Most of my exhibited art has been concentrated on the human form. and taking it through its most intricate existance.

At present, I am involved in securing myself in the varied art media's to utilize the arts as my total supportive lifestyle.

As an artist, it is my obligation to contribute to the enrichment + elevation in the existing arts, in the existing community.

The artist are the soul of their community and if their art is not allowed, the community and the artist become null + void.

In closing, I stress the importance of perpetuation the study + exchange of art varibles in order for creative endeavors to develope; and in seeking out the knowledge of my arts, I have found it necessary to also study + seek out the knowledge of my fellow artist.

Chanitia ~~Henderson~~

My exhibited works including clay sculpture and acrylic paintings have been shown in various places such as the Second Level Gallery, S.L.C., Utah and the U. of California at Santa Cruz.

The key area in my art career has been focused on graphic design. Having taught graphic art in the past I know how important knowledge of the skills in this particular area of art are as well as all the other medias of art in order to apply yourself as an effective artist. To support yourself totally by using talents and skills.

In order to expand my own abilities and improve talents I have already developed, I would like to have a chance to study with my constituents.

The result could only be positive.

Anita Novak

ANITA NOVAK

CHARLES TATUM
BORN IN TUNICA CO. MISSISSIPPI

EDUCATION TUNICA COUNTY VOC. HIGH SCHOOL
STUDIED ART HISTORY & BLACK ART HISTORY CAL. STATE DOMIGUEZ HILLS UNDER JOHN OUTTERBRIDGE AND SCULPTURE UNDER CHARLES DICKERSON AT COMPTON COMMUNICATIVE ARTS ACADEMY, COMPTON CALIF.

EXIBIT'S

PSU WHITE GALLERY — GROUP SHOWING
UNIVERSITY ORGEON — TWO MAN
ALIBINA ART CENTER — TWO MAN
PSU BLACK CURTURAL AFFAIRS BOARD - ONE MAN
BROCKMAN GALLERY — GROUP SHOW
WATTS SUMMER FESTIVAL AND FESTIVAL IN BLACK
HAS WORK IN PUBLIC PLACES IN COMPTON CA.

Isaac Shamsud-Din ①

When one becomes aware that atmospheric conditions are created by Man. ~~Thoughts ideas, idologies, actions are the~~ The atmosphere is merely a physical manifestation of the Mind. I am truly interested in the plight of humanity. An extremely large portion of the earth's population subsists on less than bare essentials—on spiritual, mental, and physical planes while great superpowers admit openly that the capacity to overcome these inadequacies is within their power. But instead, this wealth of resources was used historically by European and American leadership to undermine governments, cause bloodshed rip off that country's resources, etc. etc.

The outer America shines and glistens, struts its beautiful plumage before the world as a gallant White knight looking for someone to save.

The inner America is writhing with spasms of paranoia before a mirror with a ~~Doris Day~~ Disneyland painted surface, unable to face herself so she can purge herself. Instead she steeps herself in more filth and more rationale for erratic behavior. Women want to be men and men want to be women. People look to the communications media for direction, an industry with the capacity to bring nearly every means of expression into the very homes of far-flung millions. When people on the community level deal with artistic ~~expression~~ endeavor, in any direction, in a natural everyday kind of way, creative minds will become energized and youngsters practice their various crafts with enthusiasm that will at ~~the~~ least surpass the Brother (or Sister) who goes to Irving Park or to the end of the block and "Shoots the Pill" (basketball) three or four hours everyday. This is a

terrible waste. At this ~~date~~ the No. 1 Image in the ~~Black~~ Bilalian Community is the "Player" pimp, instantly rich (thus wise) with his Rolls Royce pulling up to MacDonald's. The No. 2 Image in the Bilalian Community is the Christian preacher. They both have ~~same~~ the same education.

Isaac Shamsud-Din ~~born 1940~~
36 yrs. old.
Born in Texas
Education - Self Taught
1 Man Shows — More Bookstore, San Francisco
Albina Art Ctr. - Bush Barn, Salem -
Portland State U. - Mt Hood Community College -
Also shown - Conference on Black Power and Art, San Francisco - ~~Spectrum 70~~
Portland Art Museum - Portland Community College - Black ~~Bi~~Centennial Celebration.
Currently living and working in the Black (Bilalian) Community with plans ~~to bring the art to~~ (in association with other Bilalian artists),

~~to bring~~ to produce works singly and jointly of ~~historical~~ ~~social~~ historical and social significance. If I don't starve first

November 15, 1976

The artist has an obligation to raise the conscious level of his environment and contrary to popular belief, the artist is not at the height of his creativity when he's starving.

We feel the government should take a part in supporting the artists efforts. To appropriate funds that would help expose the artist in his own community for the enrichment of that same community.

The community should be involved to a point that they too could participate in some area of the arts. They could also provide a neutral ground, such as workshop where artists could meet and work together on a continual basis to share ideas and techniques.

Practicing art in any form is not a pastime. It is a full time occupation and requires in depth study and hard work to perfect it.

The artist plays a very important role in every culture for he is the spirit that has enabled all civilizations ~~to~~ the past to ~~play~~ be very much a part of today. To give us background for a well-rounded civilization. The artists of the past have shown us their dreams and now we find our contemporary artist sitting on the very edge of a dream.

Albina Artists

13,813

Department of Human Resources

ALBINA HUMAN RESOURCES CENTER

5022 N. VANCOUVER AVENUE, PORTLAND, OREGON 97217 PHONE 280-6901

ROBERT W. STRAUB
GOVERNOR

May 26, 1978

RECEIVED
MAY 30 1978
OFFICE OF COMMISSIONER
OF PUBLIC SAFETY

Commissioner Charles Jordan
City Hall
1220 S.W. 5th
Portland, Oregon 97204

Dear Commissioner Jordan:

Per our May 24, 1978 conversation, this request for some time on your calendar is submitted. Please advise me of your availability.

The purpose of our visit will be to discuss the feasibility of continuing funding, or locating new funds, for the Albina Mural Project's second component (i.e. an art education program aimed at the youth of the Albina community).

The Albina Mural Project's objective with such a program would be to expose as many youngsters of this community as possible to the methods, materials, styles and personal rewards associated with both canvas and sculpture art.

Thanking you in advance for your cooperation in this community matter.

Cordially,

Benjamin F. Talley
Center Manager

Attachment: Historial Package of Albina Mural Project

Copies: Corr: CA Out-Going Letters
Publicity: Albina Mural Project

BFT:bks

6/15/78
10:30

(1) Set up meeting
(2) return this & me a sample of your meeting

PROJECT INFORMATION

This is a proposal to execute a series of colossal and beautiful murals in our Albina community to illuminate to the general public an historical and exciting portrayal of the dynamics that produced that same community. The works will be educational and monumental in size. A group of artists will work in various mediums, including painting and low-relief sculpture on the walls of a publicly owned building in Albina, withpreference for those structures with the highest visibility and accessability to the public. Some of the sites that have great possibilities are:

1. Jefferson High School
2. Human Resources building on Vancouver Avenue
3. Knott Street Community Center
4. Portland Community College, Cascade Campus
5. Peninsula Park building

All of these sites have workable areas of at least 6,800 square feet. Material estimates are based on this figure.

DURATION

The project will begin May 1, 1977, and will end December, 1977.

GOALS AND OBJECTIVES

The Albina Mural Project will give a more distinct quality to the Albina community. Besides the depicting of the history and the heritage of the Black members of our society, it will also highlight events in the evolution of Oregon's Black residents up to the present time. People who reside in the community will be used as actual models for the paintings in many cases. The possibilities for interaction of artist and observer are greater than any other artistic experience on this scale. The artists and the public will at times reverse roles, in that the onlooker will be permitted to work on the mural. The artists will make themselves available by doing at least half the work on site, in the process of educating many who have little or no true knowledge of the sequence of events that brought Albina area families from ancestral beginnings. We will trace their journey through the pages of American history, with special emphasis on the contributions to Oregon life. The artists intend to dedicate this work as a memorial and a gift to the City of Portland, and to the Albina Community.

The Project will employ an Artist/Designer, Artist/Sculptor, a Documentarian/Photographer, two Artists and two Artist/Assistants. The Artist/Designer will coordinate the entire project, and the Artist/Sculptor will teach the use of various mediums. Dissemination of materials and information about the Project is one of the main goals of the participants. Tours and workshops will be given both at the studio and on location, and the artists will tell the story of the Albina Mural Project in schools and to interested groups. When the Project is completed, it will be a daily visual, spiritual and educational experience for

Goals and Objectives
Continued

thousands of Portlanders and visitors to our city. It will further provide a forum for discussion and the exchange of ideas, and in general, beautify the community. We mean to prove, as we believe the great Mexican muralists (Diego Rivera, Jose Clemente Orozco, David Siguieros) and others proved, that mural art can and should be a great humanizing element in society.

The entire work will be fully documented on film, videotape, and sound. Arrangements are being made to collaborate with Jefferson High School to provide them with subject matter for several of their projects.

An important phase of the Project will be the employment of high school students via the Youth Career Training Program. We have been assured that students will be available to us by Mr. John Pendergrass, Career Training Coordinator, Human Resources Bureau and Mr. Leon Johnson, Director, Youth Services Division, Human Resources Bureau. This will give us a splended opportunity to teach a craft to the people who matter the most to all of us, our youth (our future). That craft is the art of making an abstract thought become a reality, which requires the utilization of the highest and finest elements within us.

If we take the walls from around the art museums, we will make treasures be community treasures. The students and assistants will master the techniques of evolving a relatively small drawing or painting into progressively larger and more complete form, and finally the actual application on location before literally thousands of fellow citizens. They will, within three months, learn the disciplines of composition, drawing, uses and application of various materials and techniques. Some of the techniques to be taught on the Project and in a series of workshops are listed below:

Contemporary Black and African Art
History of Black Art
Airbrush Illustration
Supergraphics
Woodcarving (Traditional African)
Sculpture
Sand Sculpture
Mural Design and Application
The Art of Gold Leaf

The design is to work in three phases:

Phase I - ~~May to June~~ (July, Aug)

A. Research, design, drawing, painting models. Collect materials and supplies.
   1. Begin documentation
   2. Studies at location of mural and surroundings

B. Prepare space for use (studio)
   1. Prepare sketches, materials
   2. Work in color at ½ scale

Goals and Objectives
Continued

C. Prepare mural surfaces

Phase II - July to September Sept. Nov

A. Complete design and patterns
   1. Score layout on walls at site
   2. Painting, sculpting, tilework begins

Phase III - October to December Dec - Feb

A. Completion of work
   1. Application of protective surfacting

B. Evaluation of mural

C. Compilation of materials, editing of films, tapes, etc.

D. Work on literature
   1. Publishing of literature

E. Tours, workshops, etc.
   1. Presentation of film, slides

BUDGET

Position	Rate of Pay (monthly)	Length of Employ.	Total
Artist/Designer	$833.00	8 mos.	$7,114.00
Artist/Sculptor	833.00	8 mos.	7,114.00
Artist	750.00	8 mos.	6,000.00
Artist	750.00	8 mos.	6,000.00
Documentarian/Photographer	700.00	8 mos	5,600.00
Artist Assistant	600.00	5 mos.	3,000.00
Artist Assistant	600.00	5 mos.	3,000.00
Part time Laborer	200.00	5 mos.	1,000.00
SUBTOTAL			$37,828.00

MATERIALS AND EQUIPMENT

Paint brushes, solvents, glue, etc.	250.00
Plywood	55.00
Paint and plastic materials, concrete cement, sand, aggregate, etc.	1,100.00
Rental of overhead projector, compressor, concrete mixer and audio-visual equipment	700.00
Colored mosaic tile	100.00
Framing material (wood and metal) for in-studio construction of work areas and scaffolding	100.00
Miscellaneous building materials and equipment: hand saws, circular saw, chisels, gouges, etc.	200.00

...continued on next page...

DRAFT

CONTRUCTURAL AGREEMENT

I, _____, as owner of the property located at _____ in the City of Portland, Oregon, and currently housing _____ _____, do hereby grant my permission to have the exterior of the aforementioned property painted by the Albina Mural Project, a CETA VI project sponsored by the Center for Community Mental Health, 6329 N.E. Union Avenue, Portland, Oregon 97211.

The specific area to be painted is located _____ _____.

The Albina Mural Project agrees to:

1. Provide all paint, materials, personnel and manual labor.

2. Assume responsibility for all of its own personnel working at the site.

3. Assume responsibility for cleaning up.

4. Assume responsibility for damages caused by its own personnel.

The Property Owner agrees to:

1. Provide the Albina Mural Project with existing water and electrical facilities.

2. Leave the determination of the content of the mural solely to the personnel of the Albina Mural Project. Specific stipulations or exceptions may be as follows: _____ _____

_____

_____

This agreement shall be binding to both parties for the period of _____ to _____. Specific provisions for painting during particular hours, or on particular days are as follows: _____

_____

_____.

Signature _____
Albina Mural Project

Date _____

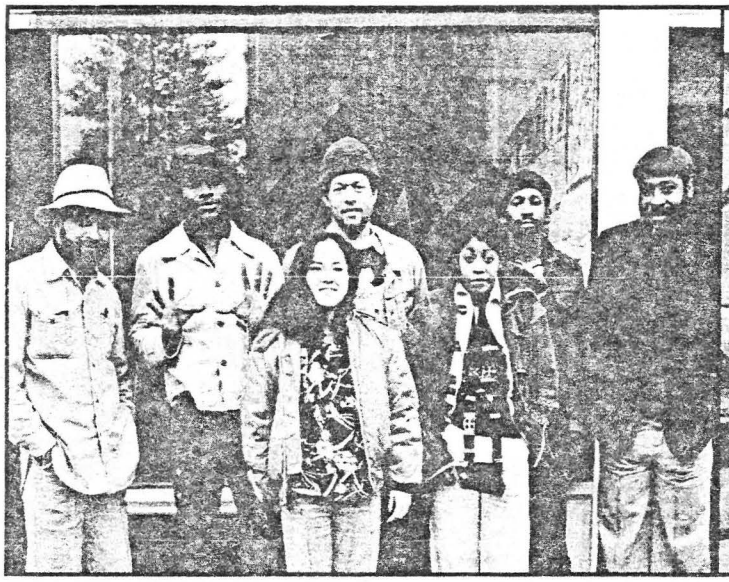
Signature _____
Owner of building

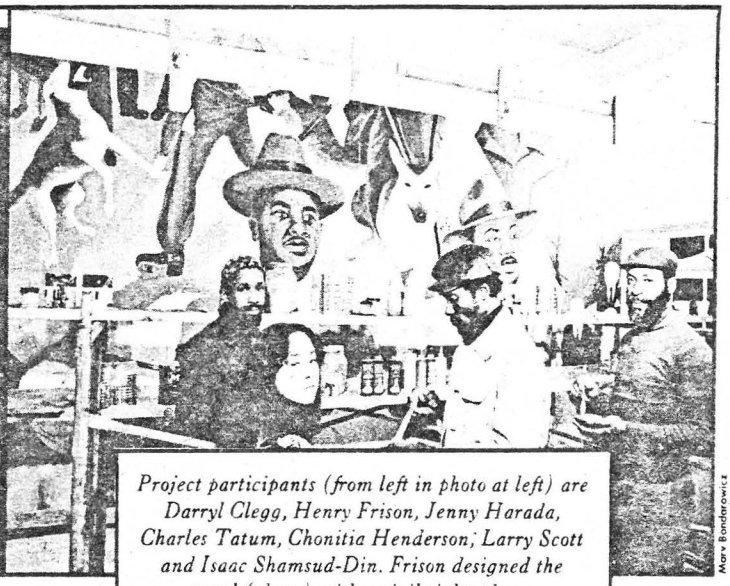
Date _____

BUDGET
Continued

Studio Rental ($175.00/month for 8 months)	1,400.00
Metal exterior scaffolding, rental	200.00
Utilities ($50.00/month for 8 months)	400.00
Office supplies, maintenance, correspondence	75.00
Telephone ($25.00/month for 8 months)	200.00
Travel	50.00
SUBTOTAL	4,530.00
Administrative costs for cover agency (@ 10% of salary cost)	3,780.00
TOTAL BUDGET	$46,108.00

THE ALBINA MURAL PROJECT





Marv Bonderowicz

Project participants (from left in photo at left) are Darryl Clegg, Henry Frison, Jenny Harada, Charles Tatum, Chonitia Henderson, Larry Scott and Isaac Shamsud-Din. Frison designed the panel (above) with a civil rights theme.

By Beth Fagan

THE MOST ambitious collaborative project in painting and sculpture ever undertaken by a group of Oregon artists began going public last week.

The first 20 x 20-foot painting section of a mural designed for the facade of two block-length sides of the Albina Human Resources Center at 5200 N. Vancouver Ave., went into place.

The "Albina Mural Project," funded through the Center for Community Health by a Comprehensive Employment and Training Act Title VI special projects grant, deals with the heritage of Afro-Americans, with special emphasis on the black experience in Oregon history.

It involves seven artists:

Isaac Shamsud-Din, project director, has had one-man shows, did a large scale painting for a wall at Portland State University while an art student there, and recently completed a portrait of the late poet Langston Hughes.

Chonitia Henderson, who studied art and majored in sociology at the University of Colorado, has done clothing design for such groups as the band, "Pleasure," and stage design.

Henry Frison is a graduate of the Advertising Art School and has done many portraits of residents in the Albina community. Larry Scott, who studied at Portland State University, says he is self-taught as a painter.

Charles Tatum is a sculptor who has exhibited in California and Oregon. Jenny Harada is a 1976 art graduate of the University of Oregon.

Darryl Clegg, project documentarian, is a fine arts graduate of Bard College, New York, who has had extensive experience in public television as a set designer, graphic artist, producer, floor director and art director.

Clegg also has done set, lighting and costume design for theater in the East, taught Super 8 film-making at the Guggenheim Museum in New York City and came to Portland from San Francisco, where he headed the art department at station KQED.

Clegg's involvement has included work with Tom Taylor, director of the Center For The Moving Image at Portland State University.

The center's students of film-making are approaching the project from different angles, Clegg said, "some from the aspect of the mural's making, some from how we got the grant and the project's impact on the community.

Clegg dates the community mural movement to the 1960s, when he said the "Wall of Respect" was done in the ghetto of Chicago by black artists.

"From there it really spread — in the work of artists, in artists collaborating with community people, or artists working with kids."

He said there are so many in the Mission District of San Francisco that there is a map for them — "and we hope this project starts that kind of thing in Portland."

Clegg said participating artists also take pride that this mural project is taking place in the black community, "that it is the work of artists attempting to direct their talents toward the consciousness of people living in the community."

Clegg said inspiration came from work of the great Mexican muralists "who defined within this century the spirit of commitment to public art, to dedicating one's talents, heart and soul to something that says something about the people — to something taking place within their environment."

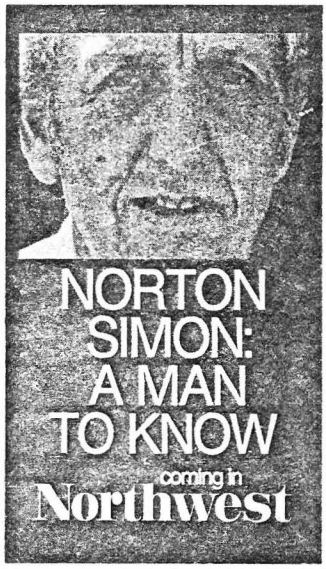
The project proposal, through the Center for Community Health, which was funded for eight months with $54,000 through CETA title VI, was developed by Shamsud-Din, Chonitia Henderson, Tatum and Judy Madden, who had been a classmate of Jenny Harada at the University of Oregon. It was formally written by Shamsud-Din.

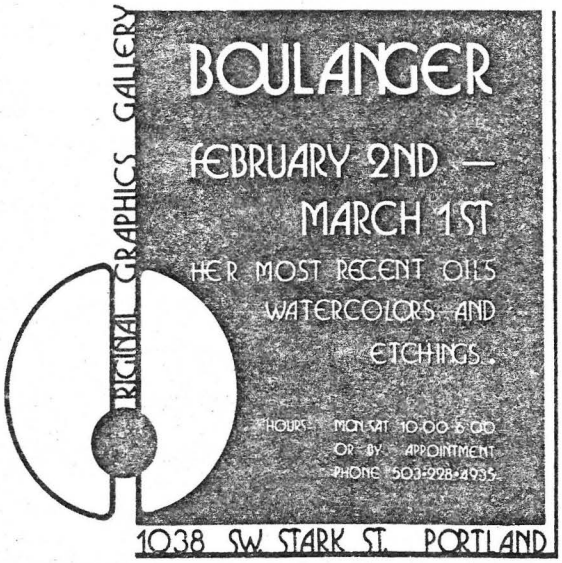
As with any creative collaboration, development of the project has taken months from the point of funding last June to the point of actual painting and sculpting from small-scale preliminary drawings and paintings.

It took research on mural work and black history, finding an appropriate site for large-scale mural work, arriving at many joint decisions, finding a place

(Continued on page 16.)

BETH FAGAN is art writer for The Oregonian and a member of the Northwest Magazine staff.





POETRY

Edited by Penny Avila

OHWELL

Love
is
a onewaystreet
d
o
w
n
which I
seem to be
continually
going
the wrong
way.

C. PENNY HIERNU,
Golden, Colo.

THOUGHTS ON A BIRTHDAY

At ninety she is thin as straw, blue veined
And fragile as the porcelain madonna on her
nightstand.
But her grip on life as certain as a web of old chores,
As beanpole-stringing twine, lamp wicks and darning
cotton.
Farm woman come to town, from milk house and
garden,
She is past caring if the road will be fixed,
Or hay hauled to barn, or corn stalk to silo.
Writing a note to praise and encourage her is easy
For she is a quiet lover and draws praise
As simply and surely as bees come to blossoms.

In her basement she has the artifacts of her life;
Sausage stuffer, kraut crock, sad irons turned nut
crackers,
The corn sheller rests beside the fruit room door,
A string of peppers, dried to knots, above the laundry
stove.
Her basement is a collector's paradise and daughters
And nieces are discreetly transferring the treasures
To safe, appreciated repose in their own homes.
Their delight pleases the old woman, substantiates her
life.
She feels the jaunty, gentle durability of a bonneted
scarecrow
Surviving long past a single season.

ELAINE JAEDY,
Forest Grove

LOVE GAME

I skip flat stones
skittering
across the quiet surface
of our love.
Sometimes I misjudge the angle
and there is a shower
of drenching sparks.

Still
again and again
I skip the flat stones
because sometimes,
especially if the moon
is rising up out of the lake,
you skip one back to me
shimmering
across the surface
of our love.

ELIZABETH SEARLE LAMB,
Santa Fe, N.M.

VALENTINE TO A HUSBAND

Let us perform now
delicate courtesies
till we grow used
to age

We were not
from demonstrative families.
Feelings were deep but understated,
and one day you said,
"If I get around to it,
I think I'll get a divorce —
then marry you next day."

I only said, "We'll see —"
and you didn't have to be told
I'd said, "I love you too!"

VIRGINIA SCOTT MINER,
Warsaw, Ind.

Submissions of poetry should be addressed to Poetry Editor, Northwest Magazine, The Oregonian, 1320 S.W. Broadway, Portland, Ore. 97201. All submissions must be accompanied by a self-addressed, stamped envelope. Northwest Magazine is under no obligation to return others.

BRUSHSTROKES

PRINCE PAUL TROUBETZKOY (1866-1938) Russian School

By F. Herbert Hoover

Prince Paul Troubetzkoy idolized the great Russian writer Leo Tolstoy and asked him to model for him on many occasions. The author always amicably agreed. The sculptor was continually impressed with Tolstoy's friendliness and kindness toward his fellow man and enjoyed his company for many years.

One day Tolstoy presented the sculptor with one of his books, which the artist never found time to read. Tolstoy noticed that the book remained unopened on many visits to Troubetzkoy's apartment.

The artist was a little embarrassed for not having even glanced at the book and was relieved when his friend turned to him and said, "Good Prince, if you never read, you will always remain original."

F. HERBERT HOOVER is a San Francisco art authority.

(Continued from page 15.)

to work, and even re-wiring the place.

An extension to May 31 of the original eight-month grant for the project to has been approved.

But, as is typical with CETA art projects nationwide, funds for materials have been insufficient. There are now enough materials to complete five sections, including the one on civil rights by Henry Frison which was installed last week.

"We have the manpower and designs for all 10," Clegg said, which include nine painted themes and a bas relief sculpture over the Vancouver Ave. building entrance.

The muralists hope to raise at least another $2,000 for materials to complete more sections. "We're projecting at least eight " Clegg said, "and at the best it will be 10."

Each of the giant painting sections of roughly 20 x 20 feet uses 12½ panels of a particle board and acrylic paint.

Five of the artists have been responsible for the design of different sections, and all — except for Clegg and sculptor Tatum — are involved with the painting. Jenny Harada, a coordinator, is painting although she didn't design for the mural.

Frison designed a section on the blacks' involvement in pioneer days that includes cowboys, as well as the civil rights theme panel.

Chonitia Henderson's themes are the Egyptian era and the black family — from the unified, extended family up to a single parent with child.

Larry Scott's theme is black music, with inclusion of major musicians such as jazz great Charlie Parker.

Tatum's bas relief concerns days of the Oregon shipyards. And Shamsud-Din is doing three connected with the Vanport flood — before, during and after — which will incorporate black heroes. Some residents of the Albina community have posed for some of the figures he is incorporating.

The artists are working in a studio-office space on N.E. Alberta Street, where a model of the entire project is displayed and where one of the studio spaces was finally made usable by installing a stove and bringing in bags of coal.

Only Tatum is working on his sculpture, in his own studio next door.

But the other painters are working on others' designs as well as their own — adapting their own style to whatever work is at hand, since work space permits work on only a few sections at a time.

"It's been a great workshop experience for us all," Chonitia Henderson said. And Shamsud-Din called it a "first-level experience for all of us — working as a group, having a common experience.

"The youth of this community are extremely interested in what a person can do," he said.

"There are a lot more people with innate ability than we see used. Maybe this can help change their ideas about entertainment — to considering what they themselves can do. Many people have a great urge to create," he said. "Young people have a need to see adventurous things happen."

Tatum said he sees the project as an example of the return of utilitarian art. "Art in public places is very, very necessary," he said. "It gives people something outside television to flex their minds on." Tatum said mural work is very stimulating, not only to the artists involved in it, but to others. "It gives everyone something to relate to outside the confines of museums, galleries and homes." ■

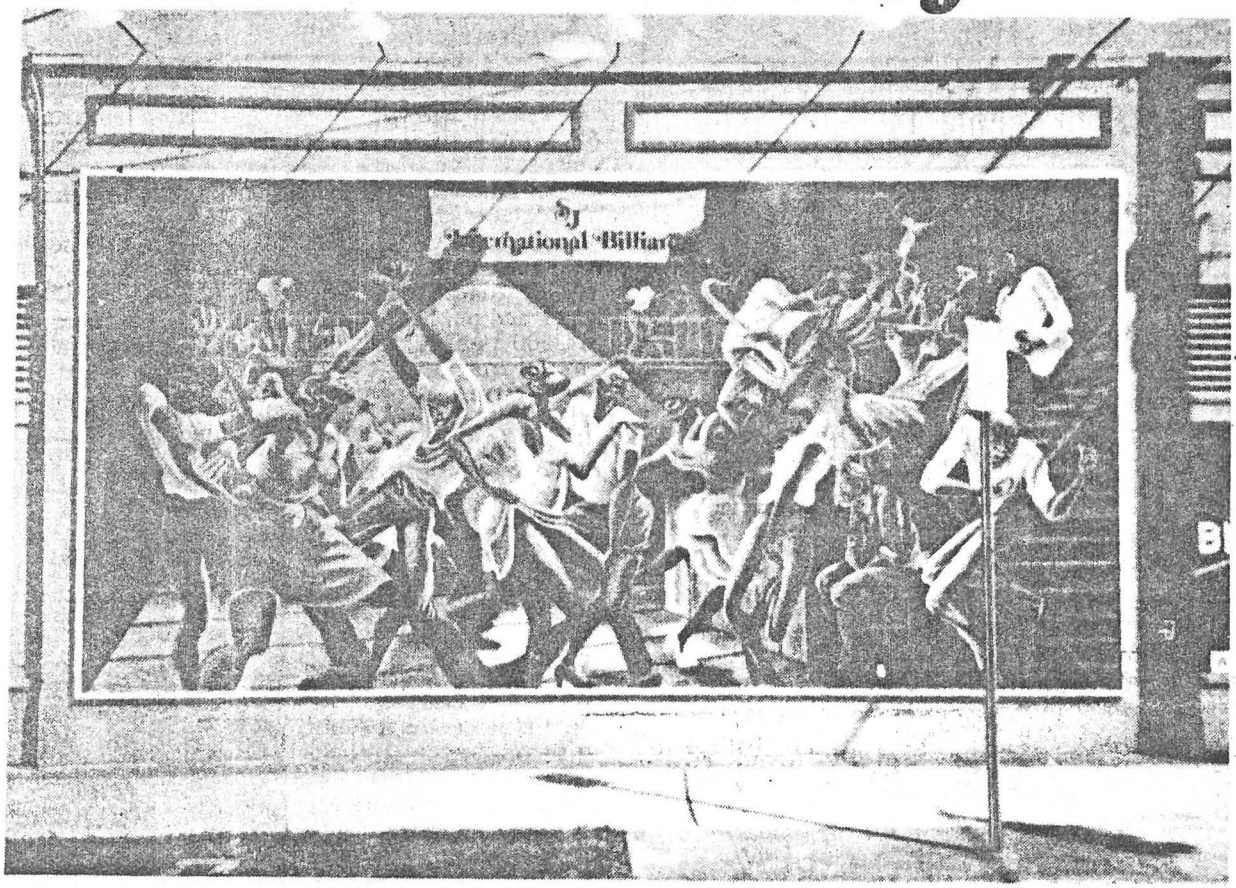
IMM PUBLICATIONS, INC.

the Skanner

"No Other Newspaper Quite Like It" 15¢

Volume 11 NUMBER 48 P.O. Box 11252 Portland, Oregon 97211 September 15,1977 (503) 287-3562

Taking Pride In The Community



"I want people to take pride in Union Avenue and the community. We need something different." So says Sherman Jackson, owner of International Billiards at the corner of NE Union and Fremont. The mural is a copy of Marvin Gaye's 1976 hit LP "I Want You", which may also be seen on TV's 'Good Times.'

OREGON JOURNAL JULY 1977

HISTORY MURAL — Charles Tatum, assistant director, Albina Mural Project, makes ready for art to grace walls of public buildings in the Albina area.

ROBERT BACH/Oregon Journal

Mural project to depict black life in Portland

By OZ HOPKINS
Journal Staff Writer

Scenes from black Portland life will grace the walls of several public buildings in the Albina area if the dream of the Albina Mural Project is realized.

The history-art project is lacking some basic materials. However, artists and headquarters for the project are supported by a Comprehensive Employment Training Act grant.

Seven artists will work in painting, low relief sculpture and other mediums to place Portland's black history on walls of such buildings as the Human Resources Building on Vancouver Avenue, Jefferson High School and the Knott Street Community Center.

"It's not going to be just decoration. It will be documented Portland black history on the wall," said Darryl Clegg, documentarian for the project.

Besides depicting the history and heritage of black Portlanders, the murals will highlight the black Oregon experience up to the present time, said Charles Tatum, assistant project director.

People in the community will tell the stories and serve as actual models for paintings in many cases.

The actual construction of the murals will generally take place in the project's offices at 1806 NE Alberta and later be taken to the public building and mounted, Tatum said.

However, artists will do much of the work on the actual site and invite other members of the community to participate.

Artists for the project, all of them previously unemployed, will have salaries, but there are no materials included in the grant.

Therefore, Tatum and his colleagues are seeking such materials as paint, plywood, carpentry tools and drawing materials.

"We are dedicating our work to the city and we hope people in the city will help us with the materials we need," he said.

The artists have begun their sketches and the historical research project is well under way. Artists hope to begin placing murals in public view by early October.

Those artists involved in the project are: Isaac Shamsud, director; Chonitia Henderson, Henry Trison, Jenny Harda and Larry Scott. Julie Franklin is secretay secretary.

Persons interested in the project should telephone 287-2749.

A BENEFIT FOR THE ALBINA MURAL PROJECT

Presents

WALLS OF FIRE

A FEATURE LENGTH DOCUMENTARY ON THE MEXICAN MURAL RENAISSANCE. FILMED ON LOCATION. IN LIVE SEQUENCES, MEXICO'S GREAT MURALISTS... SIQUEIROS, RIVERA, AND OROZCO

FRIDAY, NOV. 18, 8 PM IN THE AUDITORIUM, PORTLAND ART MUSEUM

ADMISSION

GENERAL—3.00

STUDENT—2.00

SR. CITIZEN—1.50

FUNDS FROM THIS BENEFIT WILL AID THE ALBINA MURAL PROJECT IN THE COMPLETION OF A SERIES OF MURAL PAINTINGS BASED ON AFRO-AMERICAN HISTORICAL THEMES. THE MURAL SITE IS THE ALBINA HUMAN RESOURCE CENTER LOCATED IN NORTHEAST PORTLAND. FOR FURTHER INFORMATION CONTACT: ALBINA MURAL PROJECT, 1806 N.E. ALBERTA ST., PORTLAND, OREGON 97211. PH. 287-2735

Great walls o' fire

There are few good films about art. *Walls of Fire*, depicting the history of Mexican mural painting, is one of the few.

The film focuses on "Los Tres Grandes," the Big Three of Mexican muralists, Jose Clemente Orozco, Diego Rivera and David Alfaro Sequeiros. Sequeiros was alive when the film was made, and much of the film deals with his view of the muralists' history and accomplishment. Siqueiros projects not only the sense of heritage that bound the muralists together but also in what ways they differed. All three saw mural painting as a direct means of communicating heritage and politics the common people, many of whom were illiterate.

Jose Orozco's "Modern Migration of the Spirit"

Walls of Fire will be shown in the Swann Auditorium of the Portland A Museum Friday, Nov. 18 at 8 pm. Admission is $3 general public, $2 fo students, or $1.50 for senior citizens. Proceeds from the film showing will g towards purchase of materials for a 6,800-square-foot mural planned for the walls of the Albina Human Resources Center at 5200 N. Vancouver Ave., a project funded under a CETA Special Projects Title VI grant. Also included in the program will be an exhibit of work of the Albina Mural Project and a gener discussion of mural art.

—Paul Sutine

Willamette Week Nov. 14, 1977

the Skanner

IMM PUBLICATIONS, INC.

"No Other Newspaper Quite Like It" 15¢

Volume III Number 5 P.O. Box 11252 Portland, Oregon 97211 November 17, 1977 (503) 287-3562

Albina Mural Project Emphasizes Black History

The Albina Mural Project, a group of artists from Northeast Portland, are designing a mural based on themes from black history. The mural site is the Albina Human Resources Center, 5022 North Vancouver.

They will present a benefit showing of "Walls of Fire," a feature-length documentary filmed in Mexico and a remarkable testament to the lives and work of "Los Tres Grandes," the three great mural artists of Mexico: Orozco, Rivera and Siqueiros, on Friday evening, November 18th at 8 p.m. in the auditorium of the Portland Art Museum.

Proceeds from this benefit will aid the artists in the completion of the mural painting.

An exhibit of the work of the Albina Mural Project and a general discussion on mural art will be part of the program on the evening of the 18th.

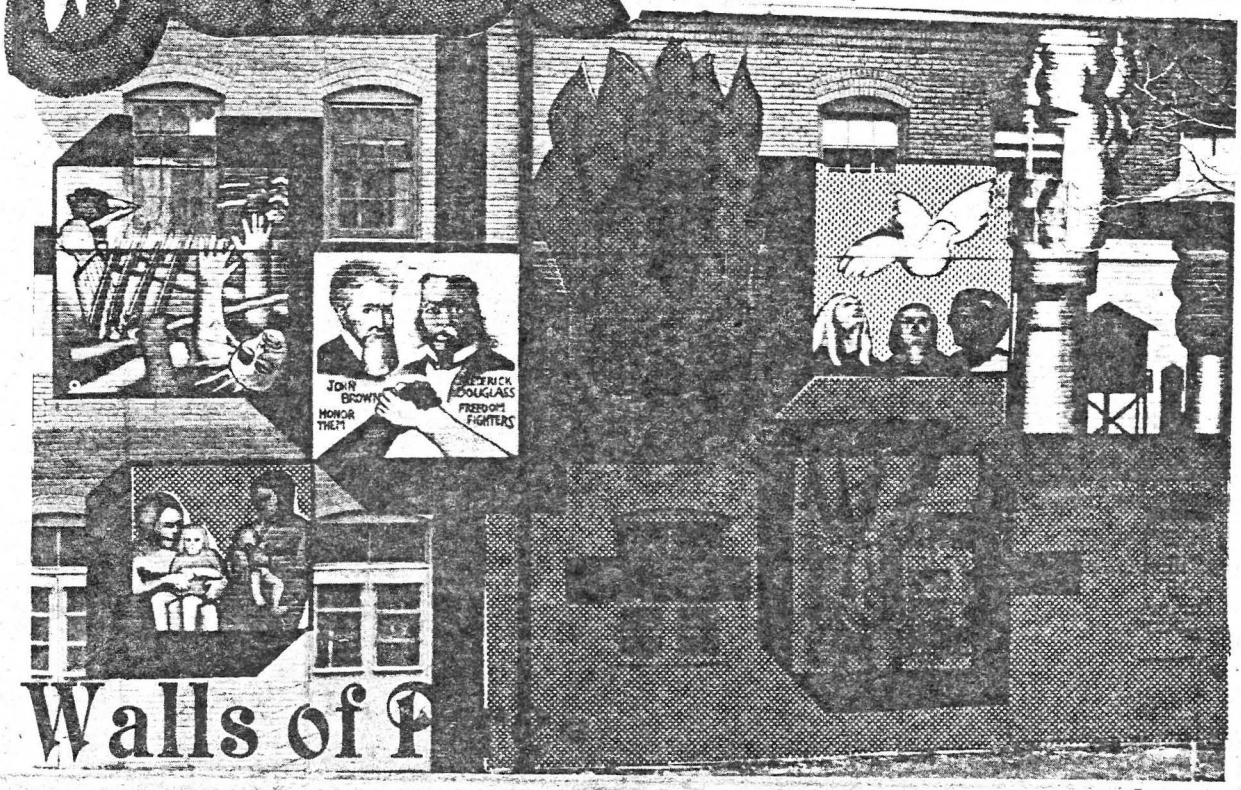
For more information, contact: Darryl Clegg, 287-2735.

Bulletin Board

"Walls of Fire"

"Walls of Fire", Herbert Kline's 1975 film on the work of three of the greatest Mexican muralists, Orozco, Siqueiros, and Diego Rivera will be shown at the Portland Art Museum on Nov. 18 at 8 p.m. Proceeds from the showing will aid Portland artists in the completion of a large mural narrative of Afro-American history, designed for the exterior walls of the Albina Human Resources Center in Northeast Portland. Gen. admission is $3, $2 students, $1.50 senior citizens. For more information call Polly Eyerly, Portland Art Museum at 226-2811.

PORTLAND
Scene
Volume 6 Number 38 Nov. 17-23, 1977
35¢



Walls of F

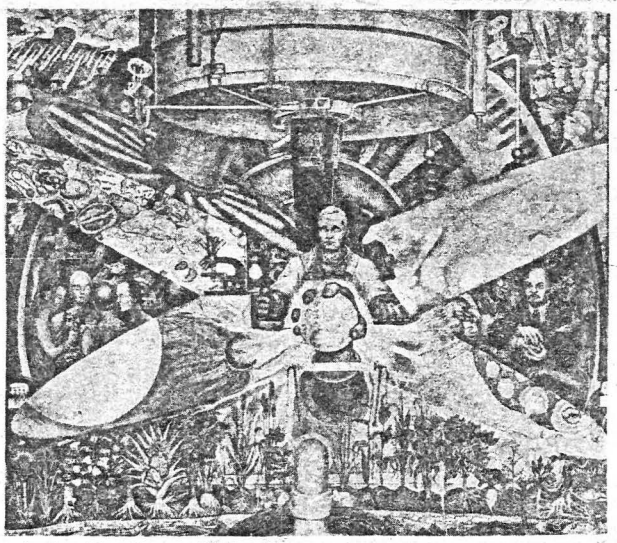
by Larry Boyd

This film may cost you a trip to Mexico or it may inspire you to seek out the growing mural movement in the United States, like the Albina Mural Project in Portland. Walls of Fire is a documentary about "Los Tres Grandes"—Rivera, Orozco and Siqueiros, the three artist activists who were the central figures in the artistic renaissance that grew out of the Mexican Revolution. This movement questioned the conventional artists' role of painting little rectangles to be hung on the walls of the rich. Their desire to be truly revolutionary artists led them to painting huge public walls of powerful often controversial subjects.

The film shows all of the three at work, focusing on the only one still living, Siquerios. He is shown doing a quick masterful portrait of the Russian poet Yevtushenka as well as directing the work on a monumental cyclorama in which the audience revolves on a moving platform to view his mural on the history of humanity. He speaks to the camera about his work and that of his comrades. Historical footage reveals some of the background—few artists have been so actively involved in the political struggles of their day. Their left wing politics is soft peddled as may be expected since it was made with the cooperation of the Mexican government. The murals speak for themselves indicting racism, imperialism and capitalism with an intensity that has rarely been equaled.

During the Revolution Siqueiros was a military officer and Orozco was a political cartoonist. Rivera spent the Revolution in Europe but upon his return in 1922 eagerly embraced the new spirit that pervaded Mexico. In 1922 the three joined other artists in forming "The Syndicate of Revolutionary Painters, Sculptors and Engravers of Mexico." Their founding statements declared a desire to do work useful to the people expressing their Amerindian heritage, to work collectively and to oppose egocentrism. Besides art, the Syndicate produced a newspaper, *El Machete*. Filled with graphic woodcuts, it was often used as a poster and was the bane of the growing government bureaucracy.

The three did murals all over Mexico, their fame eventually extending beyond Mexico. In 1930 Rivera came to the United States, amid the usual government hassles about admitting a communist. He did a number of works throughout the U. S., including "Man at the Crossroads" in Rockefeller Center in New York City. This set two strong-willed men against each other—Diego Rivera and Nelson Rockefeller. Rockefeller was a young man learning the ropes of business by supervising the building of Rockefeller Center. He contracted Rivera to do a large mural in the main entrance of the off business complex. Nelson was shocked to see one segment of the mural was of the Russian revolutionary, Lenin. Rockefeller insisted on Lenin's obliteration and when Rivera refused there was an international uproar. The painting was covered and six months later, after Rivera was paid off and the storm died down, the mural was destroyed in the night. Rivera used his pay to do a radical series of murals on U.S. history for a communist school. He later reproduced "Man at the Crossroads" in Mexico City.



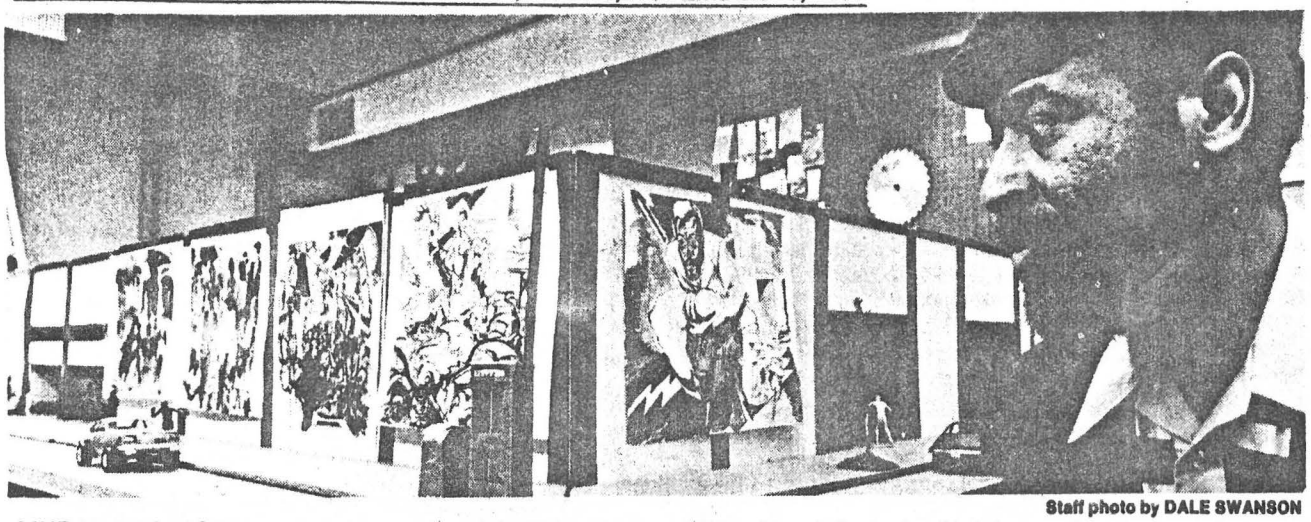
The contemporary mural movement in the United States arose from the political turmoil of the last twenty years. Conventional artists who wanted to be part of the movment and artists of the streets began joining together to serve people that ordinary art never reaches. The *Wall of Respect* begun in 1967 in Chicago was one of the first products of this coalition. About twenty Black artists painted a series of works expressing their own interpretation of Black culture and history. Painters, photographers, and poets collaborated to express themselves unhampered by the dictates of the "mainstream". "This Wall was created to Honor our Black Heroes and to Beautify our Community," reads the inscription.

William Walker, one of the leaders, said "I became aware of the fact that Black people had no appreciation for art or artists—they were too busy just struggling to survive . . . In questioning myself as to how I could best give my art to Black people, I came to the realization that art must belong to *ALL* people—that is when I first began to think of public art." *(Toward a people's art*, Cockcroft, Weber, Cockcroft) The work excited many people and became a community focal point.

Now there are scores of murals in Chicago and hundreds throughout the USA. Murals have been done by professional artists, community groups, teenagers—all racial and ethnic groups. Some have been temporary slapdash creations, others have enduring artistic beauty. Some are colorful abstracts to beautify a neighborhood, others make political statements to challenge and enlighten the viewer.

The Albina Mural Project is working on a large series of murals that will cover the walls of the Albina Human Resources Center at 5200 N. Vancouver Ave. The theme is Afro-American history with a special focus on the Black experience in the Northwest. The work will be in approx. 20 feet square panels. Some of the panels will be done in a realist style depicting historical characters and events. Many local people are being used for models and some of the events are from the oral histories of old Portland residents. Other sections will be more abstract expressions of cultural experiences using sculptural works for accents.

Issac Shamsud Din, the director of the project, has previously done several murals at Portland State, but this will be the first public collective work in Portland. The film, *Walls of Fire* is being shown to raise money for paint and supplies. Come to the film 8 pm, Friday, Nov. 18 at the Portland Art Museum Auditorium; see a vivid film about the Mexican muralists and contribute to the Albina Mural Project. Their address is 1806 N.E. Alberta and the phone is 287-2735. □



Staff photo by DALE SWANSON

MURAL PROJECT — A scale model of the Albina Human Resources Center, showing how mural panels will look on the building's exterior walls, will be on display at the Portland Art Museum Friday through Sunday. Shown with exhibit is Isaac Shamsud-Din, designer with Albina Mural Project, which is creating the mural panels. Other artists participating are Henry Frison, Charles Tatum, Chonitia Henderson, Larry Scott and Jenny Harada. Proceeds of an 8 p.m. Friday benefit at the art museum will be used to buy materials for the murals.

Art | BETH FAGAN

Famed murals topic of movie at Art Museum

"Walls of Fire," Herbert Kline's color film on the three great Mexican muralists Orozco, Rivera and Siqueiros, will be shown at 8 p.m. Friday in the Swann auditorium of Portland Art Museum.

Proceeds will assist Portland artists in the execution of murals portraying themes from Afro-American history on two exterior walls of the Albina Human Resources Center in Northeast Portland.

Documentation of preliminary work done on the Albina Mural Project will be shown in the auditorium's foyer.

Narrated by Ricardo Montalban, "Walls of Fire" is a memorable and enlightening film on the greatest mural tradition in contemporary art, featuring work by artists who "fought for the mural as the art of the people."

It dwells on Mexican history, including the 1910 revolution, as well as the art related to social change.

Siqueiros is featured as the "voice of one speaking for the soul of three," since Rivera and Orozco had died when the Academy Award nominee film was produced.

MURAL ART

THE MEXICAN MURAL MOVEMENT

"The 20th-century mural movement of Mexico, which has represented decades of socially oriented public art, shows dramtically the succesful integration of political and aesthetic concerns. It is this movement to which the current U.S. mural movement looks for its greatest inspiration. The civil war in Mexico (1910-17), in which some of the leading Mexican muralists (like Siqueiros) fought, provided the impetus for the first surge of nationalistic murals. These murals were painted on the walls of the National Prepartory School in Mexico City during the early 1920s. They were intended to speak forcefully and directly to the largely illiterate people of Mexico. The artists involved in this early production (among them: David Siqueiros, 1896-1974; Diego Rivera, 1886-1957; Jose Clemente Orozco, 1886-1949) considered themselves workers for the Mexican revolution and formed a union --the Union of Painters, Sculptors, and Technical Workers--in 1923. In their manifesto issued the same year, they renounced easel painting, which they viewed as an expression of the aristocratic class. They specifically called for the creation of monumental public art. They also called for the renewed interest in, and the exaltation of, the Mexican artistic tradition, especially the art of pre-conquest Mexico. Their themes dealt with the events of Mexican history before and during the Mexican revolution, and with the aspirations of the people for the future. While the federal government and private patrons were among the first and major sponsors, in the 1930s the trade unions also supported the movement."

-- Larry Hurlburt
Mural Manual
Public Art
Workshop
Chicago(1973)

1930s MURALS--THE NEW DEAL

"In the 1930s, in the midst of the Great Depression, there was a major movement in the United States to 'bring art back to the people' through murals in public buildings. Between 1933 and 1943, artists on government payrolls painted over 4,000 murals. Many of these murals have survived to this day and remain, almost unnoticed, on the walls of post offices, schools, libraries, and other public buildings. They show the optimism and determination of their era, in contrast to the terrible economic realities during which they were created."

"Murals still stand as one of the best examples of the New Deal philosophy of art. This was a time when art was declared to be a state resource to be harnessed for the public good, and when artists were determined to be no different from other workers. Artists were able to work as they wished, and were enabled to continue being artists without starving. Their mission was to'decorate'public places and bring art to the people."

-- Barabara Bernstein
Mural Manual
Public Art
Workshop
Chicago(1973)

ART

THE U.S. MURAL MOVEMENT

"Since the summer of 1967, there has been a rapidly growing movement involved in the production of large outdoor murals. This renaissance began in Chicago. It received its major impetus from the painting of the 'Wall of Respect,' a huge and magnificent outdoor mural done under the leadership of William Walker on Chicago's South Side. Having its beginning there, in the black community and under the leadership of black artists, this rebirth in mural painting has grown into a new direction for disenfranchised artists of all communities and a new form to give voice to all people.

The recent mural movement has been made up to a large degree of artists who have determined to reject the goal of'making it'in the galleries and private collections. These artists, including ourselves, have selected instead a new audience for works of art. The priority audience for which we paint is the audience of our own communities, working people of all ethinic backgrounds. Our subject matter comes from the history and culture, the needs and struggles, of communities. Our art speaks of the dignity of the people and projects a vision of a future free from war and exploitation. The form we have chosen is murals."

--Mark Rogovin
Mural Manual
Public Art
Workshop
Chicago(1973)

THE ALBINA MURAL PROJECT

Under the aegis of the CENTER FOR COMMUNITY MENTAL HEALTH, the ALBINA MURAL PROJECT has been awarded a Special Projects Title VI grant to design and execute a mural in the Albina community in Portland. The funds have been provided for the execution of a series of colossal and beautiful murals, the theme of which will be the heritage of Afro-Americans, with special emphasis on the Black experience in the history of Oregon.

The ALBINA HUMAN RESOURCES CENTER, at 5200 N.Vancover Avenue, is the mural site. It was chosen for its high visibility and importance to the life of the community. The mural will be painted on panels which will then be attached to the exterior walls of the building. Low relief sculpture will accent the painted compositions. The artists encourage the people of the Albina community to participate in this great public art experience as models,painters and oral historians. By means of film, video tape, photographs and tape recordings, the full experience of the process of this mural making venture will be documented and preserved.

The artists intend to dedecate this work as a gift to the City of Portland and to the Albina community. The completed work will be a daily visual, spiritual, and educational experience for thousands of Portlanders and visitors to the city. It will provide a forum for the exchange of ideas as well as beautify the community. Like the great muralists of the past, these Oregon artists hope to prove that mural art may be a great humanizing element in our society.

ARTISTS/DESIGNERS

HENRY FRISON JENNY HARADA CHONITIA HENDERSON

LARRY SCOTT ISAAC SHAMSUD-DIN, Director

CHARLES TATUM

FOR MORE INFORMATION CONTACT: DARRYL CLEGG, Documentarian
ALBINA MURAL PROJECT
1806 NE. ALBERTA ST.
PORTLAND, OREGON 97211
PH. 503/287-2735

Portland Art Museum — *feb. 2 2pm*, *feb. 8 8pm*

Swann Auditorium — *feb. 12 4:30pm*

Portland State U. — *feb. 2 8pm*, *feb. 9 8pm*

Lincoln Hall Rm. 75 — *feb. 16 8pm* *feb. 19 7pm*

presented by flooney's theatre co. p.s.u. black studies and the portland art museum

donation 2.00

Center for Community Mental Health invites you to attend the Unveiling of a

MURAL

at the Albina Human Resources Center 5022 n. Vancouver on Friday, Feb. 10, 1978 at 1 pm

this is the first of a series of mural paintings on black culture and history designed for the exterior walls of the human resources center by the albina mural project

BULK RATE
U. S. POSTAGE
PAID
Portland Permit No. 1414

the Skanner

IMM PUBLICATIONS, INC.

"No Other Newspaper Quite Like It" 15¢

Volume III Number 16 P.O. Box 11252 Portland, Oregon 97211 February 2, 1978 (503) 287-3562

Albina Mural Project Now Underway

Detail from the Martin Luther King panel. Photo by the artist, Henry Frison.

The first section of a heroic mural will be unveiled Friday, Feb. 10, in a public ceremony. The section will deal with the life and work of Martin Luther King.

The complete mural, consisting of nine 20 by 19 feet sections and two doorway sculptures, will be installed on the outside of the Albina Human Resources Center, 5200 North Vancouver. Theme of the mural is Black history, focusing on Blacks in Oregon.

The mural will be a combined effort of six artists. Under the direction of Isaac Shamsud-din are Henry Frison, Jenny Harada, Chonita Henderson, and Larry Scott. Sculptor is Charles Tatum. Darryl Clegg is documentarian for the project.

Each section of the mural will be divided into 12 1/2 particle board panels and painted with acrylic house paint specially primed to withstand the elements.

The mural is funded through Special Projects Title VI grant and is under the ageis of the Center for Community Mental Health.

The original proposal was drawn up by Shamsud-din with help from the Community for Mental Health. Several sites were proposed, but the Albina center was chosen because of its location, high use, and high visibility.

Shamsud-din said that Ben Talley, manager of the building, and the various agencies inside were "very supportive" of the proposal. Final consent for use of the building came from owner William Knickerson, who was also very enthusiastic, said Shamsud-din. Knickerson has long been involved in the arts, has his own collection, and is familiar with the Mexican muralists from whom the Albina artists take inspiration.

"Knickerson told us only that he hoped that it would in some way be controversial," says Shamsud-din.

Knickerson helped the artists negotiate for the particle board panels, and, having experience in both ship-building and lumber, gave them practical advice on how to prime the panels.

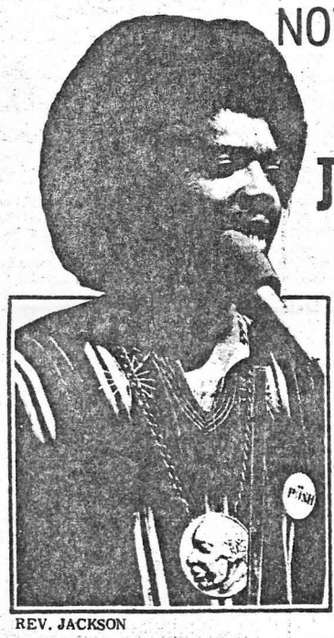
When asked to talk about the purpose of the mural and the philosophy behind their work, the artists have answers on many levels and aspects.

Con't. on page 4.

NOTICE

A special, half-hour television film of the Albina Mural Project will be shown on KOAP-TV's "Feedback" program from 7:30 to 8 p.m. on Wednesday, Feb. 8.

The film, showing planning and work on the mural and the community involvement, was made by students of Portland State University's Center for the Moving Image.



REV. JACKSON

Jackson Keynotes Republican Meeting

The Rev. Jesse Jackson became the first civil rights activist to give the keynote address at a national Republican meeting this week.

At the Washington gathering, Jackson warned the GOP that the "hands that picked cotton" elected a president in 1976 and may do so again in 1980. After his speech, the audience gave him a lengthy standing ovation.

Jackson told the audience that the Republican party can be attractive to Black voters -- especially since the Democratic Party is taking them for granted. But, he said, to get Black voters, the GOP must open its leadership to Blacks and give them a role in developing party programs.

During the same meeting, Dr. Gloria Toote lost her bid for co-chairship of the party by a vote of 37 to 118. But GOP leaders agreed race played no part in the vote, calling it a rejection of an effort by Reagan Republicans to capture a high leadership post.

78 A Year For South Africa Struggle

"A struggle with no casualties is no struggle," said Sipho Buthelezi, quoting Steve Biko.

Buthelezi, former secretary general of the Black Peoples' Convention of South Africa, was in Portland this week as part of a nationwide speaking tour sponsored by the American Friends Service Committee.

Buthelezi said that recent developments in South Africa have "put the struggle for liberation the first item on the agenda in the freedom-loving world."

He said that the people of South Africa are prepared for the task that lies before them, that the movement must now mobilize external support.

He said that foreign corporations, such as ITT, Chrysler, and National City Bank, who support the apartheid government, must be thrown out.

"The argument that the Black people would be the first to suffer is falacious," he said, pointing out that the Cuban people did not suffer during the Cuban blockade.

He said that Blacks have been oppressed for 300 years in South Africa, and would not face much more suffering if U.S. firms were to pull out.

Buthelezi said that 1978 will be a crucial year in the struggle against white minority rule in South Africa.

Buthelezi was active in student politics in South Africa throughout the 60s and early '70s. He helped organize a local branch of SASO (South African Students Organization -- now banned) in 1970, and became secretary general of the Black Peoples' Convention in 1972. He was arrested in 1973, served with a five year banning and restriction order, and later sentenced to imprisonment and torture. He fled to Boswana in 1974, where he has been living in exile since.

"Most people in the west feel Soweto can be viewed as an isolated incident," Buthelezi said, "but actually the organizing work in Soweto had been going on for some time.

"It was not just riots, but organized political activity. The western media has twisted the situation to make people think it was an outburst against the Bantu education only, but it was a struggle against the whole repressive system, against the whole system of apartheid."

"We are under no illusions that difficult times lie ahead of us," he continued. "But we have abundant confidence and faith in the invincibility of our people in the struggle. Our strength and victory will be their victory."

Buthelezi pointed out that the people suffered as a result of violent efforts to change the situation, and that they now want to see the struggle carried on with other activities such as strikes and boycotts. He said that much of the work must be done from the outside through pressure for U.S., British, and other Western corporations to withdraw from South Africa.

FOUNDATION FUNDING GUIDE AVAILABLE

The Guide to Oregon Foundations is a new publication from the Tri-County Community Council which opens the field of foundation funding to non-professional fund raisers.

Profiling 282 foundations which give away $12,000,000 annually, the Guide is now on sale from the Council for $7.50 plus 50 cents for postage.

A veritable Who's Who of Oregon foundations, the Guide tells what foundations underwrite what kind of projects and to what extent. The book contains in-depth descriptions of each of Oregon's general purpose foundations, special purpose foundations, scholarship funds, grant-making service clubs and national foundations giving in Oregon.

Tax Return Helps to Be Aired

A program designed to assist Oregonians in preparing their Federal income tax returns will be aired statewide on educational television on Friday, Feb. 3, at 7 p.m.

Titled "The Tax Puzzle", this hour-long program will cover the major areas involved in preparing the federal income tax form 1040. The viewer is lead through the process of preparing an accurate federal income tax return and then is helped to decide whether or not to itemize deductions.

For more information, contact the Public Affairs Office, (503) 221-3194.

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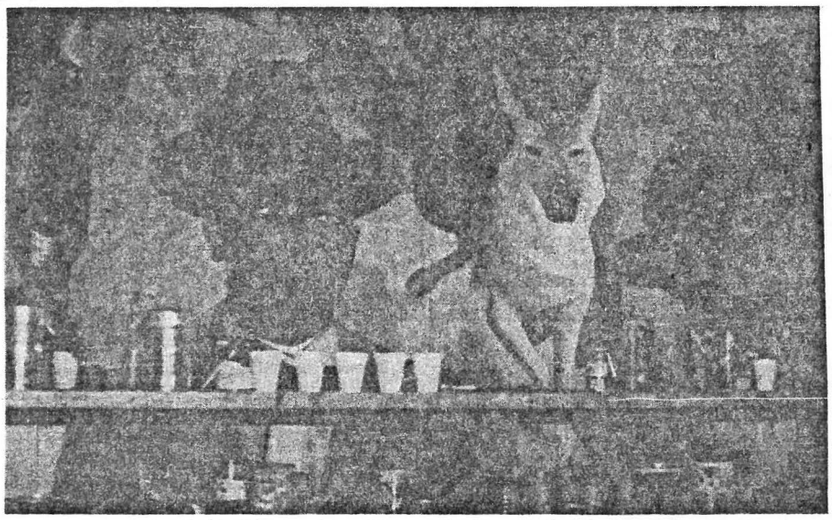
Albina Mural Project



"I want to say something natural, and not make the whole thing heavier than it is," prefaces Shamsud-din.

"By making ourselves visible to the city and the community, we can do three things we feel are important. We can help beautify our area, inspire other residents to work to do the same, and we can address other artists in the Afro-American community.

Shamsud-din is concerned about the role of the Black artist in America. "We want to tell other artists to work in the community; that art shouldn't be exclusive, presented only in museums and galleries," he said.

"Everyone will see our mural whether they want to or not," he added with a laugh.

"When people see regular, everyday people involved in a project of this magnitude, we hope it will inspire them to do something of the same magnitude.

"Other artists, such as musicians, would like to do things on an every day level -- to make their art their livelihood. But they don't have the support of the community on a spiritual level."

"We can talk about some of the problems we have as a community that others (those outsiders) might not understand. The image of the Afro-American people should be dealt with by the people themselves."

"Historically, Blacks have not had the means to interpret their unique experience by themselves."

Shamsud-din is concerned with the image of the artist in the minds of children as well as adults.

"By our close contact, by participating in community affairs and community concerns, we will be helping young people, by showing by example that you can succeed.

"The hero in the community is a 'player' or a 'superfly.' This is something we can do about it -- we have an obligation."

Shamsud-din points out that the small number of African American artists who have surfaced are known for spiritual insight. He says that the lull that the African American artist has been in is directly related to the struggle for survival. "With seven children," he says, "I have to be serious about what I do to make money."

He decries the myth of the starving artist. "I believe the best work is produced when the artist is happy and at least the basic needs are taken care of."

"So many people have a concept of the artist as a dreamer. Art is hard work. This will prove that, and will show that aspect of it, especially to the children."

Shamsud-din has a personal history as colorful as his mural. Born in Texas, he received a Wall Scholarship through the University of Kansas when he was 14. He was with the Student Nonviolent Coordinating Campaign voter education campaign in 1965, and was editor and did the art work for the Arkansas Voice, the SNCC newspaper.

Shamsud-din helped organize the first conference on Black power and art in San Francisco in 1966, was artistic director of Black Arts West, studied jade carving in Alaska, and was president of the Black Students' Union at Portland State in 1968.

He was an associate director of Project TEACH and taught Black cultural history in San Francisco.

In 1970, Shamsud-din was artist in residence at Reed College in the Black studies department.

He spent several months last year traveling in Ghana and Nigeria, where he was greatly influenced by the way the artist is integrated into society.

Shamsud-din has had a number of one-man shows and has exhibited his work widely. He, Tatum, and Henderson were represented in an exhibit in City Commissioner Charles Jordan's office last year.

Henry Frison, who designed the Martin Luther King panel, also designed one depicting Black cowboys. Frison studied at the Commercial Arts School in Portland and his well known for his portraits of people in the community. He has also worked painting signs in advertising and in graphics.

Charles Tatum, sculptor, is from Mississippi. From the Academy of Communicative Arts in Compton, Calif., he participated in public arts projects in California, participated in the Watts Summer Festival, and has exhibited in the White Gallery at Portland State.

Chonita Henderson, who designed panels on Egypt and the Black family, is from Colorado. She is a designer and does macrame, and this is her first major project.

Larry Scott designed the panel on the Black music. He has no formal training, and is completely self taught. He has done wall decorations for businesses and sign painting.

Jenny Harada, a graduate of Oregon State, is the artists' assistant. Born and raised in Japan, she studied art at the University of Hawaii.

WORDS OF LIFE

Biblical Inspiration For The Week

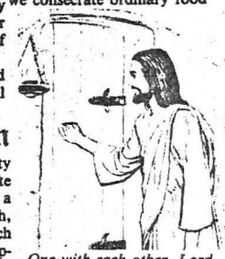
"Give us this day our daily bread."
—St. Matthew 6:11

1. Sustenance has a priority. In the Lord's Prayer, after the praise of God, the first specific request is for our daily bread. The "daily" bread is significant, especially for all who would be self-sufficient persons. We need not "periodic bread" but *daily* bread.

2. Sustenance has an immediacy. We all need "bread for today." We are well reminded that man's daily sustenance, however, includes more than bread. Man shall not live by bread alone but by God's Word. We need to feed our minds, hearts and wills with the Spirit of Truth and Love.

3. Bread symbolizes God's life. In the Lord's Supper, Jesus took bread and said of it, "This is my body." Still we consecrate ordinary food and drink not because they are unique but to represent or symbolize the sacredness of all life.

Our prayer for daily bread is, then, a blessing upon all of creation.



Prayer Poem

Scarcely more than fifty years ago, G.W. Briggs wrote a Eucharistic hymn (that is, a hymn for communion with, and thanks to, God) in which the bread of the Lord's Supper symbolizes the re-uniting of all mankind.

Bread is a thing we share in common. When we eat the Bread of Life, our lives become as one.

The hymnist wrote:

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One Church united in communion blest;
One name we bear, one Bread of life we break,
With all Thy saints on earth and saints at rest.

One with each other, Lord, for on in Thee,
Who art our Savior and our living Head;
Then open thou our eys that we may see;
Be known to us in breaking of the bread.

Amen

Eating together is an ancient sign of acceptance. But some do not have bread enough to eat. Our prayer for daily bread says "give us"; the "us" must come to include our brothers and sisters throughout the world.

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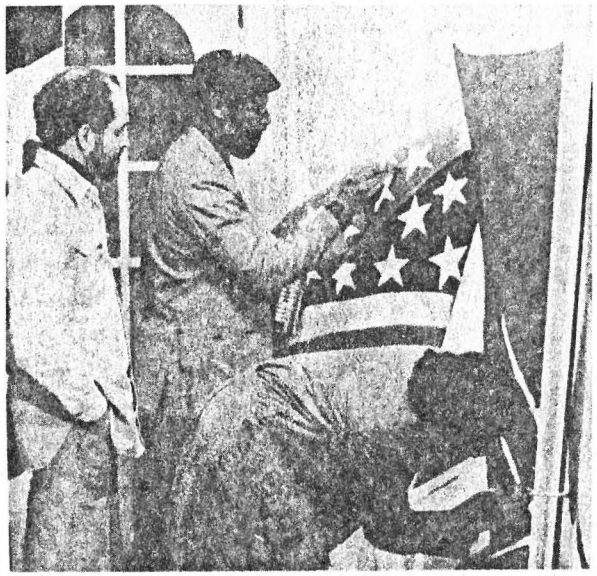
Henry Frison, on the scaffold at the Albina Mural Project headquarters, ;aints a scene de;icting the dog's attack on civil rights marchers in Birmingham.



Darryl Clegg watches Isaac Shamsud-din and Chonitia Henderson ;ainting mural that will be ;laced on the outside walls of the Albina Human Resource Center.

Chonitia Henderson works on section of mural showing Dr. King's funeral cortege. The mural consists of ten scenes from Black History.

PORTLAND

OBSERVER

Volume 8 No. 6 Thursday, February 2, 1978 10c ;er co;y

Albina Mural Project unveils first panel

On February 10th, Mrs. Marie Smith -- a long-time community activist and maker of Black history -- will unveil the first mural produced by the Albina Mural Project.

For the past eight months -- a group of artists have been designing and painting a huge mural that will cover two sides of the Albina Human Resource Center. The mural depicts ten scenes from Black history, four demonstrating the Black experience in Oregon and the others showing Black contributions to the world and the nation.

The Albina Mural Project, which is sponsored by the Center for Community Mental Health employs seven artists through a CETA grant. Although panels were designed by individual artists, and therefore show varied style, the artists are all involved in painting each scene. The first section to be completed depicts scenes from the life of Dr. Martin Luther King, Jr.

The mural is being painted off-site and will be attached to the building as panels are completed. This insures that if the Albina Human Resource Center, a state agency, leaves the building at Vancouver and Alberta, the mural can be moved.

All of the artist/designers are professionals. Isaac Shamsud-din, a well-known Portland painter, is director of the project. Henry Frison, trained in commercial art, is in great demand as a portrait painter. Larry Scott, a sculptor and painter has produced super-graphics on buildings in the community.

Chonitia Henderson, a graduate of the University of Colorado, is a costume and clothing designer, interior decorator and painter. Jenny Harada, a native of Japan, is a graduate of the University of Oregon in Fine Arts. She is a painter and print-maker.

Charles Tatum is a Portland sculptor. He is producing a low-relief wood sculpture that will go over the Vancouver Avenue entrance of the AHRC building.

Documentarian for the project is Darryl Clegg, who has documented the progress of the project in film. Clegg has been involved in television set design, graphic arts, directing and producing and in film making. He also is a painter.

The unveiling ceremony will be held on February 10th at 1:00 p.m. Mayor Neil Goldschmidt, City Commissioner Charles Jordan, AHRC Manager Ben Talley, and other public officials have been invited to participate.

Council candidate hits park levy

Arnold Biskar, candidate for Position 2 on the City Council, now held by Commissioner Mildred Schwab announced Tuesday that he will oppose the city park levy that is to appear on the Primary Election ballot in May.

Biskar said he based his decision on a management report made on the Portland Parks Bureau by the Bureau of Management and Budget. According to Biskar the study was done at the request of the new director of parks and was submitted to Ms. Schwab in November. He demanded that she release the study immediately and that the City Council reconsider its approval of the [illegible]

Residents protest empty houses

Over one hundred residents of Albina met to confront owners of abandoned and dilapidated houses in their neighborhoods. Also invited to the meeting was Doug Miller of the City Bureau of Neighborhood Environment.

The meeting was sponsored by Albina Commercial that were moved onto the property approximately a year ago and have not been repaired or occupied. According to one neighbor, a good house was torn down and then two dilapidated houses moved there -- "There are piles of dirt and rats." "We could not get a [illegible] on to say that if the requirement is not met, the City shall have the building removed.

Miller explained that it takes 150 days to condemn a building but that "when property is condemned it is torn down." Citizens took issue to this [illegible]

Fair Share helps citizens get theirs

By DONNA WALKER

TRI-COUNTY — The bureaucratic shuffle is a two step that often causes neighborhood and citizen groups to stumble, not so much due to its complex steps as for lack of finesse in knowing which way to turn, and when.

One citizen action organization, new on the scene, is taking the floor with a strong lead and little reluctance about stepping on bureaucratic toes.

Called Oregon Fair Share, the organization has three chapters, two in Portland, in the Lents and Albina neighborhoods, and one in Medford. A Salem chapter is expected within a few months.

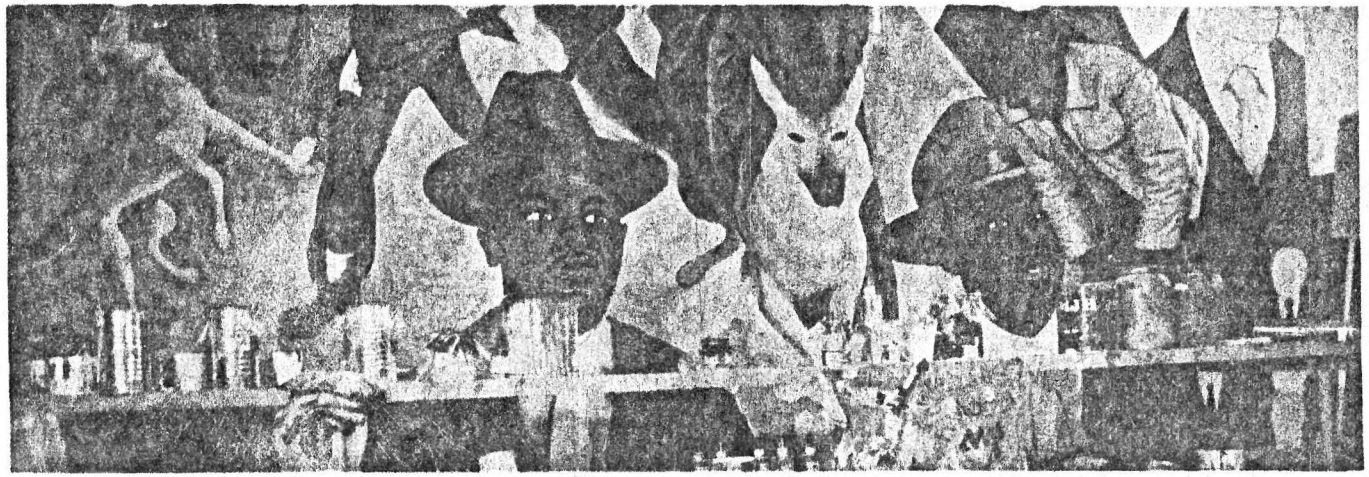
Founded by two Catholic priests seeing a need for a mass citizenship member group possessing statewide clout in dealing with local community issues the organization boasts a 20 member paid staff with the original seed money coming from a coalition of foundation, religious and labor organizations.

Individual chapters, now concentrating efforts on such nuts and bolts neighborhood projects as traffic regulation and street repairs hint that the organization will soon begin involving itself in broader issues having common statewide interest, yet still rooted in local community affairs.

Utility and insurance rates are two areas of concern mentioned.

The Portland chapters are

(Continued on page 2)



Mural in making

The first part of a mural planned to eventually cover 6,800 square feet of the Albina Human Resources Center will be unveiled this Friday at 1 p.m. Artist Henry Frison slathers paint on a section of his design. Project is sponsored by the Community Mental Health Center.

Photo by JED DOTY

Valentine Day turned to family nightmare

Candy hearts said 'I Love You' but effect of food additives turned child into terror

By DIANE LUND

TRI-COUNTY — Valentine's Day turned into a nightmare for the Latta family two years ago.

Their young son, Gerrik, had just eaten some sugary heart candy, the multi-colored kind that has fun sayings, like "I love you," inscribed on one side.

Although Gerrick didn't eat too much of that candy, probably no more than an eighth of a cup, his mother recalls, he went "simply bananas."

For the next two hours, he ran constantly through the house

But, he woke up six times that night, screaming because of the nightmares he was experiencing.

"We had a child that we simply couldn't control," says Sharon.

However, help was on its way. Not, though, in the form of any prescribed medication such as drugs to calm the boy down.

Instead, Sharon came across a book that had been written by Dr. Ben Feingold, who had been

and BHA, a hyperactive or high energy child can calm down, naturally, without the need for drugs.

Within two days, Sharon had cleaned her cupboards and the family started on the new diet plan. Almost immediately they saw results.

"It was as though we had adopted a brand-new child," they said of Gerrick, adding, "It's almost as if there was a religious conversion taking place. When you see a child's life change so drastically. And, when you see a child that you

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BOB BACH/Oregon Journal

DEDICATION DUE — Henry Frison, left, is dwarfed by three of five panels that comprise one section of a mural destined for unveiling on Friday at the Albina Human Resources Center, 5022 N. Vancouver Ave. Section depicts events from the life of Dr. Martin Luther King.

King's life portrayed in mural

By ANDY ROCCHIA
Journal Art Editor

"Blazermania" is something all Portlanders know about. But six black artists working away in a poorly heated old storefront on NE Alberta Street hope "muralmania" catches on.

But whether or not it does, a section of a huge mural depicting some dramaticmoments in the life of Dr. Martin Luther King will go up at 1 p.m. Friday, at one corner of the sprawling Albina Human Resources Center at 5022 N. Vancouver Ave.

The mural got its start through the sponsorship of the Center for Community Mental Health. Involved in its creation in space that once housed a Norwegian bakery are artists Henry Frison, Larry Scott, Chonitia Henderson, Jenny Harada, Charles Tatum and Isaac Shamsud-Din.

All have had their patience tested from the very beginning of the federally subsidized CETA project because the alloted money was enough for salaries but not for nails, some carpentry tools, paints and other materials needed to complete all 10 sections of the mural.

"We sponsored a movie not long ago in order to raise funds. The film was about the great Mexican muralists, and from that benefit we raised approximately $300 which helped to the extent that we may be able to complete four more of the 19 by 20-foot-long sections," said Charles Tatum, whose contribution to the project will be a relief wood and metal sculpture to go over the Center's entrance. The mural will extend to either side of the entry.

According to its designer, Henry Frison, themes for other panels will range from the history of the black family and black music to the trials and successes of blacks in the American West.

Darryl Clegg, the artists' "documentarian," says four panels are reserved for the history of Afro-Americans in Oregon, and Tatum's sculpture will allude to the efforts of black citizens in the local shipyards during World War II.

The mural is painted on primed marine chipboard and the realistic, grab-'em-by-the-seat-of-the-pants style is reminiscent of the social realists of the 1930s such as Ben Shahn.

Artists have high hopes for the mural's effect, both on other black artists and the community.

"It's a step to get studio-bound, easel-bound artists out to work on something that will truly be seen by the public. In North Portland — when an artist has a show in a gallery or elsewhere — few people come. By doing a mural, many artists have a chance. Also, we hope to get people aroused and interested to do things that have to be done in this community. If they see that this is successful, others will want to make their own contributions, too, whether it's to build a recycling center, or helping provide a better transportation system for our older citizens," said Tatum.

Other artists agreed, adding that Portland is ready "for a renaissance-type thing" such as mural-making.

Clegg and the group's director, Shamsud-Din, envision another fund-raiser in order to see the mural to completion.

The group hasn't decided on the fund-raising method but it is looking for some dollar input from its own neighborhood.

"Maybe we'll do a dance," said Tatum.

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By KARYL S
Journal Spec

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The Oregonian

METRO/NORTHWE

Staff photo by JIM VINCENT

MIGHTY MURAL — The Rev. Ralph Abernathy (left) and Dr. Martin Luther King Jr. (right) are central figures in civil-rights painting unveiled Friday on facade of Albina Human Resources Center, 5200 N. Vancouver Ave., where young students are getting closeup view. Mural is first in a series being done by the Albina Mural Project.

7-artist mural

Civil rights struggle adorns building

By BETH FAGAN
of The Oregonian staff

A mural painting representing the civil rights struggle of the 1960s was unveiled Friday on the facade of the Albina Human Resources Center and was called "wonderful" and "fine" by two Boise School students.

Michael Minnieweather and Ishmael Little were among students from the Boise, Eliot, Vernon, King and Humboldt schools and the Black Educational Center in the applauding crowd of more than 400 persons which gathered on North Vancouver Avenue for the ceremony.

The 20-foot square painting is the first in a series on black history being done for the building through the Albina Mural Project.

Henry Frison, who designed the first mural, is among seven artists involved in the project, which is sponsored by the Center for Community Mental Health. Frison, assisted by Issac Shamsud-Din, Chonitia Henderson, Larry Scott and Jenny Harada, painted the civil rights mural.

Funding was provided through Title VI of the Comprehensive Employment and Training Act.

Mayor Neil Goldschmidt compared the federally funded project to Timberline Lodge, which was built in the 1930s through the Works Progess Administration's Federal Art Project.

City Commissioner Charles Jordan told the many young people in the crowd that the past, as represented by the mural, "can help shape our future."

Ocie W. Trotter, director of the Center for Community Mental Health, described the muralists as "people who had a dream about something that relates directly to our troubles" and the first painting an inspiration for both the present and future.

The project embodies a series of dreams, said Hugh Tilson, director of the Multnomah County Department of Human Services. "One of them is that we will live in a mentally healthy world."

Shamsud-Din, project director, said one of the most satisfying aspects of the project has been that the idea for it came directly from the Albina community.

Shamsud-Din told the crowd that he hoped they would find something in the art to nourish them spiritually.

Fog hampers air search for lost craft

KELSO, Wash. — Fog thwarted the search Friday morning for a light plane with four persons aboard that has been missing since Tuesday.

All search planes were grounded at Kelso's airport, the new headquarters for the search. F.E. MacSpadden, a colonel in the Civil Air Patrol, moved the search base from The Dalles to Kelso Thursday night.

He said an aerial search will be concentrated on the route from Vancouver, Wash., north to Boeing Field, Seattle, as soon as weather permits. Eleven light planes flown by CAP volunteer pilots were standing by at Kelso.

Mach vote e walko

By LEONARD BACOI
of The Oregonian staff

VANCOUVER, striking Clark Count had been told that placed if they did no old strike, returned to

The ultimatum commissioners was to the machinists re International Associa & Aerospace Workers

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The decision of m with the county leave County bargaining un tract, the 116-membe unit of Office & Profes Union, Local 11.

The issue in that di a three-year contract to that agreed to by ions. No negotiations said Cole.

Feed, g plant bu at Wood

By PETE LAURS
Correspondent, The Oregoni

WOODBURN — A caused some $300,00 southern part of the W er and Grain Co. earl Woodburn's first majo years.

There were no inju in the building at the Chief Martin Krupick was no evidence of ars

Owner Don Burli blaze broke out in t manufacturing feed a He said the plant ha cleaning seed from last

Burlingham said a in that area of the pla be replaced. He said h immediately so the pl for the next harvest in

He said other port ing were not damaged ations will continue. jobs would be lost.

The fire was foug units from Woodbur dacres and St. Paul. T

Flamboyant teen held in flimflam

By DAVID BRISCOE

SALT LAKE CITY (AP) — A flamboyant teen-age entrepreneur, who a detective says was so charming "I'd go in and buy a used car from him right now," is in custody for impersonating a police officer.

Last year, the unidentified boy, then 16 years old, was charged with forgery, obtaining money under false pretenses and writing a check with insufficient funds. Police said he had accumulated debts of more than $100,000.

The boy pleaded guilty to the insufficient funds charge and was placed on probation with the other charges dropped. The case was not made public at the time.

Police said when the boy was arrested again last week, he was working as a bill collector for one of several firms that had identified him as a debtor last year.

The boy, who at one time drove around town in a Lincoln Continental and maintained a suite of offices, was impersonating an officer and threatening to arrest someone who owed the firm money, police say.

He is in the custody of juvenile authorities, who will not reveal how his case is being handled.

"He's a good-looking boy from a middle-income family, and he's got a silver tongue. I'd go in and buy a used car from him right now," said Salt Lake County sheriff's Detective Dennis Couch.

The Deseret News reported that cash flow in the boy's financial empire was estimated by associates as high as half a million dollars.

The boy's business ventures began when, at the age of 14, he borrowed some money and bought photographic equipment to start a business. But he sold the equipment at a high profit, the newspaper said, adding that he went on to get more loans in increasing amounts.

Among the reported investors were his grandmother, who put up $10,000, and a friend who mortgaged a car for a $3,000 investment, the newspaper said.

Among those he owes money is a school teacher who advanced him $17,000 to buy two cars that never were delivered, the detective said.

Couch said police last year documented unpaid debts of $100,000 and had evidence of another $50,000. One civil suit against the boy, now a high school junior, for $12,000 was settled out of court.

One of his corporations was a criminal investigation agency. He told officers he was also in the fast-food business, Couch said.

Building wears patriotic colors

NEW YORK (AP) — What's red, white and blue and 30 stories tall? The top of the Empire State Building.

The building, once tallest in the world and still a familiar landmark, is celebrating the birthdays of Abraham Lincoln and George Washington in patriotic colors.

The top 30 floors of the 102-story skyscraper are bathed in the flag's colors beginning Friday night and ending the morning of Feb. 23.

The building's decorative illumination then will revert to white light until March 10, when a 10-day display of green begins in honor of St. Patrick's

Associated Press Laserphoto

HONOR REGAINED — The body of the first black West Point graduate, Henry O. Flipper, class of 1877, was buried honorably Saturday in Thomasville, Ga., following a 94-year fight to clear his name.

Black cadet wins honors belatedly

ATLANTA (AP) — The first black graduate of West Point, dismissed from the Army and placed in a grave without a headstone, was buried Saturday with full military honors in his hometown of Thomasville, Ga.

Lt. Henry Ossian Flipper was the first prominent black civil and mining engineer in the United States and a former assistant to the secretary of the interior from 1921 to 1923.

But for nearly 40 years his remains lay in a grave without a military headstone at Atlanta's Southview Cemetery — a result, officials said, of his dishonorable discharge from the Army in 1882 after he was convicted of conduct unbecoming an officer.

Saturday, after a 94-year fight to clear his name which ended in 1976 when the Army changed his discharge to honorable, Flipper was honored in his south Georgia hometown.

Flipper, who was born March 21, 1856, graduated from West Point in 1877. He was commissioned as a second lieutenant in the 10th Cavalry and from 1878 until 1882 fought in the Indian wars in the Southwest.

In 1882, his commanding officer charged that Flipper had embezzled $3,791. He was court-martialed and found innocent of embezzlement but guilty of unbecoming conduct and dismissed from the Army.

In December 1976, at the urging of Flipper's family and Ray MacColl, a former Valdosta, Ga., State College student who is now a teacher, the Army reviewed the court-martial and changed Flipper's discharge to honorable.

MacColl claimed that Flipper, who also served as a quartermaster and commissary officer, had "done a tremendous service to our government and had, it seemed, been done a great injustice.

"Anyone who would review the case today would see all the injustices, not just the racism, but the irregularities in the trial,' MacColl said.

Bedside alarm foils attack by intruder

COLUMBUS, Ga. (AP) — A recently installed alarm beside her bed may have saved the life of an elderly widow who was attacked early Saturday in a neighborhood where five women have been strangled in recent months.

Police Chief Curtis McClung said Ruth Schwob, 70, was not seriously injured. She was taken to the Columbus Medical Center, treated and released.

The intruder "entered her home and attempted to attack her, and Mrs. Schwob fought him off and pushed the alarm button," said McClung. "At that, he fled. Under the conditions, she was a very brave woman."

Police said the button, installed to alert neighbors and police because of the nearby slayings, set off four alarms.

McClung said he did not have any suspects and would not comment on any evidence found at the Schwob home.

A family member said a stocking was around Mrs. Schwob's neck when help arrived.

The first four victims were strangled with stockings and sexually molested, police said. The fifth was killed with a scarf and was not molested.

"The evidence at the scene indicates that it ... points toward part of the pattern," McClung said of the five victims who were slain in their homes in a four-month period beginning in mid-September.

Four of the strangulation victims were widows. One was unmarried. All lived alone in the Wynnton Road area of Columbus, as did Mrs. Schwob, and each was at least 60 years old.

Police said the intruder broke into Mrs. Schwob's home by forcing open a window between 4 and 5 a.m.

The first of the five strangling victims was Fern Jackson, 60, whose body was discovered Sept. 16, 1977. Nine days later, Jean Dimenstein, 71, who was unmarried, was found about a half a mile from the first victim. Both women's cars were stolen and found about a mile away.

On Oct. 21, the body of 89-year-old Florence Scheible was discovered two hours after she was seen working in her yard. Four days later, police found the body of Martha Thurmond, 69.

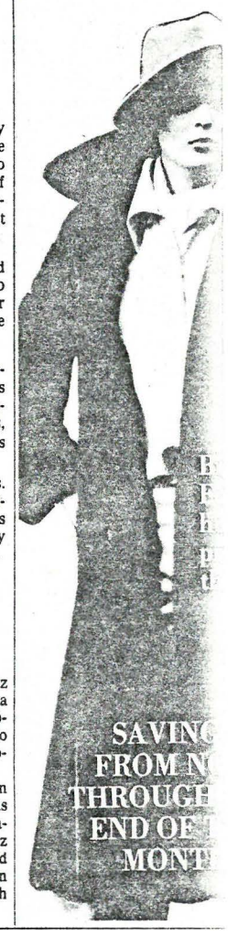
After nearly a two-month lull, during which Wynnton Road area residents armed themselves with guns and installed burglar bars on their windows, the body of Kathleen Woodruff, 74, was found in her bedroom.

Shortly after the slaying of Mrs. Woodruff, widow of a former University of Georgia football coach, Columbus police formed a task force with as many as 60 investigators assigned to the case.

London's Ritz grill to regain glamour

LONDON (AP) — London's Ritz grill, where celebrities like the Aga Khan, Douglas Fairbanks, Charlie Chaplin and Jacqueline Onassis once used to dine, is to be restored to its former glory and become a casino.

Since 1975, when the grill closed in economically hard times, the room has been used as a store. The transformation of the famous room at the Ritz Hotel is costing about $1.9 million and it is hoped the casino will be open in May, interior designer Robert Lush said.



Dr. King Mural Unveiled

Dignitaries, school children, and area residents celebrated Black History Week with the unveiling of the first section of a mural depicting Black history on the exterior walls of the Albina Human Resources Center last Friday, Feb. 10.

The first section depicts the life of Martin Luther King, illustrating the Selma march, King in the Birmingham jail, his funeral, and King with President Kennedy.

Speaking at the unveiling were Mayor Neil Goldschmidt, City Commissioner Charles Jordan, director of Community Mental Health Ocie Trotter and Hugh Tilson, director of the Bureau of Human Resources.

Project Director Isaac Shamsud-din, who designed the entire mural, presented artists Henry Frison, designer of the King section, Chonitia Henderson, Jenny Harada, Larry Scott, and sculptor Charles Tatum. Darryl Clegg is documentarian for the project.

The mural is funded through a Special Projects Title VI grant under the aegis of the Center for Community Mental Health.

DEADLINE for NEWS is TUESDAY Noon

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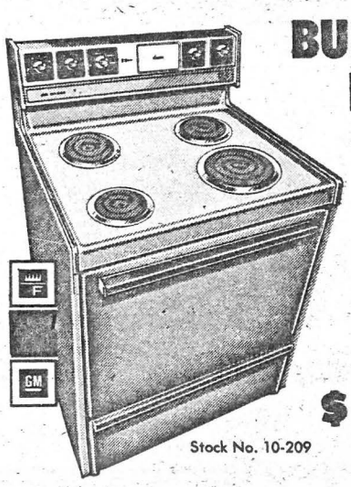

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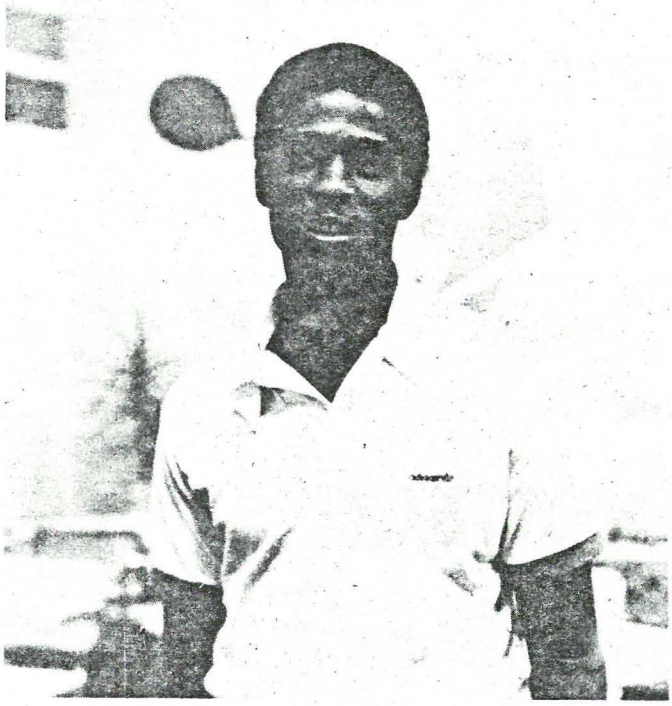
TWO SECTIONS
Volume 8 No. 9 Thursday, February 23, 1978 10c per copy

Going Street intersection.

North Portland residents and businesses have been anxious to alleviate noise and traffic problems on Going as well as to provide easier access to Swan Island. Currently, access to Swan Island is limited with most of the traffic using North Going, a four to six lane arterial which runs through a predominantly residential area. With increasing development of Swan Island as an industrial park, increased traffic has created safety and noise problems in the neighborhood.

North Going has heavy congestion



Marion Blackbury, Tennis Town proprietor, pauses in the lounge area of the new Raleigh Hills facility.

Tennis Town emphasizes teaching

by Sally Bibbs

"Build a better mousetrap." Marion Blackburn almost uttered the words as an aside, explaining a business philosophy as old as business itself. Applying the mousetrap formula to teaching tennis is what he is doing. Or, as he put it, "I was dissatisfied with the way tennis was being taught and I knew a better job could be done."

The job Blackburn has done is amply evidenced by either an outside or an inside look at his Tennis Town facility in Raleigh Hills. The attractive structure, barely six months old, contains six non-glare plexipaved courts, a day nursery, lounge, locker rooms, and a fair share of Blackburn's approximately 900 devotees.

But the pleasant surroundings do not sell tennis lessons. "Our emphasis is on teaching from a personal standpoint," Blackburn says. He compared his organization to social/athletic organizations where sports lessons, including tennis, are available. The difference is that Tennis Town exists to teach tennis. Tennis is not an additional offering, according to Blackburn, tennis is the reason to be here.

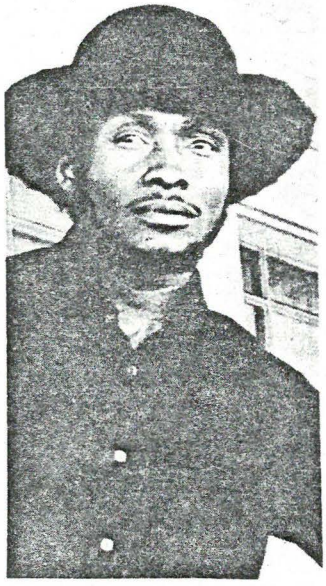
Success appears no stranger to Blackburn. Before seizing the tennis opportunity, he had successfully founded and operated Wood Arts, a wall plaque manufacturing company. In 1965 Blackburn was the first Black salesman at Nabisco. Through 1973 he was frequently ranked in the top ten of the Northwest tennis tournament circuit.

Blackburn, Portland, and tournament tennis became acquainted in 1961, when Blackburn arrived here compliment of the U.S. Army. A native of Alabama, and a graduate of Alabama A&M, Blackburn started playing tennis while with the Army's Mental Test Service in Portland. Blackburn competed in service tournaments and when discharged, stayed in Portland working as a recreation director before going to Nabisco.

Blackburn continued with tennis, and with his concept of Tennis Town, until the means of realizing his plan were available. In 1975 Blackburn founded Tennis Lessons, Inc. in a portion of a S.W. Macadam Avenue building best described as a vacant warehouse. Blackburn obviously knew his product and the demand for it because the Macadam Facility lasted barely two years before groundbreaking ceremonies took place at the Raleigh Hills location.

An **Observer** photographer inadvertently visited the Macadam Avenue warehouse where Blackburn started his current enterprise. Although the Tennis Lessons, Inc. site obviously was the success upon which Tennis Town was built, it is perhaps a mark of Blackburn's business acumen that the Raleigh Hills plant was financed by a warehouse space now put to its apparent best use, a parking lot.

Portrait painting promotes artist's creativity



Henry Frison hopes to spend more time at portraint painting after recent unveiling of the first panel of the Albina Mural Project. Frison designed athe mural's first panel and did much of the brush work.

Henry Frison, whose most public contribution to an art work is visible on the finished panel of the mural at the Albina Human Resource Center, wields his brush in possibly the most difficult and certainly the most diplomatic of artistic endeavors: portrait painting.

Historically, portraitists enjoyed and suffered the whims of favor or disfavor of patrons, royalty and politicians. Frison needn't fear for his safety or his reputation, but a portraitist of today must still reconcile his own vision with the client's self vision. Frison's satisfied customers atest the veracity of his conversions from vision to canvas.

But the success evident in some of Frison's portraits is only the beginning on the road he hopes to follow. This initial success, however, was achieved under difficult circumstances and the man's tenacity is clearly established.

Frison is a Texan by birth. In 1965, after a stay in New Mexico, he arrived in Portland and took employment for a number of years as a foundry worker. In 1970 an, as yet, still undiagnosed illness of the upper spinal column semi-paralyzed a portion of his left side and it was obvious his family's income would no longer come from the foundrys.

And, although Frison had suffered an on the job injury to the small of his back, the location of this undefinable illness or injury voided the possibility of workmen's compensation. But Frison was determined to provide his family an income. He put his trust then in an artistic ability he had possessed since childhood and, with assistance from the Employment Division's Vocational Rehabilitation program, he entered Advertising Art School.

Working without vacations, he finished the four year program in less than three. With his ability at painting and portraiture, Frison acquired a competence in fashion drawing, silk screen, graphics, lay-out and air brush painting.

While portraits are his pleasure and a primary income producer, some of his bread and butter work includes sign, van decoration, tire cover insignias, CB'ers call cards, etc.

But portrait work is where Frison's creativity displays itself. Frison knew portrait work was difficult, but he also observed a failing in portraits by other artists to adequately capture the essence of the model. Frison thought he could be better.

Asked to number the portraits he's finished since finishing school last June, Frison hesitated, then guessed, "maybe three hundred or so." But many of his portraits are not commissioned. Frison does them to improve his skill. Many of these 'unsolicited' portraits have been stolen, Frison says, because he is his own salesman and his gallery is often the trunk of his car. Where Frison goes, his works go, and although he finds customers in this manner, some of the portraits which he speaks of proudly, while displaying photographs of them, are lost to him for the present.

Frison says he prefers to work with oils. But the time requirements of oil portraits have prompted the innovator in Frison, and he has developed a fixing process for working with pastels. Pastels, Frison says, are faster, but the delicacy of the medium often ends with colors washed together and a finished surface very fragile to touch, humidity, accidents of transportation and handling. Frison's fixing process results in a pastel surface almost as secure as a photograph. And Frison demonstrates by rubbing his hand harshly over a finished pastel portrait.

Frison's work with the Albina Mural Project has kept his portrait work in a state of semi-limbo lately. The project's completed panel was designed by Frison and his presence was required almost night and day as he and other artists worked to meet the deadline for the recent unveiling. With the unveiling past, Frison hopes to have evenings free for portraiture and other painting.

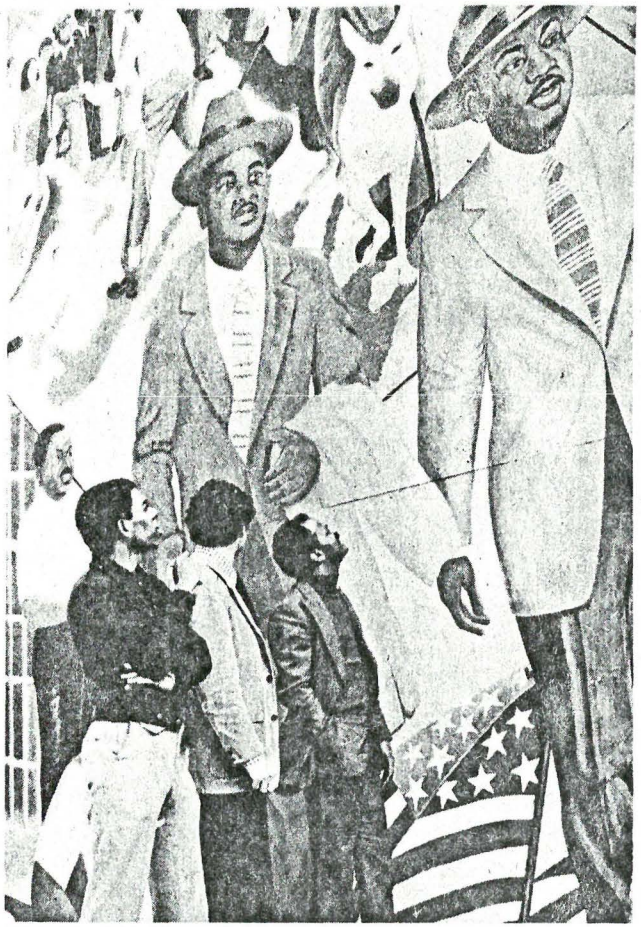
His future dreams include a combination gallery and studio, he explains, standing in the portrait lined living room of the dwelling which is now both of those, as well as the home for him and his family. He looks forward to doing landscapes. Frison loves childrens' and babies' portraiture.

Words in a newspaper, of course, cannot convey the visual world of a painter. Frison's portraits and the Albina mural provide their own testaments. Or drop by the home of a vegetarian named Lucas and view a scene unavailable at the Coliseum.

PORTLAND

OBSERVER

Volume 8 No. 11 Thursday, March 9, 1978 10c per copy



Michael L. Grice, Manson Kennedy, and Herb L. Cawthorne, admire Portland's Albina Mural Project, in anticipation of "From the Pulpit, From the People" – an evening of music and oral history illuminating the life and spirit of Dr. Martin Luther King, Jr.

Program features King's religious heritage

The life and spirit of Martin Luther

with Reverend Stone – he was a teacher,

Priestley switches races

As the filing deadline for those interested in running for public office nears, (Tuesday, March 14th) last minute decisions must be made. As in past years, the state capital and the County Registrar's offices will be filled with those who are attempting to make the 5:00 p.m. deadline.

Applications to file for public office are available at the County Registrar's Office, 1040 S.E. Morrison, and must be filed at that office or the House of Representative's Chambers in the State Capital Building [depending on the position sought] by 5:00 p.m., Tuesday, March 14th, along with a filing fee ranging from $10 to $50 for state and local offices.

Wally Priestley has indicated that he is seriously considering entering the race for the County Commission position now held by Mel Gordon. Gordon was notified Wednesday that he will receive the long anticipated White House appointment to head the Pacific Northwest River Basins Commission. Other candidates already filed in the race are Gladys McCoy and Paula Bentley, with former State Representative Harvey Akeson planning to announce Friday. Several others are rumored to be interested.

Priestley, who has served in the State Legislature for six terms explained, "I have been considering this for some time and now that Mel Gordon will be resigning and there will be no incumbent in the race, it is a good opportunity for a reform candidate. I am for real charter reform and for better citizen access to their elected officials."

If Priestley runs for the County Commission, he will not be a candidate for his seat in the Legislature, making that a wide open race also. Thus far, Evie Crowell is the only Democrat to file.

(Please turn to Page 2 Column 4)

Insurance redlining revealed

An OSPIRG (Oregon Student Public Interest Research Group) study demonstrates relining by insurance companies is still prevalent in Portland.

For many years Blacks and other residents of the predominantely Black neighborhoods have complained that they were unable to purchase insurance on their homes and businesses. This problem supposedly was solved by two bills passed by the 1971 Legislature. ORS 746.018 made it illegal to discriminate because of geographic location.

The other bill HB1377 created Oregon FAIR Plan, a state entity, which was supposed to provide fire insurance or property that private insurance companies refused to insure.

OSPIRG found in its study that a disproportionate number of Oregon FAIR Plan insurance policies are being written in Albina, an indication that this area is being discriminated against by private insurers.

Of the 120 policies written for homes in Multnomah County in April and May of 1977 (the study period) 68 were in the area between Interstate and 16th, Columbia Boulevard and I-80N (56.67 percent).

North Portland, with slightly more housing units, has only nine FAIR Plan policies.

Southeast had fourteen policies; Southwest had two policies; Northwest had two policies; and Northeast beyond 16th Avenue had eight policies. This means that Albina, with 31.8 percent substandard units, has 63 percent of the FAIR Plan policies, while North Portland, with 23.9 percent substandard, has only 8.3 percent of the FAIR Plan policies. The greatest differentiation between the two areas is that Albina is 44 percent Black and North Portland is only four percent Black.

The OSPIRG study concludes that, "Many insured persons forced to the FAIR Plan may be victims of insurance industry 'redlining,' a practice which, whether motivated by bigotry or economic consideration, is against existing state law. The fact that 63 percent of FAIR Plan habitational policies written in Portland are for properties located in Albina, where the percentage of Blacks in 44 percent, is an indication that contrary to ORS 746.015, insurance companies to discriminate on the basis of geographical area and perhaps on the basis of race.

"The Insurance Commissioner is charged with enforcement of the anti-discrimination law."

Rates for the FAIR Plan have been comparable to private rates, however, a rate increase has been proposed. OSPIRG equates the high cost of administration with poor management rather than with losses.

Insurance under the FAIR Plan is inadequate in that it does not include burglary and theft or the typical "homeowner" policy which includes personal property not in the buildings and liability. FAIR Plan insurance is restricted to actual value (sale value of the building immediately prior to the loss) rather than replacement value (cost of building an identical house, including debris removal). The difference can be sizable and the unavailability of insurance for replacement value is a serious problem.

In some cities these difficiencies are covered by Federal Crime Insurance, but the option is not open to Portland residents because the Federal Insurance Administration was informed by former State Insurance Commissioner Lester Rawls and Mayor Neil Goldschmidt that the federal insurance program is not needed here.

OSPIRG urges the Insurance Commissioner to use his office to reform the entire insurance industry to put an end to "redlining" and make the FAIR Plan unnecessary. Under this plan insurance companies would be required to offer the same coverage at the same rates on comparable property regardless of its location (or the race of its owner). Also, the state would monitor to insure that all insurance agencies maintain agents in all areas they claim to serve.

Together with anti-discrimination enforcement, a "Re-insurance Exchange" should be initiated, to which insurance companies could refer policies they have written on high-risk properties, to spread the cost of losses among all companies. This would eliminate the need for the FAIR Plan and would allow those companies who do accept high-risk policies to have part of the cost born by those companies who refuse these policies.

American State grants Borg-Warner credit line

American State Bank, Portland, is one of sixty minority-owned banks that have granted Borg-Warner Corporation lines of credit totalling $9.6 million, in what is said to be the largest minority bank credit line program of its kind with any U.S. company.

As part of the agreement, the corporation has placed over $1 million as payment for the credit lines on deposit with the banks.

"This is a good step for us since it gets us involved in the corporate world of financing." V.F. Booker, President of American State Bank said. "We have, until recently, been locked out of the private sector but this will open the door for others. The Borg-Warner deposit will also enable us to expand our real estate loans."

Other recent sizable corporate deposits have come from Kraft and Union Oil.

Alvin J. Boutte, president and chief executive officer of The Independence Bank of Chicago, which is handling administration of the program, said that the program currently is the largest both in credit line dollars and number of participants by any U.S. corporation. Independence Bank is the largest Black-owned bank in the United States.

"I applaud this move by Borg-Warner," Boutte said, "and I'm certain this will encourage other companies to make increasing use of the financial services offered by minority-owned banks."

All participating banks are either listed by the U.S. Treasury Department as "minority banks," or have applied for that status, according to William M. Valiant, Borg-Warner vice president and treasurer. The Treasury Department lists 86 U.S. minority banks, all of which are being solicited for the program, Valiant said.

The program, undertaken last December, is based upon Borg-Warner's business requirements, Valiant pointed out. "Because of the growth of our business, we have need for additional lines of credit and the minority banks offer competitive costs and services. Also, the deposits placed with the banks will help stimulate their growth and, in turn, strengthen the economic viability of the communities they serve," he said.

"Valiant noted that the Borg-Warner program will include more minority banks as they are formed, and the company expects to expand its relationship with current participants as they grow.

You load 16 tons and what do you get?

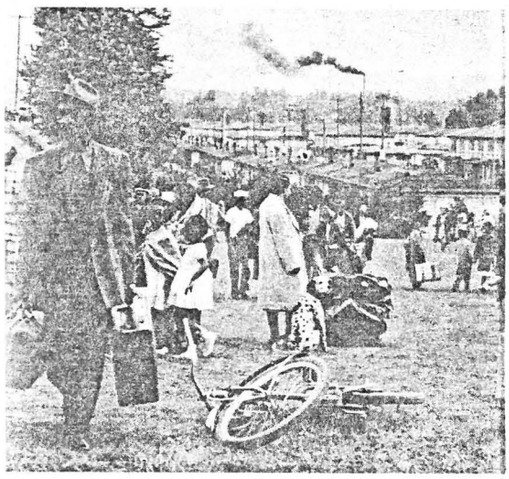
by Matt Witt

taxed by the coal states and counties.

When oil and gas prices skyrocketed

of major coal producer Old Ben Coal Company, provides another example of

Railway had been increased only $4.50 in the previous 37 years, while the appraisal



HERITAGE — Isaac Shamsud-Din sits in front of Albina Mural Project panel he is painting on the history of blacks in the Pacific Northwest. To the left are two of the photographs he has been researching to document his work: dining car employees from Spokane, Portland & Seattle Railroad and evacuees from the Vanport flood disaster of May 31, 1948. Mural site is the Albina Human Resources Center, 5022 N. Vancouver Ave.

Black artist ponders history

By ALAN K. OTA
of The Oregonian staff

The evening is late and the artist is pensively surveying his huge canvas from a scaffolding. Evenings like this have been frequent in recent weeks when Isaac Shamsud-Din is alone with his memories, his dreams and a brush.

One of six artists on the Albina Mural Project, Shamsud-Din, 37, is in the midst of completing the sketches for three 20-foot-square panels dealing with the history of blacks in Portland and the Pacific Northwest.

The cramped workshop he occupies in the project's aging storefront complex on Northeast Alberta street is strewn with pictures, scraps of paper and memorabilia.

In recent months, Shamsud-Din has been absorbed in researching old photographs and newspaper clips, trying to remember a time 30 years ago when he was a young black from northeast Texas starting his second summer in Portland.

It was during the beginning of that summer that an event he considers central to the development of the black community in Portland occurred — the Vanport flood of 1948 in which 15 persons died when the swollen Columbia River burst through a break in a dike.

At the time of the flood, Memorial Day 1948, Shamsud-Din was 7 years old, having moved with his family from Atlanta, Texas, to Vanport the year before.

His three panels will focus on images from the periods before, during and after the flood.

"A lot of the things I remember about Vanport are things a child would remember, places I would play, things that seemed big and stuck out to me," said Shamsud-Din in a recent interview.

He said he sees Vanport as a symbol of a vibrant black community in Portland. At the time of the flood, it was estimated that blacks made up one-fourth of the 18,700 Vanport residents. Many of the black families were from the south, having migrated to work in the wartime shipyards.

"I remember it being a sunny time, a whole lot better than life in the south. I remember in Texas, I would be walking behind my father through the clods. He was a sort of a sharecropper but actually a renter. In Portland, he worked in a shipyard. A lot of people knew one another. We would go to church. There were good times," said Shamsud-Din.

He recalls the flood as a tremendously traumatic event for a small child.

His panel focusing on the flood is dominated by a huge traffic jam of 1940s vintage cars. And there are glimpses of men with huge arms battling the water and carrying out victims.

"The water was moving so fast it was swirling. Cars were racing the water to get out. People were crying and hollering, looking for people," he said.

A week following the flood a Portland newspaper ran a picture of Shamsud-Din's family at the American Legion Post 1 where about 300 blacks were temporarily housed. The sixth of 10 children, he is seen blankly peering into the camera, wearing jeans and a dark cardigan over a T-shirt.

"The experience lingered," Shamsud-Din said. "That summer we would often go to Jantzen Beach (amusement park), and the place had a smell — a mixture of sewage smells, rusted smells and putrid smells. A sharp smell. So many people died in that flood.

"And that smell was on all the Army equipment that would be parked around town. The smell stuck. And it got to be years and years after that, and I would still pinch my nose whenever I saw one of those jeeps."

of an era of soaring optimism.

His panel on the period of black history in the Pacific Northwest dating before the flood is filled with vivid images of life and strength.

There is a towering row of ship hulls. There are images of blacks fishing, working on the railroad and helping to build the region. Overlooking the scene is a lone black man, a young man with a sack over his shoulder — a symbol of the black migration to the Pacific Northwest.

The single somber note is the vague image of a merry-go-round. The symbol is a double-edged one — it evokes the good spirits of the times, and yet, tilted at an angle, it seems strangely out of kilter.

Shamsud-Din explained that the image depicts a merry-go-round that stood in the Jantzen Beach amusement park — a place of joy, and yet great pain for blacks in the '40s. The rides were open to all, he said, but the large swimming pools were closed to black children seeking to escape the summer heat.

He said he hoped that the mural would inspire a new discussion of history and community among blacks in Portland.

"People here don't talk about the past," he said. "Perhaps there is a lot of pain there, a lot of bad things. I really don't know why. But the children have little knowledge of their heritage in Portland.

"A lot of times I think about what would have happened without the flood. I think the Afro-American community would be much larger and concentrated than now," said Shamsud-Din.

He said the black community has been injured by the numerous relocations that began with the flood and continued with the Coliseum and Emanuel Hospital redevelopment projects that leveled the once predominantly black business district that centered on the corner of Northeast Williams Avenue and Broadway.

His own family, once leaving Vanport, experienced a series of relocations and ended up in a small house on North Missouri Street, near the home that Shamsud-Din occupies with his wife, Nafizah, and seven children.

The artist's own past is rich and varied. After graduating from Jefferson High School, he spent three years with the Student Nonviolent Coordinating Committee in the south in the mid-1960s, worked in the early development of the Black Panther Party in San Francisco and was a member of Black Arts West, a group of politically oriented black artists including writers Ed Bullins, Marvin X and Amiri Baraka.

In 1968, he converted to the Muslim faith and returned to Portland. Since then, he said, his big hope has been to see the black community strengthened here.

"I feel like a lot of people have been so isolated. Portland is not really on the main crossroads. I'd like to see a lot of the talent that's here stay here instead

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PORTLAND TODAY

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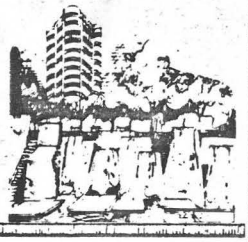

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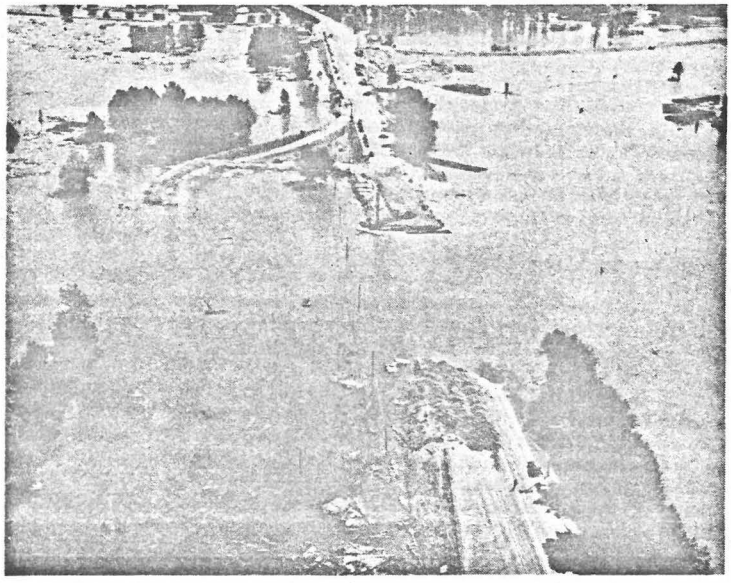


Portland's '48 Disaster

VANPORT

Slipshod Engineering Human Callousness

(This spring will mark the 30th anniversary of the Vanport flood. Since most current Portland area residents know very little about the flood and the political and social consequences surrounding the Vanport housing project, Portland Today offers a survey of the disaster. Vanport was an eyesore. It was a festering ulcer on Portland's landscape. More than that, it housed the "coloreds" who were not really wanted in the area now that the war had ended and cheap labor was no longer needed. When the sand-filled dike on the Columbia collapsed and Vanport City was wiped out, many felt that divine providence had intervened and settled a thorny problem. It had not. Only slipshod engineering and human callousness were at work. Here is the story.)

by Stanley Radhuber

The winter of 1948 was typically wet and dreary in Portland. Rainfall normal. The spring was predictably gentle, no different than most. The grey and drizzle continued but the air warmed. In the vast Columbia river watershed, however, the weather was not typical. From Montana across Idaho to British Columbia, the winter, slow in coming but then lingering into spring, had been cold and the precipitation heavy. It was still snowing in the late spring, and the snow pack was deep and wet, even at the 2,000 and 3,000 foot elevations. Suddenly, in mid-May, the weather turned unseasonally warm and the snow melted rapidly. Run-off water poured into the streams which feed the Columbia. By May 25th, the Kootenai river had swept over 3,700 acres of farm land around Bonner's Ferry, in the Idaho panhandle. By the 28th, the 3,000 residents of Bonner's Ferry had evacuated. Rivers were discharging water at spectacularly high rates, and the Snake and Yakima were already at flood stage.

Meanwhile, in the Portland area it became noticeable only after the 15th of May that the Columbia river had begun to swell and turn that cocoa color of flood water. Dark chunks of debris appeared, swept down from possibly as far away as the continental divide or Glacier National Park.

On Saturday night, May 22, 1948, the tugboat Robert Gray sank down river from the Dalles and two crewmen were lost in the debris-cluttered Columbia. The flood was becoming a reality.

The Snake river rose two feet in one night--the 23rd--at Lewiston, Idaho. On Tuesday the 25th of May, the Columbia was at 21.5 feet, 6.1 feet above flood stage. Livestock were moved from Hayden Island to the Union Stockyards in North Portland, and the Willamette, swollen with water backing in from the Columbia, stood at 20.8 feet, three feet above flood stage. Otherwise, the Willamette river system carried the normal seasonal load.

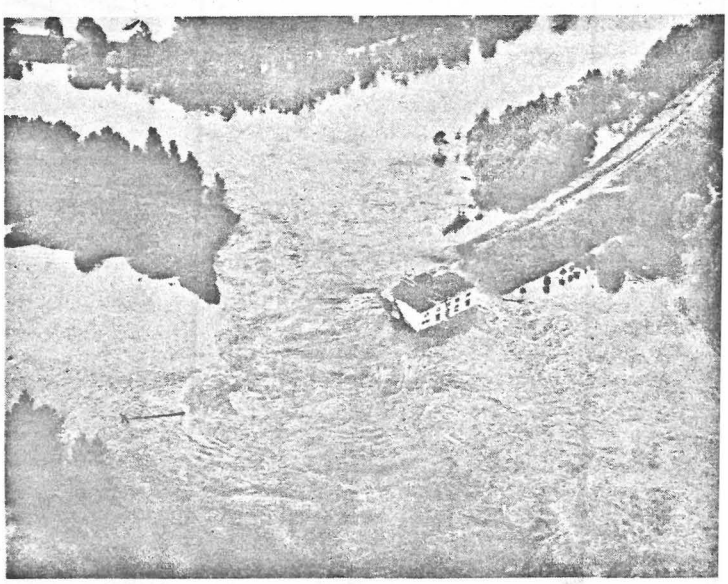
The headline of the May 28th **Oregonian** read, "Portland Area Braces for 30-foot Crest," which meant that the Columbia would come within three feet of its all-time highwater mark, recorded in 1894. Water had reached within five feet of the Steel bridge railroad deck and there were eighteen inches of water over the Columbia River Highway. At 8:30 on Friday the 28th, the Morrison bridge was forced out of service. The draw span was left open to lessen pressure against the bridge, and electric cables just underneath the bridge were short circuited by the swirling waters.

On Saturday May 29th, the Columbia reached twenty-nine feet and Union Station was flooded. Harry D. Jaeger, General Manager of Vanport City, said, "Vanport City is not in any forseeable danger." But the water kept rising. There were power shortages and some intentional diminishing of power. PGE even "cut off some customers" so the city lights could stay on.

On Sunday May 30th, shortly before 4:30 pm, a 600 foot segment of the thirty-three foot high ring dike protecting Vanport City collapsed and a twelve foot wall of water swept over the Vanport City housing project. The water came without warning. There were reports of bodies floating in the water, but these bodies turned out to be logs. During the first tidal incursion of the water, only three boys drowned. Miraculously, the remainder of the roughly 18,500 inhabitants of Vanport City safely made their way to high ground. A total of from fourteen to eighteen lives were eventually lost in Vanport City, though the myth still persists that no lives were lost. The entire flood claimed forty-five lives in the Portland area.

The high waters held for an unusually long time. The Columbia reached a peak of 29.95 feet early on the afternoon of June 1st and again reached this peak on June 13th.

Some people blamed the freakish weather on the "atomic experiments." But knowing that floods subside, even if it takes forty days, the gooc citizens of Portland set up shelters in high school gymnasiums, in churches, and on Swan Island, and continued preparing for the Rose Festival. In fact, very little was done for the evacuees, who were pretty much left to their own devices. Vacant hotel rooms were not given tc evacuees because they were earmarked for use during the Rose Festival The Housing Authority did next to nothing to find suitable replacement housing, and, according to Ms. Julia Ruuttila, an investigative reporte fired from her job with the State Welfare Division because of her candic



coverage of the disaster, "the welfare division had declared the flood was natural disaster and that the refugees were not entitled to relief." (See a article on Vanport by Michael McCusker in the December 1973 issue o Metropolis.)

Atomic experiments or no, the affairs of man continued. The Shriner held their parade, horse show, and band concert and then initiated 300 nev members. On June 4th, the Oregonian moved into its new building o Broadway, the one designed by Pietro Beluschi to pull the newspaper out o the red (it didn't). The Oregonian headline of June 10th announced th coronation of Rose Festival Queen Barbara.

What was Vanport City? It was a housing project for war workers, mos of whom were employed at the three Kaiser shipyards where aircra carriers, combat transports, and cargo ships, called Liberty Ships, wer made, and at the Willamette Iron and Steel works. The Portland Housin Authority created Vanport City on December 11, 1941. C.M. Gartrell wa chairman of the Housing Authority, and Earl Riley was the Mayor o Portland. The creation of Vanport City was made possible by the Unite

Continued on next page

Vanport

Continued from previous page

States Housing Act of 1937. The actual city was completed in 1943.

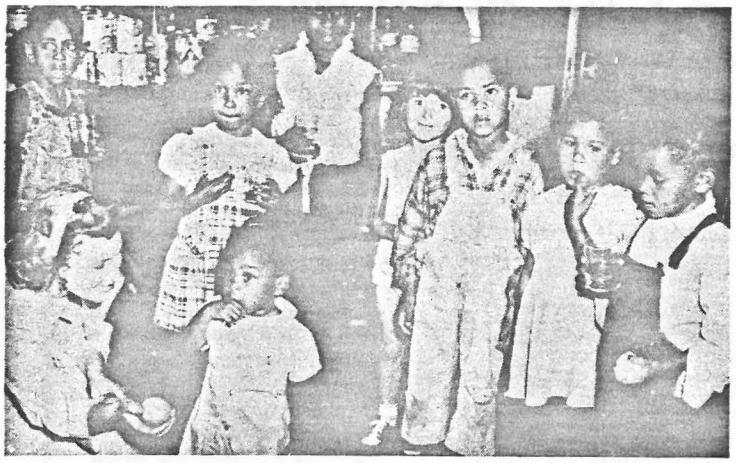
Built as a temporary city for some 40,000 war workers and their families, it was the largest housing project in the country. It was made up of small single family houses, two-story houses, and barracks-like apartments containing either fourteen or eight apartments. The rents, fixed by the Office of Price Administration, varied from $30 a month for a no-bedroom apartment to $49.50 for a three bedroom house.

Vanport City was not the only housing project in the area. There were thirteen others of varying sizes and housing styles. Among them were Columbia Villa, Dekum Court, Fairview Homes, University Homes, Bellaira Court, St. Johns Woods, and the Guild's Lake Group. These other projects contained a total of 19,189 dwelling units.

Vanport City, by far the largest of the developments, was located in slough-ridden lowland west of the airport and at a point opposite the east end of Hayden Island. I-5 goes right through the old site of Vanport City. Most of the land is now known as Delta Park, a complex of park, soccer field, auto speedway and racetrack. A few of the original Vanport buildings can be seen on the west side of the Interstate Highway, and some of the more solid buildings were purchased for use in other parts of town.

With a post office and police and fire departments, shopping center, a cafeteria that seated 400, a theater, library, nurseries, five schools, athletic fields, and even ice houses, Vanport City appeared to be a well organized, well serviced instant city. According to a report filed by the House Congested Areas Subcommittee in 1943, however, there were grave problems in Vanport City almost immediately. During a five day visit to the area, the subcommittee found Vanport City already filled to capacity--40,000. In fact, the entire area had grown crazily. The population of Portland in 1940 was 300,000, but in 1944 it reached 450,000! It is currently about 382,000.

The subcommittee found that the housing units themselves were poorly constructed. Over 300 electrical stoves had to be repaired each week and the new part being installed in each unit had an operating life of only seventy-five hours, at which time it had to be replaced again. There was a lack of adequate commercial space, the rent control program was not working, hospitalization was inadequate for the war workers as well as the wounded returning from the Pacific theater of war--Vanport hospital had only enough equipment to handle thirty patients instead of the capacity 136. There were serious fuel shortages (coal was burned in the stoves), and the OPA coerced mills in the Eugene area to deliver waste wood to Portland rather than burn it. There were manpower shortages as well, and those who worked at delivering fuel and other such non-war effort jobs were poorly paid. Work clothes, raincoats, and boots were scarce.



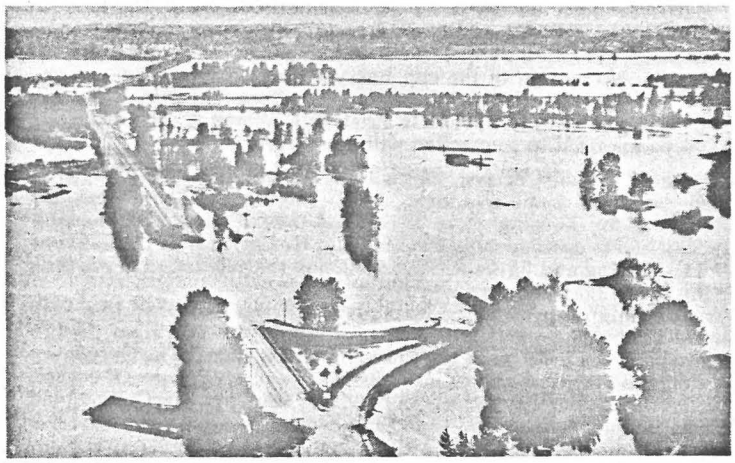
Because of heavy traffic, the roads in the area had deteriorated. Police and fire services were inadequate, and there was much drunkenness, absenteeism, and venereal disease. The House Subcommittee report went on at length to show that cheap wines fortified with alcohol should be banned in the project. "For some reason," the report stated, "there is a poisoning effect to most of these fortified wines, which deadens the brains of 'wino' addicts." The jails were jammed, there was much juvenile delinquency, non-attendance in school was a steady 10% and absenteeism 20%. In addition, there were shortages of food, especially milk and butter.

Another "problem," one that would haunt the project until the flood wiped it out in 1948, was racial. In 1940 the Black population of Portland was only 1,931. In 1945 it was 15,000! The black population of Vanport City held at from twenty to twenty-five percent. At Guild's Lake the Black population was even higher. In those days of segregation, before the civil rights movement and Martin Luther King, the Blacks were referred to as Negroes, or "coloreds;" one of the recommendations in the House Subcommittee report called for "a colored recreation center and theater in Albina" and "a colored military recreation center and operating funds (in Vancouver)." As we shall see shortly, the problem was that no one knew what to do with the Blacks, let alone the housing project itself, after the war. And it was during this period that the Albina ghetto came into being.

No one could have been expected to detect another flaw in Vanport City: the new ring dike by the Denver Avenue underpass was hopelessly inadequate. Frank Towle, Chief Engineer Investigator of the Vanport flood, in a pamphlet published in 1948, reported that the faulty ring dike was built for the Kaiser Company by George H. Buckler, a Portland contractor. Mr. Lamond Henshaw, who was in charge of all engineering work at Vanport for the Kaiser Company, said that the dike was skimpy, too narrow at the top, and that its slopes were too steep. He submitted drawings of the ring dike to Army engineers, who strongly advised that the dike be improved and themselves submitted sketches for such a project. There was some degree of urgency in the exchange between Mr. Henshaw and the Army engineers because the ring dike then protecting Vanport City was built of "practically pure sand," as recommended by Frank M. Cortelyou, Sr., one of the engineers to build the original dikes.

In 1937 the State Highway Commission became involved. It was this organization which approved of the Denver Avenue underpass, built in 1942 on land owned by the Pensilvanic Industrial Co. The underpass was a disastrous mistake, removing, as it did, appropriate dike protection. Supported by the Highway Commission, Kaiser Company then contracted for the Denver Avenue underpass to be built. Thus the ring levee, made of "practically pure sand," came into being.

All of this was done despite protests from property owners in Peninsula District Number 2, the district in question.



In the spring of 1948, when water surged through the gap, it was contained within the Vanport City area by the other dikes, and Vanport City became a placid lake from ten to fifteen feet deep. Law suits against the Kaiser Company were filed and litigation dragged on for years.

Many people were relieved that the flood had come along to solve the nasty question of what to do with Vanport. But though the waters washed away the physical problem, they did not wash away the underlying problems: questions about city planning, race, equality, how much we were willing to sacrifice in order to bring industry to the area.

During the years between the end of the war and the flood, three proposals regarding the future of Vanport were being considered. These were that Vanport City be developed as a post-war rehabilitation center for returning soldiers and their families (rejected because "our returning veterans deserved better"); that the city be made permanent and new dwellings be constructed; and that the area be converted to an industrial district.

The lines were drawn quickly, sharply, and predictably. Chester A. Moores, chairman of the Housing Authority of Portland and a real estate speculator, was in favor of converting the area into an industrial park, as was Senator-elect Wayne Morse, the Journal, Oregonian, Earl Riley, the Mayor of Portland, The Portland Chamber of Commerce, State Senator W.D.B. Dodson, and most other men of power and influence. No doubt well-intentioned but mainly Republican and conservative, these people pushed and pushed hard for the industrial site. Nor did they tolerate any position which did not link reality with industrialism. W.D.B. Dodson wrote to Chester A. Moores on April 13, 1945, the day after Franklin Roosevelt died:

> I wish to compliment you for calling a Seattle man down properly. A lot of these New Deal babies are about as visionary and whimsical and as far away from the realm of reality as any human being can possibly get. Unless some practical Americans stand out for a decent American program, we will (have) to pay the price...
>
> Our papers announce the passing of the titular head of the New Deal regime. It may seem inhuman to say so but my opinion is that the "grim reaper" has rendered a positive service to America.

But the underlying fear was the presence of over 20,000 Blacks in the Portland area, people who came here to work in the war effort. Dodson again, in 1945:

> It is probable that some social uplift workers may put up a fight to have all or a portion of the tract kept for specific residential

> purposes such as an area for occupation by (a) Negro population...the Negro problem was possibly the most serious aspect of our effort. Vanport is now housing many of the colored people...No section of the city has yet been designated as a colored area which might attract them from Vanport. The Government will not evict...In brief, this colored situation is very important in connection with our efforts.

They were, frankly, scared. Black families, unable to find housing, though there was some available, were doubling up. There were 380 applications for housing from Blacks on file. Finally the Housing Authority had to open up more dwellings for Blacks, despite the fact that they were staring at a figure which said 22% of the population of wartime housing in the Portland area was Black.

The Oregonian expressed the fears many citizens had when in a 1945 editorial it supported the razing of Vanport lest it become a slum, though the newspaper had the grace not to say "a Black slum." The Oregonian also supported the building of an industrial site in Vanport. Of course, what the newspaper overlooked, as historian Kimbark MacColl pointed out, was the fact that a slum was being created in Albina anyway. But then, nobody had any plans to build factories in Albina. The cynical theory that the whole purpose of Vanport right from the start was to create a place out of town where the Blacks could live was also being discussed by journalists at the time.

Edwin C. Berry, a Black man, was brought out from the east to help integrate the Blacks into the Portland community. At least, this is what he tried to do, though he suspected that his unstated mission was to manage the return of Blacks to Texas. This he would not do. He helped, instead, establish the Urban League and, in a real sense, began the Civil Rights movement in this area.

In 1945 the Portland Area Postwar Development Committee requested that the Port of Portland acquire the land and an engineering study be made to determine its suitability for industrial development. The study found the area to be quite inadequate for supporting industrial development. A soft, unsteady layer of muck went down a full 150 feet from the surface, and there were difficult water and drainage problems.

None of these men of power took seriously the other viable option, to make the site a permanent housing project. Mrs. Samuel I. Rosenman, chairman of the National Committee on Housing, a civilian organization, envisioned a permanent model city of about 12,500 inhabitants. Dwellings would be modern, and areas then serving twenty-four families would serve only six families according to the new plan. Edgar Kaiser himself favored making Vanport a better housing project and building more permanent homes. Much of Chester A. Moores' energy went toward trying to change Mr. Kaiser's mind. He did not succeed.

Many working class citizens also wanted the site to be kept for housing. One Ed Willison wrote a letter to the Oregonian expressing his hope that the land would be kept from "capitalistic interests." "A little improving," he wrote, "would provide people with homes within their means, and bring a lot of happiness to many. It's time to give the small fry a break as against exploitation."

Those who wanted to keep and improve the area were called socialists. Those who wanted the industrial site were called capitalists. The few, such as architect Glenn Stanton, who urged intelligent planning and did not want to sacrifice residential areas for industry "because of the chance location of a rail line," were, of course, ignored.

As it turned out, the Blacks were also ignored. They moved into Albina, temporarily shelved, and the monied interests prevailed throughout the Portland area, as they do today.

The flood wiped out Vanport City, but did it wash away our sins?

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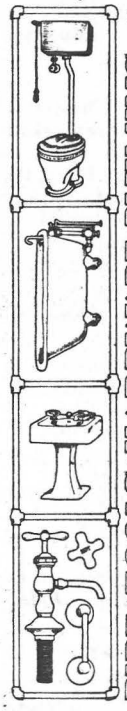

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APRIL IS VD AWARENESS MONTH

Courtesy of Mother Goose Antiques and The Goose Hollow Inn.

Bud Clark is the congenial and personable owner of the Goose Hollow Inn. Bud's philosophy, as stated on the Inn's matchbook covers, also describes the unique atmosphere of the Inn.

"Dedicated to quality draft beer, fine food, pleasant music and stimulating company. The Goose Hollow Inn is also dedicated to extremes of opinion hoping that a liveable marriage will result. If physical violence is your nature either develop your verbal ability or leave." When Bud's Spatenhaus Tavern was dispossessed by the Portland Development Commission, he brought many of his friends to his new place and turned Ann's tavern into the Goose Hollow Inn.

The Inn is very popular and is truly a "melting pot" where old and young, black and white, artist, worker or executive all come to meet and enjoy the company of one another.

The Oregonian

TUESDAY, MAY 9, 1978

EDITORIAL, FORUM, MOVIES, PICTURES 3M B1

METRO/NORTHWEST

Staff photo by KRAIG SCATTARELLA

BLACK COWBOYS — Artist Henry Frison portrays the part blacks played in settling the West in new mural on the facade of the Albina Human Resources Center, 5022 N. Vancouver Ave. The 17-by-20-foot painting is the third in a series of murals being produced for the building by members of the Albina Mural Project. Members of Frison's family and his friends posed for many of the figures he has incorporated in the mural.

A L B I N A M U R A L P R O J E C T Print Media Checklist 4/17/78

The following metropolitan Portland newspapers are noted:

The Oregonian	- 250,00 weekdays; 410,000 Sunday
Oregon Journal	- daily except Sunday, 110,000
Community Press	- weekly in ten metro editions; 187,000
Portland Observer	- weekly black community broadsheet; 12,000
Portland Scribe	- weekly urban tabloid; 5,000
The Skanner	- weekly Albina tabloid; 6,500
Willamette Week	- weekly political/cultural broadsheet; 17,000

1. "The Albina Mural Project" by Beth Fagan Sunday Oregonian Northwest Magazine section February 12, 1978 pp.15-16 two photos of all artists — Accurate overview of the Project and artists.
2. "Taking Pride in the Community" (unsigned) front page banner photo The Skanner September 15, 1977
3. "Mural project to depict black life in Portland" by Oz Hopkins Oregon Journal July 1977 photo of AMP artist Charles Tatum — misspelled names wrong phone
4. Poster for "Walls of Fire" film benefit at Portland Art Museum designed by AMP artist Henry Frison
5. "Great walls o' fire" by Paul Sutinen with Jose Orozco illustration Willamette Week Fresh Weekly section November 14, 1977
   - "Albina Mural Project Emphasizes Black History" (unsigned) & "Walls of Fire" Bulletin Board notice, The Skanner November 17, 1977
6. "Walls of Fire" by Larry Boyd front full-page story and illustrations Portland Scribe November 17, 1977 photo of AMP artist Charles Tatum
7. "Famed murals topic of movie at Art Museum" by Beth Fagan & captioned photo of scale model and AMP artist Isaac Shamsud-Din Oregonian November 18,1977
8. "Mural Art" 4 page program by AMP documentarian Darryl Clegg for "Walls of Fire" film benefit and exhibit at Portland Art Museum, Friday November 18, 1977
9. "An Evening with Langston Hughes" poster by AMP artist Isaac Shamsud-Din also printed in a larger version and sold to benefit the program February 1978
10. Invitation to unveiling of first mural panel at the Albina Human Resources Center, February 10, 1978 designed by AMP documentarian Darryl Clegg
11. "Albina Mural Project Now Underway"(unsigned) article & photo detail of mural & notice of AMP television program The Skanner front page & p.4 February 2,1978
12. "Albina Mural Project unveils first panel"(unsigned) front page banner:3 photos of AMP artists Henry Frison, Darryl Clegg, Isaac Shamsud-Din and Chonitia Henderson. Portland Observer February 2, 1978
13. "Mural in making" frontpage color banner photo of Henry Frison with mural Community Press all ten metropolitan editions, February 8, 1978
14. "King's life portrayed in mural" by Andy Rocchia story and photo of mural and AMP artist Henry Frison Oregon Journal February 9,1978 p.26 (2) Tempo section
15. "Civil rights struggle adorns building" by Beth Fagan story and photo of mural dedication Oregonian Metro/Northwest section February 11 & late Sunday February 12, 1978 editions - outstanding photo by Jim Vincent, Oregonian staff.
16. "Black cadet wins honors belatedly" (AP) Sunday Oregonian February 12, 1978 photo and story - example of resewrch source from AMP files
17. "Dr. King Mural Unveiled"(unsigned) photos of Mayor Goldschmidt, Commissioner Jordan, mural detal & story. The Skanner February 16, 1978 p.10
18. "Portrait painting promotes artist's creativity"(unsigned) front page story & photo of AMP artist Henry Frison. Portland Observer February 23, 1978
19. "Program features King's religious heritage"(unsigned) front page story & photo showing the mural as a community focus Portland Observer March 9, 1978
20. "Black artist ponders history" by Alan K. Ota, story & photos of AMP artist Isaac Shamsud-Din. Sunday Oregonian March 19, 1978 C5

Jack Lyerly

May 12, 1978
Portland, OR

A L B I N A M U R A L P R O J E C T

1806 ne Alberta, Portland, OR 97211 (503) 287-2735

UPDATE : following the 4/17/78 media documentation and report

SUPPORT CONTACT MADE

Project Director Isaac Shansud-Din was not successful in raising funds to attend the April 20 - 23 Chicago Murals Conference. But his contact with two Oregon foundations was encouraging. Isaac feels that both the Oregon Community Foundation and Sitka Trust are supportive of the project.

SECOND MURAL GOES UP

Monday, April 24, the second mural was placed on the Albina Human Resources Building. Its was the first of three by Isaac Shamsud-Din about local black history. The series is about the early fortys' shipyard era which brought more than 25,000 black workers and their families to Portland. Questions about the mural's subject were received within hours of the mural's installation. Attached is an article, from Portland Today, describing the Shipyard and later disasterous flood that displaced the original ghetto. It is accurate, and supplements the Sunday Oregonian article (p.20 in the 4/17/78 package) about Isaac.

MURAL REPORT BY MIKE NOLAN

Thursday, April 27, Mike Nolan of NAPNOC* visited the Project, reporting on the Chicago Murals Conferrence. He suggested information contacts which are being followed. He discussed funding and community involvement, putting the news of the project in the post-conference publication, connection with other muralists, film slide and print resources for artist and community education, and suggested using the July 4th project dedication event to bring together a West Coast muralists gathering. Ikie Kressel, a Portland artist responsible for several murals by children, and Melissa Marsland, a worker in this region's hispanic community, were also present. Discussion began about cooperative projects. A slide exchange is planned in the near future, sharing mural documentation collected by Ikie, the project, and other Portland area muralists and mural advocates. The meeting was recorded.

THIRD MURAL GOES UP

Friday, May 5, the second mural by Henry Frison - the third now on the Human Resources building - was installed. Its subject is the black american cowbow era, and contains portraits of Henry, his family and friends set in the historic costumes and activities of the Old West. It has already found popular response in the community. Henry's first mural, about Martin Luther King Jr., is described in the 4/17/78 documentation. An Oregonian picture and caption from the May 9 issue showing the new mural is attached.

FOURTH MURAL

One-third of the wood relief sculpture for the area over the HRC building entrance was completed and installed on the same day. Artist Charles Tatum has used the early 1940's shipyards as the source of his panels.

PLAN REVISED FOR SPACE

Artist Chonitia Henderson was hospitalized March 21 for major surgery. She will be unable to realize the two murals she initiated - one on Egypt, the other about black family history. Jenny Harada has assumed responsibility for one mural incorporating both themes, but focusing upon the African genesis and the slave trade, "Middle Passage" of the black to America. Jenny's mural is scheduled for completion at the end of May. With this change the original plan for ten murals on the HRC building has been revised to seven. The artists feel this will allow a more effective use of space.

CITY CETA VI FUNDS STOP

CETA VI funding for new projects and project renewal has been frozen by the City, to resume in the fall. The Project had applied for renewal to begin in June, but must now find other immediate funding in order to maintain the studio and the momentum of the community mural program. The present CETA grant, an extension of the first 8 month contract to a year, ends May 31.

KINTU PLANS SET

Tuesday May 9 a meeting the community advisory group worked on plans for the July 4 dedication and black community festival to be centered around the Human Resources Building and grounds. The event will be called Kintu, an African word - Kinta means 'to make an object', kintu is to give it life. Total community involvement in the event seems assured, Next week the project should hear if Benjamin Hook, national president of the NAACP will be able to speak at the dedication, while in Portland for the Association's National Convention.

NOTE : All major esthetic and program decisions of the Albina Mural Project are made by the consensus of all members. The CETA contract calls for titles - director, assistant artist, documentarian - which do not reflect that process. All members of the project are artists, all have represented the Project to the community and the media.

* NAPNOC is the Neighborhood Art Programs National Organizing Committee. Mike Nolan works out of one of three national NAPNOC project offices as a prime sponsor liason for a U.S. Department of Labor contract to look at CETA funding in the arts. Based in San Francisco, Mike has worked with mural projects in the Bay Area and was a speaker at the Chicago Murals Conference. During his three day Portland visit Mike met with CETA funded projects and representatives of local and State Arts Commissions subcontracting Ceta community arts employment.

May 19, 1978

1806 NE Alberta
Portland, OR 97211
(503) 287-2735

A L B I N A M U R A L P R O J E C T

COMMUNITY AWARENESS

Summary of Media Documentation 1977 - 1978

Print

The Project and its member artists are introduced by the February 12, 1978 Oregonian article which is the first page of this collection of clippings, posters, programs and other print materials. The following items, dating from September 1977 are in the order they appeared. The attached list notes the circulation of each newspaper, and will be updated on further pages as new coverage develops. Clippings from two early chapters of the Project are missing: media coverage of an exhibit by the organizing artists in the offices of Portland Commissioner Charles Jordan in February 1977; and announcement of the City CETA VI award of seven positions to the Project in May and June of 1977. Simple Calendar Notices in area papers which only carried the basic Project press releases are not included here. Media Contact has been energetic and the response of reporters and editors has produced many feature stories and photographs. These features on the Project, the artists and their backgrounds, and the themes and concerns of their murals have reached the Albina community, Metropolitan Portland, and the greater region.

Television

Centering about the unveiling of the first in the series of murals at the Albina Human Resources Center on February 10, 1978, three local television stations have aired news and features about the Project. Oregon Educational and Public Broadcasting Service (OEPBS) produced a half-hour program February 8, including interviews with two Project artists and a representative of the sponsoring agency, film clips of the murals in progress, and call-in interaction with the viewers. Part of a series called "Feedback", the program was aired statewide at 7:30 p.m. KGW Ch.8 did news coverage of the first mural dedication and KATU Ch 2 presented the Project artists in their studios on the "Sunday Morning" magazine show of April 16. Video cassettes of these programs have been made available and will be placed in the public video library/viewing facility at Portland's TVAP (The Video Access Project). A broadside listing these and other tapes at the library will be distributed in the community and nationally this June.

Film

In October 1977, students at Portland State University's Center for the Moving Image (CMI) began a super 8 film about the Project. Footage from CMI was included in the OEPBS program. In April grants from PSU and OEPBS assisted the production for its use on public television during the live coverage of the NAACP National Convention, July 3 to 7, in Portland. CMI students have dug into their own pockets to help realize the film which will hopefully include the July 4 dedication and "Kintu" black community festival at the mural site.

Radio

Two local community and educational radio stations have devoted half-hour programs to interviews with the Project Director. KBOO-FM aired the Project's concerns in January 1978. KBPS did a similar program early this May. KBOO gave the Project a tape of the January program.

This collection of materials was prepared with the help of Project Director Isaac Shamsud-Din and Documentarian, Darryl Clegg, by Jack Eyerly consultant to NAPNOC, (Neighborhood Art Programs National Organizing Committee) for NAPNOC's U.S. Dept. of Labor contract to locate and assist creative job opportunities through urban and rural community cultural projects.

10,155

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ON FRIDAY EVENING, NOVEMBER 18th AT 8pm, IN THE AUDITORIUM OF THE PORTLAND ART MUSEUM, THE ALBINA MURAL PROJECT WILL PRESENT A BENEFIT SHOWING OF "WALLS OF FIRE". THIS FEATURE LENGTH DOCUMENTARY, FILMED IN MEXICO, IS A REMARKABLE TESTAMENT TO THE TO THE LIVES AND WORK OF "LOS TRES GRANDES", THE THREE GREAT MURAL ARTISTS OF MEXICO; OROZCO, RIVERA AND SIQUEIROS. TICKETS ARE 3.00, GENERAL ADMISSION, 2.00: STUDENTS, AND 1.50 FOR SENIORS.

THE ALBINA MURAL PROJECT, A GROUP OF ARTISTS FROM NORTHEAST PORTLAND, ARE DESIGNING A MURAL BASED ON THEMES FROM BLACK HISTORY. THE MURAL SITE IS THE ALBINA HUMAN RESOURCES CENTER LOCATED IN NORTHEAST PORTLAND. PROCEEDS FROM THIS BENEFIT WILL AID THE ARTISTS IN THE COMPLETION OF THE MURAL PAINTING. AN EXHIBIT OF THE WORK OF THE ALBINA MURAL PROJECT AND A GENERAL DISCUSSION ON MURAL ART WILL BE PART OF THE PROGRAM ON THE EVENING OF THE 18th.

FOR FURTHUR INFORMATION CONTACT:
DARRYL CLEGG, Documentarian
ALBINA MURAL PROJECT
1806 NE. ALBERTA ST.
PORTLAND, OREGON 97211
PHONE: 287-2735

yes

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ALBINA MURAL PROJECT: INFORMATION NOVEMBER, 1977

Under the aegis of the CENTER FOR COMMUNITY MENTAL HEALTH, the ALBINA MURAL PROJECT was awarded a CETA Special Projects Title VI Grant to design and execute a mural in the Albina community in Portland. The mural will portray themes from Afro-American history. The project has been in existence since July of this year and in September a site for the mural was contracted. The grant specified that the mural be done on a public building, and of the several that were considered in the community the ALBINA HUMAN RESOURCE CENTER at 5200 N Vancover Ave. was chosen for its high visibility and importance to the life of the community. The mural will cover about 6800 sq. ft.. It will be painted on panels which will then be attached to the exterior walls of the building. The artists also intend to use low-relief sculpture to accent the compositions.

Over the past few months the artists have read extensivly from writings on Black History. These sources plus group discussions helped the artist select the various themes for the mural painting. The mural is also intended to portray the Black experience in the Northwest. Special attention is being given to local history. To this end local oral historians are providing material for the mural. Many people from the community will be used as models for the painting, and community parti-

cipation in the actual painting of the mural along with the artists manifests the projects concept of public art.

The artists have researched written documents and photographic reproductions pertaining to the history of mural painting. Within this tradition the Mexican Mural Renaissance, is to the artists of the project, the most inspiring. It is this example of artistic skill, creativity, and deep social commitment of the Mexican Masters that the artists desire to emulate, in spirit and in fact.

December is the month during which the first series of panels will be put in place at the ALBINA HUMAN RESOURCE CENTER. Date and time for dedication will be made public shortly.

FOR FURTHER INFORMATION:
ISAAC SHAMSUD-DIN, Director
DARRYL CLEGG, Documentarian

ALBINA MURAL PROJECT
1806 N.E. ALBERTA ST.
Portland, Oregon 97211
Ph.287-2735

A BENEFIT FOR THE ALBINA MURAL PROJECT

Presents

WALLS OF FIRE

A FEATURE LENGTH DOCUMENTARY ON THE MEXICAN MURAL RENAISSANCE. FILMED ON LOCATION. IN LIVE SEQUENCES, MEXICO'S GREAT MURALISTS... SIQUEIROS, RIVERA, AND OROZCO

FRIDAY, NOV. 18, 8 PM IN THE AUDITORIUM, PORTLAND ART MUSEUM

ADMISSION

GENERAL _ 3.00

STUDENT _ 2.00

SR. CITIZEN _ 1.50

FUNDS FROM THIS BENEFIT WILL AID THE ALBINA MURAL PROJECT IN THE COMPLETION OF A SERIES OF MURAL PAINTINGS BASED ON AFRO-AMERICAN HISTORICAL THEMES. THE MURAL SITE IS THE ALBINA HUMAN RESOURCE CENTER LOCATED IN NORTHEAST PORTLAND. FOR FURTHER INFORMATION CONTACT: ALBINA MURAL PROJECT, 1806 N.E. ALBERTA ST., PORTLAND, OREGON 97211. PH. 287-2735

ALBINA mural project

1806 NE ALBERTA PORTLAND OR. 97211 287-2735

THE ALBINA MURAL PROJECT - AUGUST 77

UNDER THE AEGIS OF THE CENTER FOR COMMUNITY MENTAL HEALTH, THE ALBINA MURAL PROJECT HAS BEEN AWARDED A SPECIAL PROJECTS TITLE VI GRANT TO DESIGN AND EXECUTE A MURAL IN THE ALBINA COMMUNITY HERE IN PORTLAND.

Today in many urban centers in America there is a renaissance of mural painting. Not since the great depression when the WPA employed artists to paint murals on public buildings has there been anything like this. However, the murals of the 30's originated as part of a Federal program, today the initiative is at the grass roots level. Artist seeking to communicate with the people directly are utilizing the walls of the community to inform as well as enhance the environment. Members of the community often solicite a mural project, participate in the selection of subject matter, and sometimes even help to prepare and paint the walls with the artists. The mural effort is a catalyst for artist and community. Art in this context becomes a vital medium for the exchange of ideas, feelings, and the expression of group consciousness.

The Albina Mural Project draws its inspiration from the grand mural designs of the Mexican Mural renaissance of the 20's and 30's. Those murals attempted to portray the history of the Mexican people in all of its detail and epic grandure. Reaction to these murals was anything but passive but the end result was a tremendous legacy for the Mexican people, an international reputation for its artists.

In Los Angelas, Chicago, Boston, New York and San Francisco, within diverse communities a glorious profusion of color, form, and imagery; the art of mural making has been reborn. Portland, Oregon is soon to be added to this list.

THE ALBINA MURAL PROJECT - AUGUST 1977

THE ALBINA MURAL PROJECT INTENDS TO EXECUTE A SERIES OF COLOSSAL AND BEAUTIFUL MURALS, THE THEME OF WHICH WILL BE THE HERITAGE OF AFRO-AMERICANS, WITH SPECIAL EMPHASIS ON THEIR CONTRIBUTION TO THE HISTORY OF OREGON.

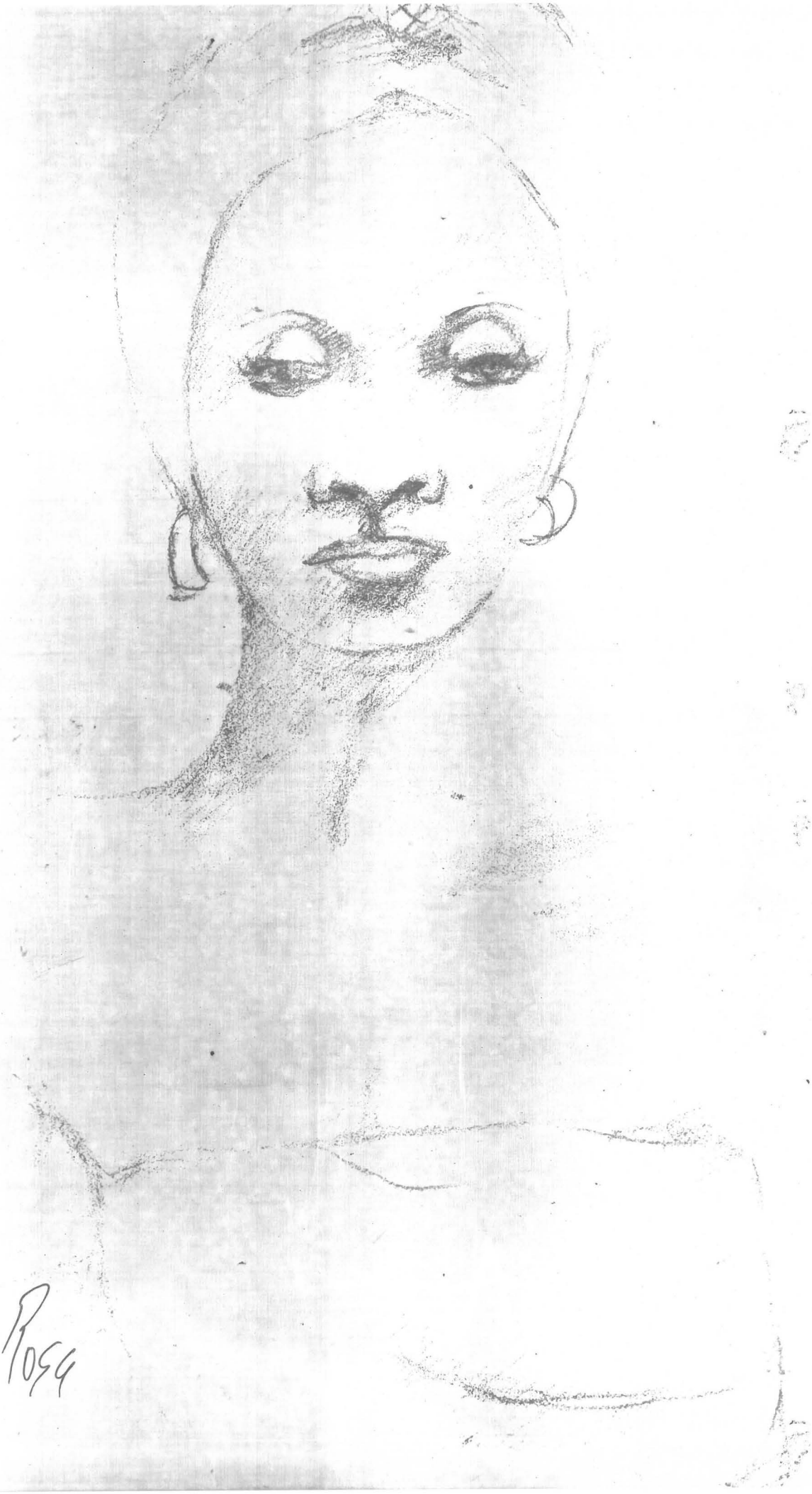
Wall painting is probably the earlist form of picture making. The ancient cave dwellings contain pictographs describing the interaction of tribe and environment. The wall paintings were story, history, records of shared experience from which generations could acquire a legacy of communal knowledge. Through the centuries murals have been apart of the cultural heritage of every civilization. Even today when there exist many sophisticated forms of communications Mural Art is still being used to record and communicate.

Black artist seeking to inspire dignity respect, and pride within the black community have chosen to portray in Mural various prominent figures from black history. The Albina Murals however are intended as a narrative presentation of Afro-American history. It is a story that moves and changes with the eye and body of the viewer pedestrian. The African experience, early experience in the United States, the black family, civil rights are some of the subjects to be chronicled. The Mural will detail specific events concerning black history in the Northwest where blacks have made contributions. The origins and history of the host community; Albina is of course of special interest. Many of the residents of the Albina will infact be used by the artists as models for subjects in various episodes of the mural narrative.

Full documentation of the process of mural making will be made by means of photography and video tape. Historical research, talks with elders of the community, community participation with the artist in the very painting of the mural are some of the features of what is believed to be the first documentation of its kind.

The mural site will be the facade of a public building in the Albina Community. The artists intend to dedicate this work as a gift to the City of Portland and to the Albina Community. The completed mural will be a daily visual, spiritual and educational experience for thousands of Portlanders and visitors to the city. It will provide a forum for the exchange of ideas as well as beautify the community. Like the great muralist of the past, these Oregon artists hope to prove that mural art may be a great humanizing element in our society.

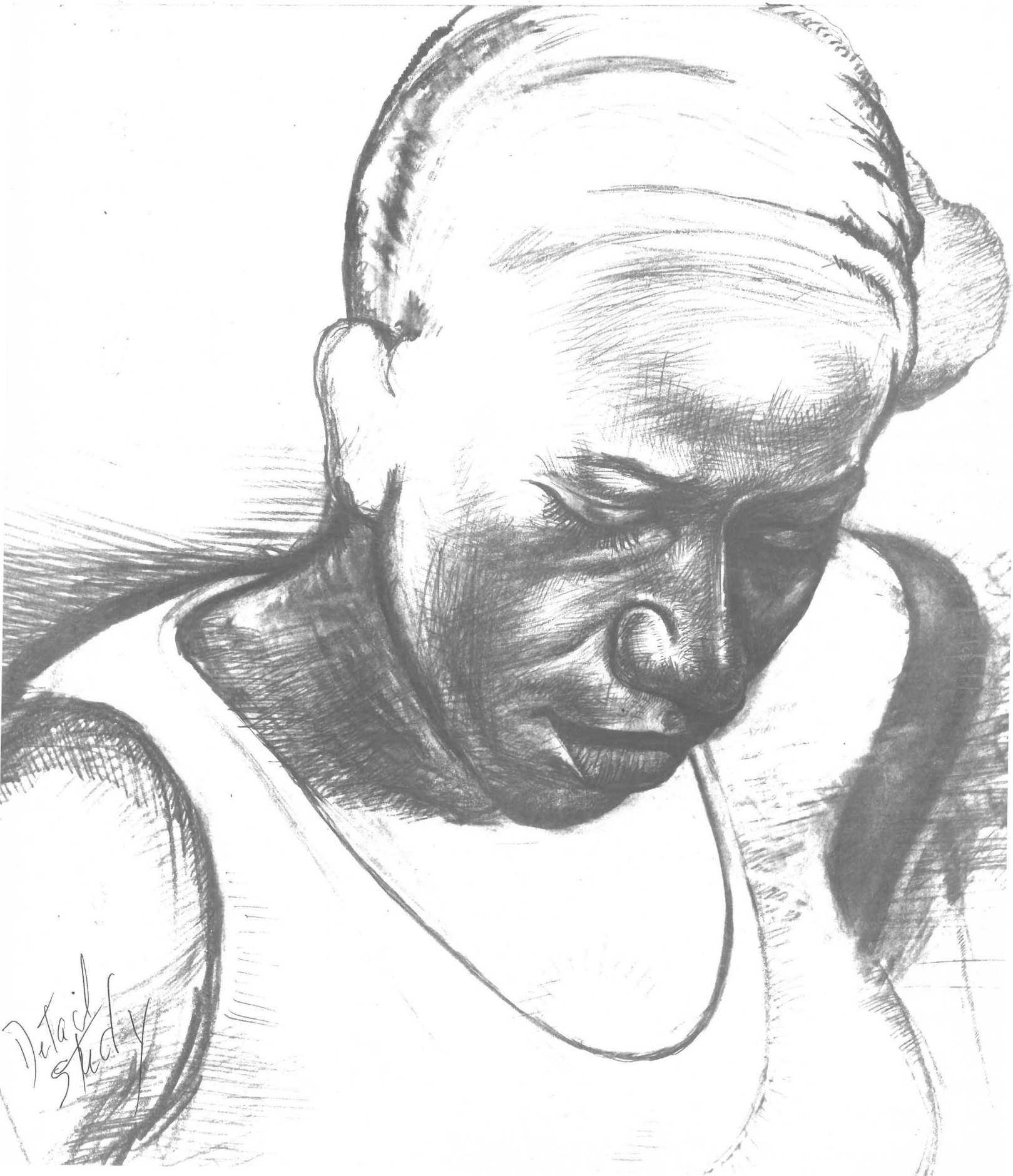
8/11



8/11
Model: Rosa

Study
7/28/77

Study for Male figure


Detail
Study

5 min
sketch

AMERIC
WILD WEST
BUFFALO
Research Study

THE CITY OF
PORTLAND
OREGON

OFFICE OF
PUBLIC SAFETY

CHARLES JORDAN
COMMISSIONER

1220 S.W. FIFTH AVE.
PORTLAND, OR. 97204
503 248-4682

March 5, 1980

Letter sent to: Fraternities/Sororities, etc.
Interest groups

I am currently working on a project that will allow for the conversion of an unused fire station into a cultural theatre. The general location is Interstate and Alberta. It has proven to be quite a challenge, because the building is a historical landmark; therefore, special care must be exercised in its renovation, which translates into dollars.

The current estimate is six hundred thousand dollars ($600,000). I will be requesting the City to contribute two hundred thousand dollars ($200,000) toward costs and hopefully, secure the balance from grants.

At this juncture, costs are not my major concern. I am more concerned about the operation and ongoing support that is so necessary for such an endeavor. It will be people like you and those whom you represent that must commit themselves to a starring role.

The plan now calls for the "Black Repertory Theatre" to be the principal user; however, as a public facility, adequate time will be allotted for all others, especially as a stage for our young to cultivate and express their talents.

I am enclosing some schematics so that you can get a better feel for the scope of this project. If you have any other ideas, please feel free to share them with me. I need your support now, and I need to depend on it later.

Please make a commitment to support it with your ideas, friends, organizations, family and talents.

I will submit an application for funding, June 1, 1980. If all goes well as planned, I anticipate "Opening Night" on July 4, 1981.

If you have any further questions, please contact Mr. Al Jamison, my staff person in charge of the project. He can be reached at 248-4682.

Sincerely,

CHARLES R. JORDAN
Commissioner of Public Safety

CRJ:mh

THE CITY OF
PORTLAND
OREGON

OFFICE OF
PUBLIC SAFETY

CHARLES JORDAN
COMMISSIONER

1220 S.W. FIFTH AVE.
PORTLAND, OR. 97204
503 248-4682

March 24, 1980

MEMORANDUM

TO: Commissioner Jordan

FROM: Al Jamison

SUBJECT: Theatre/Cultural Center Update

From my conversations today with Chuck Olson HCD, and Fontaine Hagedorn, Parks Bureau, there is no IDENTIFIED funding for either the UPAAR Grant (approximately $420,000) or the required 30% HCD match (approximately $180,000) as of the above date.

HCD Theatre/Cultural Center Current Funding Status (Match)

The HCD office has not identified any of its dollars in their Sixth Year HCD Program coming before Council on Wednesday, March 26, 1980 specifically earmarked for the aforementioned 30% match.

The HCD office is, of course aware of the project and has internal direction from Cowels Mallory to "look at it" as part of the HCD contingency budget at the appropriate time. (budget process - ?)

There is currently approximately $400,000 set aside in HCD contingency for fiscal year 80-81.

It was further indicated that as of today's date, they weren't sure if the Park Bureau had included the 30% Theatre Center required match in their request for HCD additional match money in the amount of $250,000.

I checked with Parks and they HAVE NOT included the Theatre Project match in that figure.

Park Bureau's Theater/Cultural Center Current Funding Status (Base Grant)

As mentioned above, Parks has not identified dollars specifically for the theatre project because the project was not a part of the 1979-80 UPAAR Plan submitted to the Department of Interior.

The 1980-81 UPAAR Plan is due October 1, 1980.

However, if we resolve the legal question of "Spectator" and confirm the funding arrangements, Parks is prepared to submit the Theatre Project proposal as part of the June 1, 1980 cycle for base grant funding (approximately $420,000 - not withstanding inflation).

Although Parks requested and received an additional $250,000 in HCD match in the proposed Sixth Year HCD Program, none of the money is earmarked for the Theatre project match ($180,000). They felt from "earlier conversations" that the HCD office had already verbally committed the money either as an identified budget item or through contingency.

Incidentally, the $250,000 Park Bureau HCD match money request is up from an original amount of $193,000 for a total of $443,000.

There would potentially be some HCD eligibility questions on some of the Match uses for the additional $250,000.

I reconfirm that the Theatre Project is eligible.

SUMMARY

It appears that the following needs to be accomplished as soon as possible:

1. Confer with Seattle (Region 10) office to work out "Spectator question),

2. Specifically identify where matching funds are coming from,

3. Reconfirm with Parks intent to submit proposal by June 1, 1980,

4. Finalize proposal.

After completion of number one above, we will be in a better position to accomplish the other three (3) immediate objectives.

I have set up a meeting with Wendy Brandt of the Seattle office for 10:00 A.M. on Monday, March 31, 1980. Fontaine Hagedorn will also be able to attend that meeting.

The following is a "breakout" of the cost of the Theatre Project by "area".

1.	Stage	$ 70,000*
2.	Spectator Area	80,000*
3.	Set Construction Area	25,000*
4.	Basement	100,000
5.	1st Floor Common Area (Lobby, Halls)	60,000
6.	2nd Floor	225,000
7.	Elevator & Stairs	40,000
	TOTAL	$600,000

The first three (3) items relate directly to the Theatre/Spectator area and total $175,000.

These are "ballpark figures" based on conversations with Al Staehli, Project Architect and Fontaine Hagedorn of the Park Bureau.

The figures are prorated at $90.00 per square foot.

AJ:gf