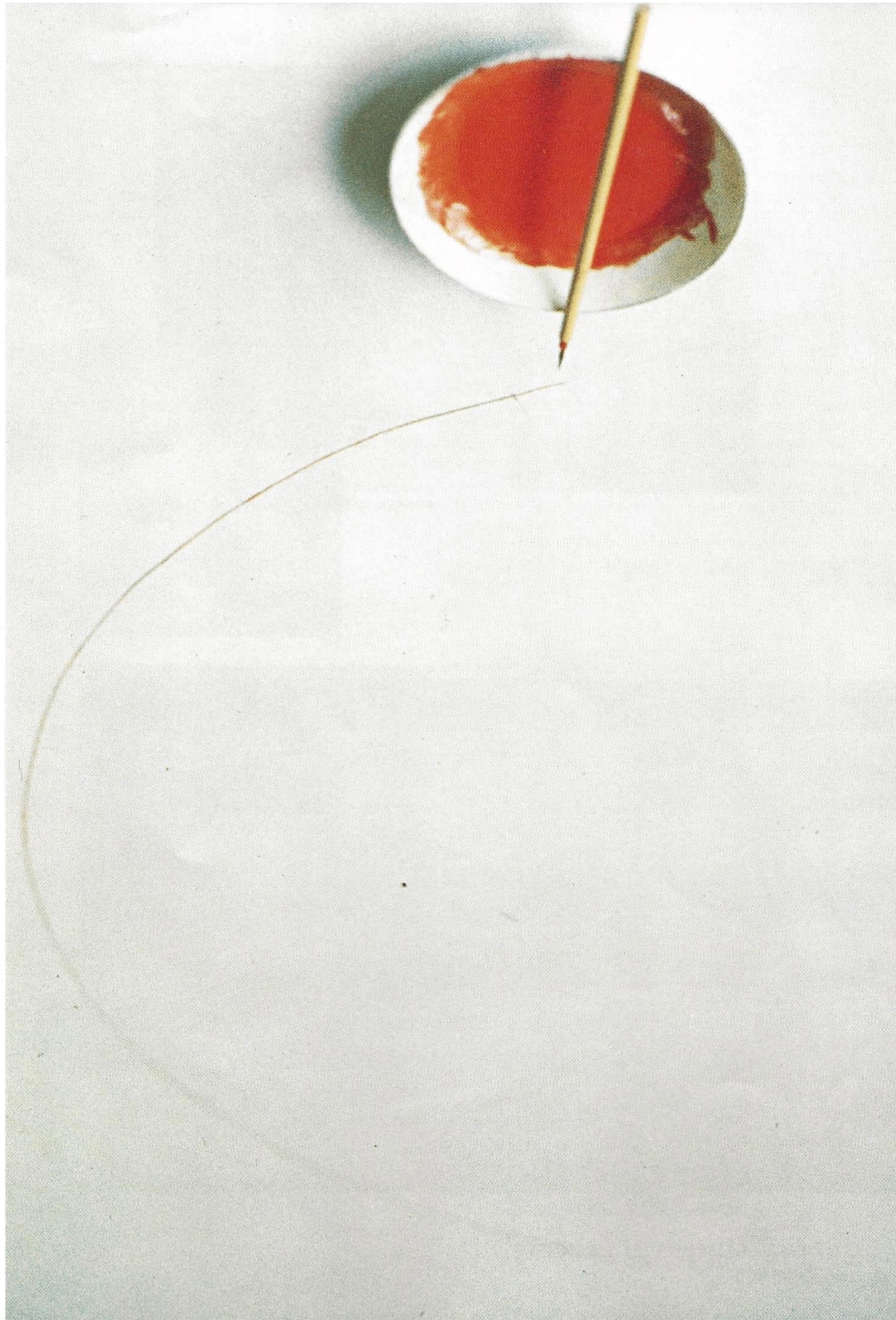


Sashio yamashita – Scrap book

sachio yamashita



Farhat Art Museum Archive

Made by Mathew Orson Bosak

The Salina Journal

No. 158

SALINA, KANSAS, SUNDAY, JUNE 7, 1981

84 Pa

Park mural on schedule for festival

By SUE FREIDENBERGER
Staff Writer

As the colors of paint on the Oakdale Park slab increase in numbers and brightness, the Smoky Hill River Festival approaches.

Designer and artist-in-residence Sachio Yamashita says he is pleased with his progress, adding that he outsmarted the weather by allowing extra time for rainy days.

"We are on schedule, maybe even a little ahead," Yamashita said. "I planned for the kind of weather we had last week."

The title of the floor mural is, appropriately, "Sunflower," but the finished product won't be similar to the bright yellow state flower. The work is rainbow-colored and is being completed in seven sections.

Yamashita said he and his assistant, John Keeling, 2037 Quincy, begin at 7 a.m. and work until about 11 a.m. They break during the hot, humid afternoon hours and return to work from 6:30 p.m. to dusk every evening.

Lot of helpers

Yamashita encourages assistance from anyone. Presently he says he has about 10 helpers of all ages.

Everything but the finishing touches should be completed by the opening day of the River Festival Friday, and the work will be completed during the festival.

Yamashita will next begin work on the mural to be painted on the First National Bank and Trust building. His residency is sponsored by the Salina Arts Commission. The Salina Art Center is his host.



Meet Our New Museum Friends

Who brought the Rainbow to the Omaha Children's Museum?

Who turned the Museum into a "Dot-to-Dot" puzzle with a giant "Rainbow Dot" on the roof?

Was it a magician? Children who visit the Museum say "Yes . . . A magician named Sachio Yamashita!"

The enchanting world of bright colors, rainbows, dots and painter Sachio Yamashita has been at the Omaha Children's Museum during January and February.

Visitors to the Museum watched Sachio paint in his studio, learned about colors and murals, studied painting in workshops with Sachio and helped him create the "Rainbow Dust" Art Toy. "Rainbow Dust" will be in the Omaha Children's Museum for children to enjoy and work with on a permanent basis.

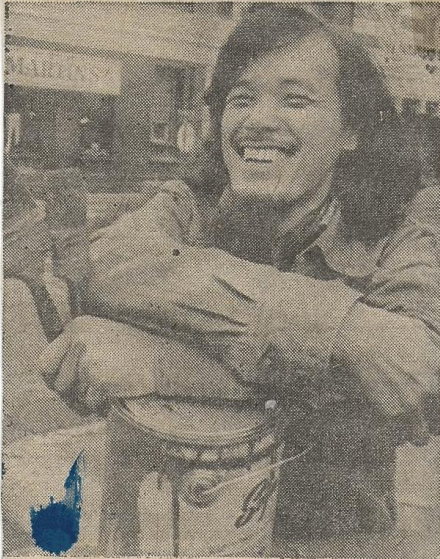
During February, Sachio started a dot-to-dot puzzle painting that will use dots created by children around the world. The first "Dots" were created by children in Nebraska and are on display at the Children's Museum. So that everyone would know about it, he painted a giant "Rainbow Dot" on our roof.

If you go up in the Woodmen Tower or fly over Omaha in an airplane, you will be able to see the Omaha Children's Museum by looking for the giant "Rainbow Dot" on our roof.

Sachio says, "For the past ten years I have been working on Environment Art for Everywhere. My idea is to use paint, sculpture, natural objects and other media to beautify our cities and towns in a way that will enrich our everyday experiences."

Come to the Children's Museum and see "Rainbow Dust," the "Dot-to-Dot," and Sachio.

Tempo People



AP Photo

Yamashita brings his rainbow art back to Chicago

By Charles Leroux

SACHIO YAMASHITA, he of the black clothing, stringy goatee, and almost impenetrable accent despite 10 years' residence in this country, added his latest step in the rainbowing of America. Yamashita is the artist who painted the giant wave breaking over a building in Old Town, the red dots representing the local cranberry industry on the side of a papermaking company in Wisconsin Rapids, Wis., the blue cow on the wall facing the town square in Neligh, Neb., a treasure ship across the front of a Japanese restaurant on North Clark Street.

The splash of color Yamashita was looking at spread across the walls of lower Michigan Avenue from Grand Avenue to the river. The rainbow of stripes Yamashita painted there in 1970 had faded and was being covered first by four coats of white paint (sealer, latex, oil, finishing coats) and then by the Sachio trademark of rainbow stripes behind vague animal shapes inspired by American Indian effigy mounds.

Eighteen young people, 14 to 21, did the preparatory painting—after cleaning the walls with soap and water. They were paid \$2.60 an hour under a manpower program funded by the United States Department of Labor through the American Indian Business Association—Indian Training and Employment Program. Yamashita currently is working without salary, although the Chicago Council of Fine Arts is trying to get him \$3,000.

YAMASHITA FIRST FELL for Indian mounds

When he saw some in the Lake Koshkanong area of southeastern Wisconsin. "I went into a little bar nearby and had a shot of brandy and a shot of beer and I asked about mounds," he recalled.

Then he met Hugh Highsmith, head of Highsmith Co. of Fort Atkinson, Wis., manufacturers of library furniture and supplies. Highsmith was a student, an aficionado of Indian effigy mounds. He explained to Yamashita, the son of farmers from southern Japan, about the ways of the Woodland Indians of North America. Yamashita was fascinated.

"The mounds are made of river clay brought from a distance. There is no treasure in them, just the bones of people, one person in each mound, women and men and children—not kings. The bones are placed where the heart of the animal—panther, turtle, crane—would be. The mounds are simple, beautiful shapes."

THE LOWER Michigan Avenue painting is due to be dedicated next Monday. There will be "American Indian Week," an Indian Art Trade show, an Indian drama group, and other attractions. "Mayor Bilandic may be made an Indian and put on feathers," Yamashita said, his eyes uncharacteristically wide with awe.

Back in his Lake Shore Drive studio, Yamashita talked about future projects. "I hope to paint large dots in towns from California to New York to form a dotted straight line from one side of America to the other." (He employed the concept in a 24-mile-long work that, if the dots were connected in the proper order—an unlikely event with few dots strung out over a wide territory—the suggestions of male and female genitalia would emerge. Yamashita said there was more to it than that; there also was the struggle of war and peace, East and West, all opposite forces. Wind and rain have eroded the question away.)

"The beauty of America," Yamashita said suddenly. "can be seen in the Indians selecting beautiful places, places with panoramic views, to put their mounds. The beauty of America also is seen in the fact that if one of the buildings on Lower Michigan opposed the idea, there would be no painting. If the city opposed the idea, there would be no painting. Even if everybody approved, I cannot do it all by myself. But everybody worked together, the beauty of humanity is America."

Omaha World-Herald

OMAHA, NEBRASKA, MONDAY, APRIL 20, 1981 — 30 PAGES



World-Herald/Jim Burnett

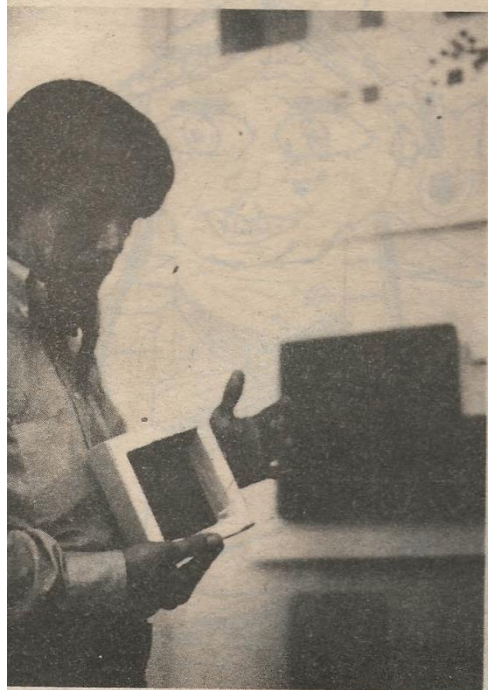
A Dot Is a Dot Is a Dot...

It looks like the world's most colorful heliport. But the giant rainbow dot on the roof of the Children's Museum, 551 S. 18th St., is nothing more than the latest envi-

ronmental art painting by Sachio Yamashita. The colorful 4,000-square-foot spot grew out of a "Dots-to-Dots" exhibition he had in the museum early last month when

Yamashita was artist in residence there. It provides a bright contrast to the downtown scenery for passing aircraft and high-rise office workers.

Boing



Sunday World-Herald

OMAHA, NEB., October 19, 1980

Yamashita Featured in 3 Shows

By Roger Catlin
World-Herald Staff Writer

You may remember Sachio Yamashita. He is the enthusiastic Japanese-born artist from Chicago who once had an ambition to cover Omaha with his brightly colored murals.

Some of the murals were executed — most notably, the Eppley Airfield pedestrian overpass, Oakdale Elementary School, and, in a quite different style, the restoration of the Douglas County Courthouse murals. But most of his ambitious plans got no further than colorful drawings seen in The World-Herald's Magazine of the Midlands.

But this month, he is performing another Omaha take-over of sorts. Yamashita is featured in no less than three current shows in various Omaha galleries.

His Creighton University show opened Oct. 8. A second show at the Jewish Community Center began a week ago today. His third show, with artist Ron Reisdorf, will open at the College of St. Mary on Saturday.

Although all three shows take a slightly different approach, they all share similar concerns.

'Balance'

His most serious work is at the Creighton gallery, where the main piece is a huge "Balance of Power" work that features 14 framed squiggles

separated by a huge rope.

Everything else at Creighton is a variation of the "Balance of Power" theme, though most are tinted with the seven rainbow colors Yamashita's most recent work has been inundated with.

Another huge piece at Creighton has seven overlapping canvases, each in graduated color, hung so the edges make their own highly tactile rainbow.

The original "Balance of Power" was painted on a mural on Chicago's Lower Wacker Drive in 1978 (and was seen briefly as cars sped by it in "The Blues Brothers" movie). The "Dot-to-Dot 3,000 Mile Balance of Power" brought a number of cars circling in downtown Omaha one summer day in 1979 into an aerial photograph and into the series.

Based on a highly stylized sexual code, there is something basic and unaltering about the design, no matter how much Yamashita alters it — which is quite a bit.

Yarn

Some of the studies (also in groups of seven) show the "Balance of Power" in watercolor, colored pencil, collage and graph paper.

The gaudiest studies use the brightly colored yarn schoolgirls once tied their hair back with. The nicest use understated gauze and cardboard for a subtle effect.

Others feature ripped and

wildly textured paper, looking as if parts had gone through a blender instead of an electric drill (which, in fact, is responsible for the odd effect).

The use of cardboard tubes, colored and hung, is a pleasing and unconventional variation (if only the bright yarn weren't used).

In the Jewish Community Center show, the main showpiece is a series of seven "Balance of Power" variations on rice paper, which show interestingly the essences of the colors and shapes, divided into two, then like a pod into two again, on the wet surface of the paper. They are throwbacks to the pure color studies of acrylic and rice paper Yamashita was doing two years ago.

More Squiggles

Also included in the JCC show is another series of seven squiggles on white-on-white paper, vertically hung so it reaches to the skylights. Finally, there are more plastic-coated studies and sketches.

But across the wall from them are much more somber and in many ways more impressive works he did before coming to Omaha a year ago. Parts of series themselves (that have been broken up as they were sold), the works are opposite the splashy fields of color. Instead, they are subtle, full of intricate lines and variations of tone.

At the College of St. Mary, a sort of happening is scheduled, but Yamashita, always one for surprises, gives out few details. Still, he's been working day and night with paintbrush and power drill to create some more art for that show — and for any others that may come up at the same time.

Meanwhile, work will begin soon on an exterior wall of the Prairie Lane Elementary School gym, where Yamashita has volunteered to do another mural.

The Creighton show continues through Oct. 31, the JCC show through Nov. 2, and the College of St. Mary show through Nov. 23.

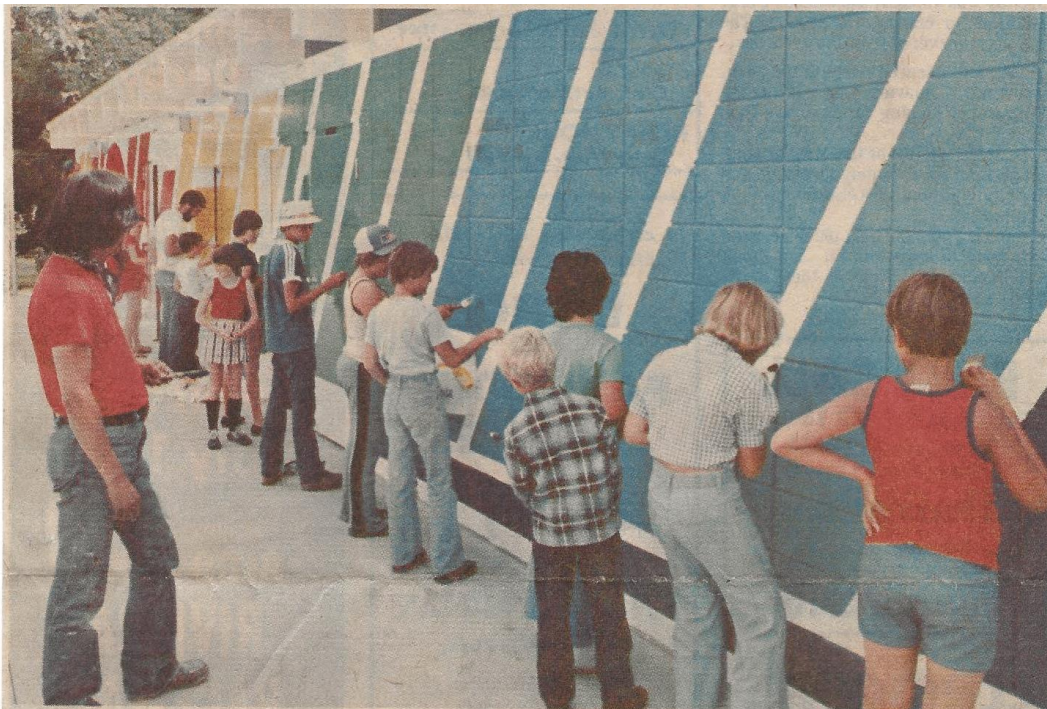


World-Herald/Phil

Dot-to-Dot

It may look like a science project, but it's really the art project of Omaha environmental artist Sachio Yamashita. The work, "The 24,000 Mile Dot-to-Dot," is being constructed at the

Children's Museum, 551 S. 18th St. Yamashita has asked schools across the state to contribute "dots" to the project. An exhibition of completed work will open Sunday at 2 p.m.



Sachio Yamashita poses beside rainbow-colored whale gracing Neligh swimming pool's bathhouse wall. In bottom photo, he supervises young painters.

Entertainment

OMAHA, NEB., June 8, 1980

Sunday World-Herald

30

Keeping Up With Sachio Yamashita

By Roger Catlin

World-Herald Staff Writer

Because Japanese-born artist Sachio Yamashita moves so quickly from project to project, it is already necessary to update the article that appears today in The Magazine of the Midlands.

Known for his overpass mural at Eppley Airfield, Yamashita and Ron Reisdorff have just completed renovation of eight paintings in the Douglas County Courthouse rotunda.

Some scaffolding still remains so they can paint the green walls below the paintings.

The murals, illuminated by new lights, are fully visible for the first time in years. The restoration brings out the richness of the 1912 William Rau originals.

There are exceptions, such as the bare-chested maiden that Yamashita said gave him the most trouble.

Whale

Yamashita has made the body pinker, softened the lines and changed the face to more of a Roman style. But he still shows a slight lack of confidence in rendering the body.

He is obviously more com-



Yamashita's Missouri whale toots water with Nogouchi fountain.

colors — or possibly in "The Wave" design pictured in The Magazine of the Midlands.

And Yamashita is to begin work soon on an overpass walkway at the College of St. Mary.

And he is devoting a lot of energy to turn the temporary Metropolitan Arts Council offices in the old downtown library building into a contemporary art gallery.

He and Reisdorff have scrubbed up the second floor and turned it into two huge studios with huge canvases on the floor.

Yamashita said the third floor could be turned into studios for five more artists, the basement converted for sculptors and gallery shows could be held on the first floor.

Mark Paxton

But lest you think Yamashita has a corner on rainbow colors, outdoor murals or conceptual art, take a look at the piece Mark Paxton has created at the Glen Cunningham Lake.

I always thought the weirdest thing about the new lake

— back when they called it a dam site — was how the farm road that once carried pickups on their way to the fields was suddenly interrupted by this lake backed up in one of those fields.

Paxton, sponsored by the Metro Arts Council and the Omaha Parks and Recreation Department, has painted the edges of the road red, blue and white. He calls the work: "Dawn to Dusk."

Paxton, educated in art at the University of Nebraska at Omaha, is studying philosophy at Bellevue College.

Paxton, who spends his days at a local display and design company, said the lakeside work is part of his philosophy thesis, "Time and Art."

He said the road painting represents the dawn and dusk of man.

"The water is significant of man's movement toward the future or back in the past and as he exists in the present."

As Paxton explains it:

"Conceptual art is an event in time and space that lasts only for a brief period of time and is purely for art's sake for people to be involved with

and enjoy.

"People have asked, as the work progressed, 'Since you can't buy or sell it, why do you do it?' The answer is that the piece is truly public art — for the people's pleasure."

But it is temporary. Rain and traffic have already faded the colors a bit. Officials say it may be completely gone by the fall.

Correction

Because of an inaccurate press release, the winner of an Associated Artists of Omaha recognition was incorrectly named last week. Elizabeth J. Brougham, director of the Artists Cooperative Gallery, won the AAC Elmer Award, given in recognition of service on behalf of the art community above and beyond the call of duty.

art

fortable dealing with the bold colors of a rainbow and more exacting geometric shapes.

Yamashita's ideas about redesigning Omaha go on display today at the Regency Fashion Court. They include a colorful Missouri River whale sculpture that spouts water from the long-shelved Friendship Fountain by Isamu Noguchi.

The Regency show will not include the Woodman Tower windmill collage. It has been donated to the Children's Museum for a benefit auction also scheduled today.

Meanwhile, some of Yamashita's whimsical plans are being taken seriously. A grain company is negotiating to have its Omaha and Council Bluffs elevators done in

Supergraphics in Process



Takarabune—1978, Clark Street, Chicago, Illinois

About the Artist . . .

There are two Sachio Yamashitas.
Both are magicians, I believe.

There is Sachio, the gypsy performer. The modern day mountebank who travels, with little more than his brushes and clothes on his back, to tank towns like Neligh, Nebraska, and forbidding metropolises like Chicago. Like some 20th century Merlin, he immediately sets out to transform the dull and ugly into wonderousness. The exteriors of sullen buildings become canvases for bravura creations with rainbows and blue cows. The water towers perched atop industrial buildings become beacons of singing color in valleys of unending grayness and sameness.

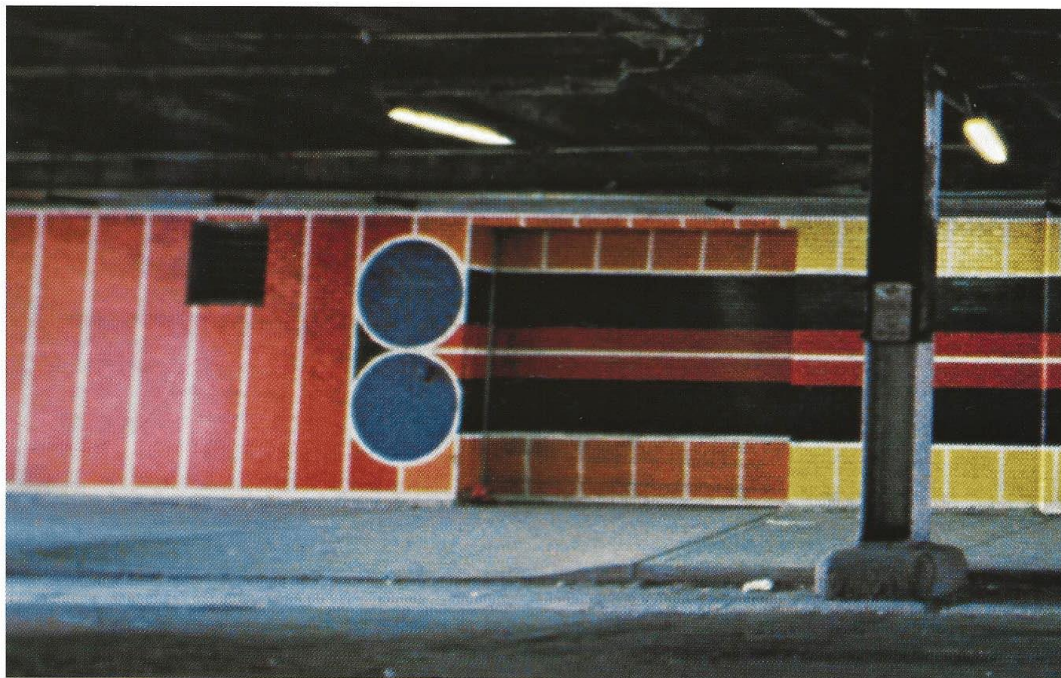
There is the other Sachio. Sachio the mystic. The poet-painter who struggles mightily to contain all of man's time—past, present and future—in his canvases. There is quiet dynamism in these canvases. Each exists as a universe that is still evolving, still coming into being. Confronting a Yamashita painting is like standing on the threshold of foreverness. Each work carries the idea that man can, through introspection and meditation, move back in time and commune with distant ancestors, or move ahead in time and make contact with the earth's inheritors one hundred or one thousand years from now.

Rudyard Kipling wrote, "East is East and West is West and never the twain shall meet." The phrase is no longer persuasive. The spirit of ancient Japan and the zeitgeist of 20th century America do come together in the art of Sachio Yamashita. But as we noted, he is a magician.

—Dean Jensen, art critic
The Milwaukee Sentinel

Sachio
Yamashita





BALANCE OF POWER—1978, Lower Wacker Drive, Chicago, Illinois

THE GOOD EARTH—1977, Neligh, Nebraska

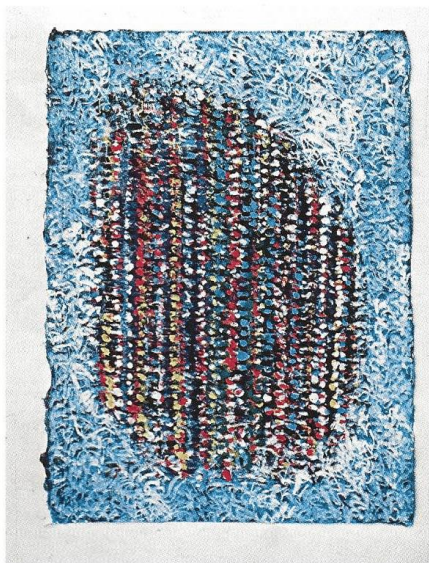




In the Gallery



WAKPEEXI (acrylic on canvas) 96" wide, 72" high—1978



WAKPEEXI (acrylic on rice paper)—1978

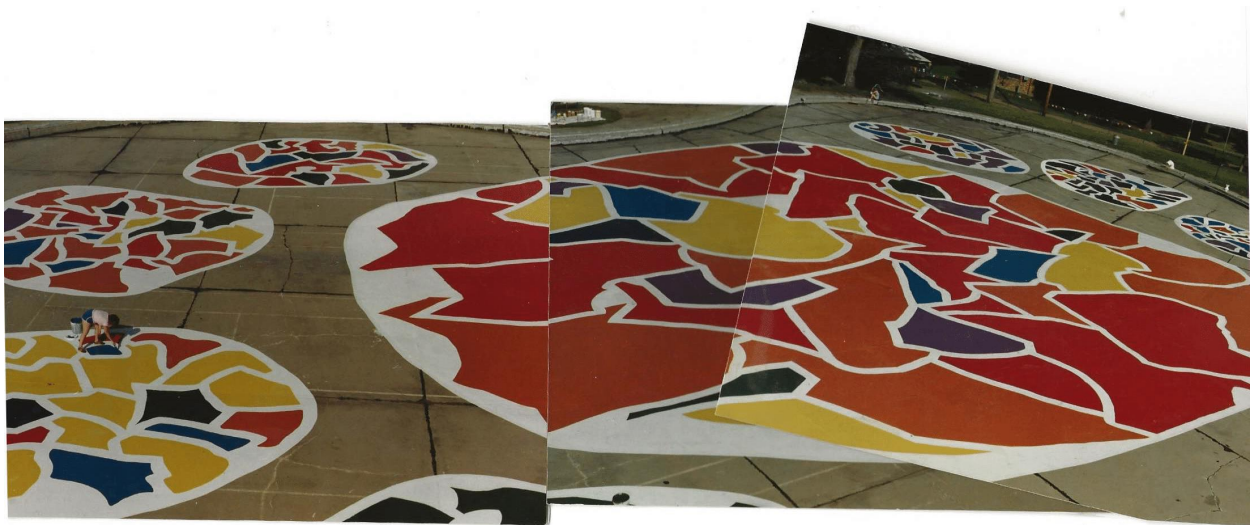


WAKPEEXI (acrylic on rice paper)—1978

Sachio's Studio is located at Suite 236, 540 N. Lake Shore Drive, Chicago, Ill. 60611
Phone: 312/822-0065



Sachio Yamashita (with mop), supervises his crew of young volunteer painters as they work to finish painting the mural "Sun"









WAKPEEXI—1976
Milwaukee Art Center, Milwaukee, Wisconsin



THE WAVE—1971, North Avenue, Chicago, Illinois



Cable: HOPESTAND
RCA telex 224244

THE STANHOPE

FIFTH AVENUE at 81st STREET, NEW YORK 10028

Telephone: (212) 288-5800

January 6, 1972

To Whom It May Concern:

Sachio Yamashita has spoken to me about his proposal to paint one thousand water towers in Chicago in bright new colors. Nobody, to the best of my knowledge, has come up with a similar idea in another U.S. or foreign city. Chicago is perhaps an appropriate place to launch such an idea because of its multitude of rooftop water towers.

Every artistic project tends to fly in the face of reason and the more original the project, the less likely it has a precedent to comfort its judges. Why would anybody want to paint water towers? The answer, quite obviously is, that water towers are architectural eye sores in the majority of cases, that they are very prominent as part of the city scape and that, unfortunately, they are too useful to do away with. Then, the artist must have reasoned, why not paint them out?

Art these days is more and more preoccupied not just with individual welfare but with that of people, not with private, but with public places. If we welcome art's involvement with people, art's contribution to people's happiness, then we should lend a hand to those artists who besides good intentions have good plans to put them into effect.

For years I have known Sachio Yamashita as just such an artist. His devotion to a cause is unselfish and truly exemplary. As the representative of a foreign culture he already has made more of a contribution to public culture in America than many an American artist.

In New York we have the art mural project sponsored by the Parks Department. Minor sums of money have wrought miracles all over the city for everybody to enjoy. I sincerely hope that Sachio Yamashita may contribute to that same excitement in Chicago and that he will find farsighted friends and sponsors to help him do it. He has my fullest confidence and warmest personal support.

Dr. Jan van der Marck

Formerly Director Museum of Contemporary Art, Chicago

Museum of Contemporary Art

TO WHOM IT MAY CONCERN:

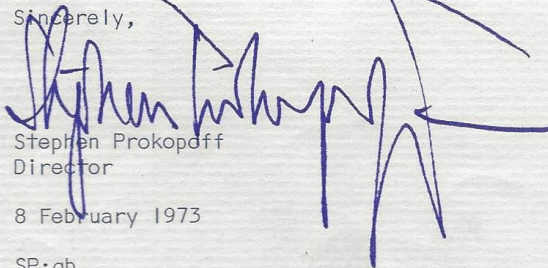
I would like to warmly recommend and support Mr. Sachio Yamashita's project proposal entitled "Environment Art for Everywhere".

Mr. Yamashita is an artist profoundly concerned with our everyday visual environment. His past efforts and his proposals for the future come to grips with relatively small but nevertheless significant aspects of our daily experience. His is the well-reasoned thought that changing such things we can profoundly alter the overall quality of what we see. I think this proposal, "Positive Thoughts on O'Hare Airport", is very worthwhile and merits support.

Every morning as I drive to work on Lower Wacker Drive, I'm greeted by Mr. Yamashita's rainbow decorations between the river and Grand Avenue. The pleasure I personally receive is great and inspiring and I can't but believe that many others share my experience and are richer for it.

I recommend him to you wholeheartedly as someone who in a not unpractical way is trying to enrich our lives.

Sincerely,

A handwritten signature in blue ink, appearing to read "Stephen Prokopoff", with a large, sweeping flourish extending to the right.

Stephen Prokopoff
Director

8 February 1973

SP:gb

237 e. Ontario st., Chicago 60611, Wh 3-7755

THE UNIVERSITY OF CHICAGO

CHICAGO • ILLINOIS 60637

DEPARTMENT OF ART

1050 EAST 59TH STREET

MIDWAY STUDIOS

EPSTEIN ARCHIVE

February 20, 1973

TO WHOM IT MAY CONCERN:

Mr. Sachio Yamashita, Chicago's brilliant environmental artist, is the creator of the rainbow walls of Lower Michigan Boulevard and elsewhere, the blue and white wave that envelops a building at North and Wieland, and many other mural projects in the city.

His "One Thousand Water Towers Project", intended to add vivid and varied color to one of Chicago's dominant features by painting the innumerable water tanks and towers, is one of the most ambitious one-man undertakings of our time.

Now Mr. Yamashita proposes a vast, colorful, and unique Chicago welcome to its millions of visitors who arrive by plane at O'Hare Airport. His brilliant conception includes transforming the wide planted acreage by seeding it with colorful ground-hugging flowers, turning the terminal building into a giant museum of art with paintings and sculpture, and artistically redesigning the many signs in the terminal and along surrounding roads to simplify and clarify their transmission of information.

I enthusiastically support Mr. Yamashita's imaginative plan to enhance Chicago's gateway airport and urge that parts or all of it be implemented immediately.

Sincerely,

Harold Haydon

Harold Haydon,
Professor of Art
Director of Midway Studios
Art Critic, Chicago Sun-Times

copy

7-10-13

Hi Marty,

Had forgotten that you came from Chicago and that Sachio had told you about him painting the water towers there.

As promised, these are printout copies of news articles about Sachio's Chicago water tower project, including an update on the Chicago Architectural Club's 2005 competition to find new uses for the water towers.

These news clippings are kept in one of his presentation cases. Each of the clippings is glued to the mounting page and is enclosed in a clear sheet protector (24" long x 18 1/2" wide). To remove them from inside the sheet protector would risk damage to the news clippings as they are very old and fragile; so I had to print the copies with the sheet protector on. My printer accommodates only size 8 1/2" x 11" making it necessary to copy them in sections. Due to their size and being in the sheet protector, it was a challenge to align them properly on my printer; also when putting them together. The results are not very professional; but the best I could do under the circumstances.

Hope they are what you are looking for and that you enjoy reading about a very small, but exciting period in Sachio's Chicago life. I didn't get to know him until 1978 when he came to do the mural at the Omaha Municipal Airport. The mural was commissioned by Metropolitan Arts Council, where I was working at that time. Thereafter, he did many other murals in Omaha, including the Omaha Children's Museum where I was then working.

So thankful you will be redoing Sachio's webpage. Can't wait to see it back and hope we can get the rest of his paintings photographed and included. I still don't understand why and how Apple could eliminate the websites.

Thanks for everything,



Eileen Petersen Yamashita
3712 Radburn Drive
So. San Francisco, CA 94080
Phone: (650) 754-9787
E-mail: eileenpetersen@comcast.net





Muralist fills all space at Mill Valley center

By Phyllis Bragdon

Now that Sachio Yamashita has covered the exterior walls of the Mill Valley Community Center with a three-part painted mural he has moved indoors to fill every available space in the gallery.

An "instant" mural has been installed from floor to ceiling composed of paper collage done on large size sections of watercolor paper.

Subtle repetition with slight variation defines each series in the non-objective collages composed of painted, torn, pleated, cut and crumpled layers of paper and canvas which create an exciting overall pattern and texture sometimes an inch thick.

The effect is of an exuberant, expressive outpouring of energy — powerful in a kind of chaotic order. Each three foot by four foot section is a complete statement which is equally effective when seen either separately or within the group.

Art review

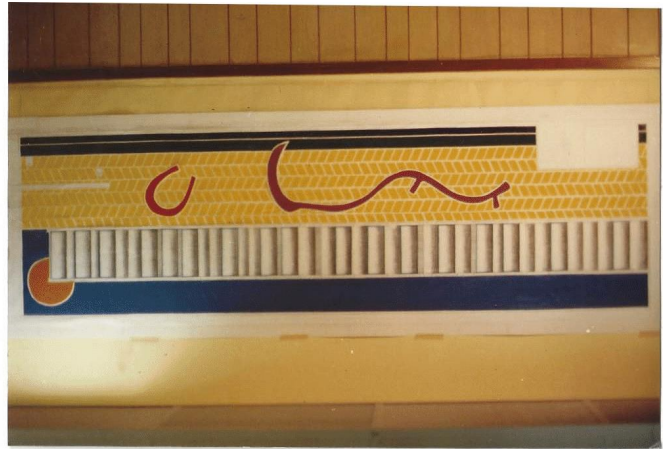
Yamashita is exhibiting other large studio works in eight Mill Valley locations throughout April and May. The citywide exhibit was launched with the April 13 dedication of his environmental mural, "The Mountain Play," at the Community Center.

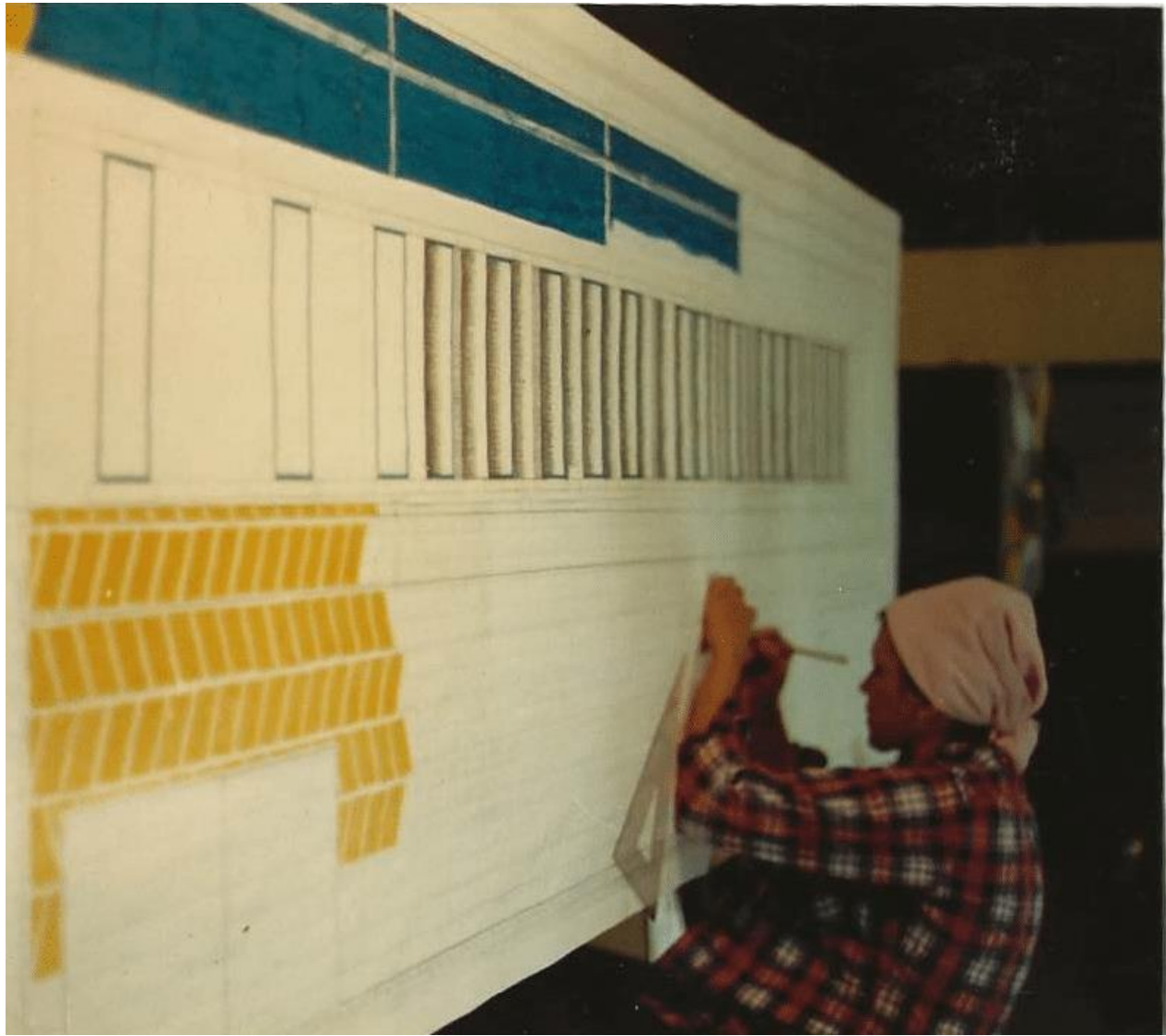
Locations where the large wall-sized contemporary innovative works may be viewed include the Mill Valley Community Center gallery in the Old Post Office at East Blithedale and Sunnyside, Smith and Hawkin's at 25 Corte Madera, West-america Bank on East Blithedale, Bell Savings and Loan at 71 Throckmorton, Citicorp Savings at 130 Throckmorton, and Dimitroff's at 173 Corte Madera.

















SUNFLOWER

For the week of August 9-15

The Salina Journal

Sachio Yamashita, Salina's artist-in-residence, believes in bringing color to drab buildings. He has designed two outdoor murals for Salina and also has spread his philosophy of "tanima" to the young Salinans who worked on the murals with him. Here, he's working on a design in his temporary studio in Salina. For more about Sachio, turn to Pages 10-11.

Artists appreciated

DEAR SIR: I'm very proud of Salina and very grateful to the Salina Arts Commission for enriching our lives this summer with the residency of artist Sachio Yamashita. It's wonderful to live in a community that is open to new ideas and receptive to individual expressions of creativity.

The rewards of this open-minded spirit are evident not only in Sachio's delightful murals, but in the works of local artists inspired by his example — works which offer us entirely different, but equally valid, views of Kansas. While Gypsum's charming sunflowers depict the placid, peaceful aspect of our lives here, Sachio's bank mural presents another vital aspect — that of action. The sunflowers are a gift that Kansas gives us, with nothing asked in return for accomplishment — the labor given to horse-drawn wagons and hand-wielded scythes was part of the price paid for today's bountiful wheat fields and gleaming grain elevators. Dick Bergen's marvelous phoenix, while not specifically a representation of Kansas, certainly reflects a trait that has helped shape our state — the undaunted spirit that ignores adversity, denies defeat, and lives on in hope.

Three different artists, three different styles, three different facets of Kansas life to think about in just one summer — it's been great! And it's not over yet! As a result of Sachio's mural workshop this summer, Salina artist Ken Klostermyer is painting a mural in Oakdale Park; and one elementary art teacher has obtained permissions to brighten some school hallways with murals by children in her class. Who knows how many more will join in?

My heartfelt thanks to the Salina Arts Commission, and to Sachio, for stimulating this surge of creativity. I respect all the works, and I applaud them all as proof of the cultural vitality that flourishes in Salina. — CONNIE BURKET, 712 Highland





Salina's new mural is talk of the town

(See editorial, page 2)

Whatever else anyone might say about the new mural on the side of the First National Bank in downtown Salina, you have to admit, it is a conversation piece.

While Salina Recreation Commission volunteers were working on the mural under the direction of Sachio Yamashita, the Salina Art Commission's visiting artist for the past few

months, people stopped to stare and comment. Now that it's finished, those who work downtown report getting a lot of questions about the artwork (including the question "Is it art?").

Traffic at the drive-in banking facility across the street occasionally slows as those who have been in line discuss the mural with the teller.

What does the "man (or woman)

on the street" think about the mural? The Salina Journal decided to ask. People were willing to tell us.

Kristie Greene, 908 Harold, doesn't like it at all. For publication, though, she will only say it is a "little stark" and she doesn't think people will understand it unless it is explained to them.

Lynn Virgason, 2312 Mayfair, said he doesn't really understand it.

"It don't mean much to me," he said. "it just looks like some paint."

Some people seemed to be trying to convince themselves they liked it.

"It's bright. I don't see how they can get silos out of the one part, but I can pretty well see the rest of the symbolism. I like it, yeah, I really do," said Larry Sanders, 737 Fairdale.

Some people liked some sections (See MURAL, Page 2)



Greene



Veltman



Kitchen



Walsh



Mase



Cross



Warren



Dvorske

City accepts wall mural from artist

Salina officially cut the ribbon to open the city's latest gift - a brightly colored mural designed by visiting artist Sachio Yamashita and painted on the side of the First National Bank building downtown.

Salinans also learned the name of their new mural - "Golden Wave."

About 200 persons gathered for dedication festivities.

"We're here to celebrate this mural," Martha Rhea, director of the Salina Arts Commission, said in remarks opening the dedication ceremony.

"The mural demands our involvement, stirs our senses and requires a response. The mural, and the entire residency for that matter, points out that Salina continues to be on the frontier, moving into areas not totally explored or understood ... this pioneer spirit is typical of the arts and of Salina."

Salina Mayor Merle Hodges and Gerald Shadwick, president of First National Bank, which partially funded the mural project, also spoke briefly and expressed their appreciation for the mural.



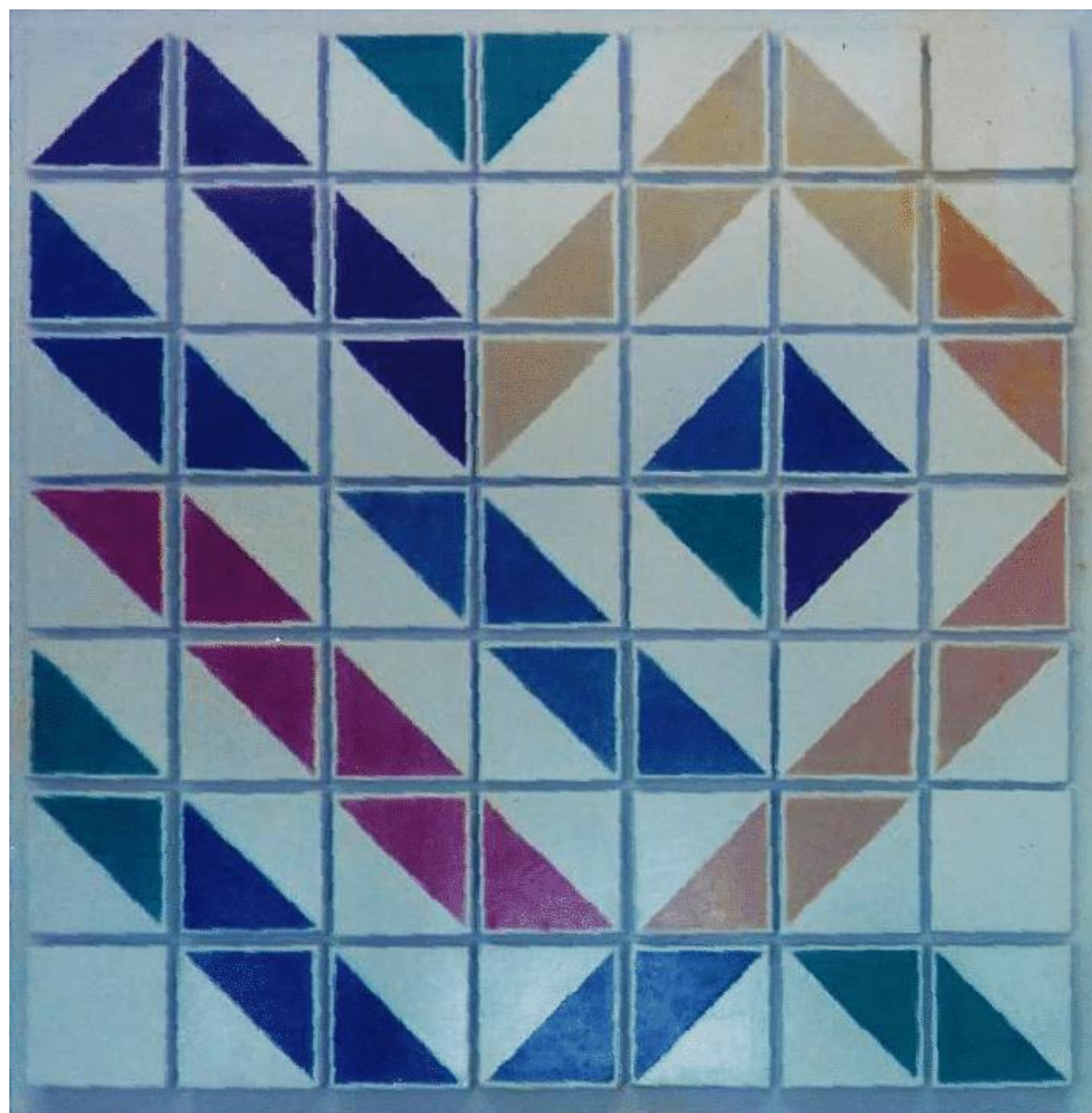
'GOLDEN WAVE' — A brightly colored mural designed by visiting artist Sachio Yamashita and painted on the side of the First National Bank building in downtown Salina was formally accept-

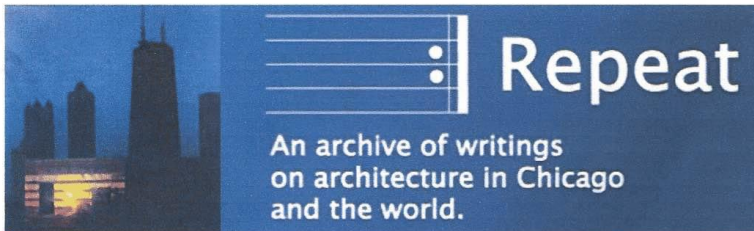
ed by the city during dedication ceremonies Thursday. Salinans, for the first time, learned the name of the mural — "Golden Wave" — at the ceremony.

Journal Photo







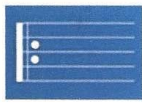


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Tanks for the Memory

-by Lynn Becker

Mayor Richard M. Daley jump-starts a Chicago architectural competition that seeks to locate the city's soul in its historic water tanks. A new exhibition displays 167 of the entries and examines the water tank's history and future possibilities in a high-tech age.

"Blicket auf,"

Doctor Marianus, Goethe's Faust

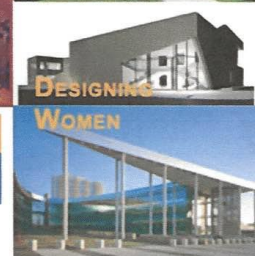
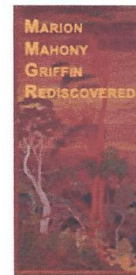
"Everyone sees these water towers but most people don't notice them," said Rahman Polk of Hammond Beeby Rupert Ainge, the \$3,500 first prize winner of the [Chicago Architectural Club's](#) recent [competition](#) to find new uses for Chicago's water tanks.



"However, I remember a quote from [Robert Crumb](#). He said that what distinguishes his drawing from the drawings of other cartoonists and animators is that he adds the 'urban detritus'. That's the term he uses. He adds that to his work, and that's what makes it seem real. And so when you go back to water towers and telephone poles and all the technological things that make a city work, that actually read as background, those are the things that if we were to take them away, would render the city less real."

Related Links

[Chicago Architectural Club Water Tanks: The Chicago Prize Competition](#)



Rahman spoke at the opening of a new exhibition, handsomely mounted by Nathan Mason, at the [Chicago Cultural Center](#) that puts 167 of the competition's entries on display, along with an array of other objects that recount the role of the water tank in the city's history. They still cling to the rooftops to countless Chicago buildings, cryptic presences channeling between utility and remnant, grunge and the picturesque.

The exhibit includes samples of water tank name plates and finials, and a chunk of Louis-Sullivan inspired terra cotta ornament that once covered the



TERRA COTTA WATER TANK COVERING FROM ADLER & SULLIVAN'S CARSON PIRIE SCOTT

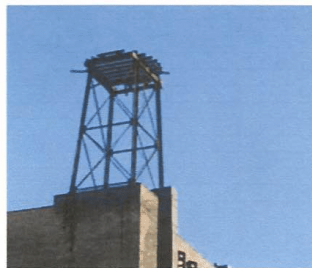
tanks atop the [Carson Pirie Scott](#) store on State. There's 's a 1922 Herman Rosse water tank illustration for Ben Hecht's book [1001 Afternoons in Chicago](#). There's even a collection of model railroad water tanks, including one from a vintage 1920's American flyer set, assembled by the city of Chicago's cultural historian Tim Samuelson. "That's all my EBay hunting," Samuelson says."

Chicago's water tanks were another expression of the city's obsession with avoiding a repeat of the devastation that marked the great fire of October, 1871. (Joseph Medill was elected mayor a month later on the "[Fireproof](#)" ticket.) As the exhibit notes explain, "The tanks could instantly deliver large supplies of

pressurized water throughout a building using the reliable downward force of gravity."

Wood was the original material of choice, of a quality that still makes it desirable today. "There are actually people taking the tanks apart and selling them," says Samuelson. "Those were clear-cut redwood and cypress. You just straighten out the bevel on them and you'll have wood like you'll never see - what they call tank grade: no knots, straight run, 18 feet tall, 2 and a half inches thick."

In 1930's, metal began to replace wood as the material of choice, but by the 1980's, mechanized pumps had run the water tank out of general production. Draining a water tank is sowing the seed of its destruction. "As long as there's water in it," explains Chicago architect Sam Marts, "it maintains the pressure that keeps the tank together. As long as the wood keeps wet, it doesn't rot." Once a tank is emptied, however, boards become loose, and weather and insects expedite decay. About 130 water tanks remain in use today, and even where they've been dismantled, the tall platforms that supported them often still stand, now forlornly incomplete. Because they're tied in



to the roof, removing them would require tearing up and restoring the waterproofing, an expensive proposition.



WATER TANK PLATFORM ATOP
LOUIS SULLIVAN'S WIRT DEXTER BUILDING

The Chicago Prize competition isn't the first time someone's addressed how to best deal with the water tanks. In the 1970's, 41-year-old Japanese-American artist Sachio Yamashita made it his personal mission to paint as many of them as possible. "He said his watchword was to paint something every day," says Samuelson. "He'd go to the building owners, and talk them into letting him paint the tank. He'd get them to chip in for the paint, too. He'd go swimming in them - a hot day, climb up the ladder, go in and swim around. Every time he'd paint a tank, he'd paint it in bright colors, and then paint a number on it, and it was sequential. The first two sat atop the old Piper Bakery on Wells Street, side by side, that said 1,2"

At the opening, Brian Vitale talked about the competition's genesis. "It really started," said Vitale, "with a call that I made with my co-president Robert Benson to the mayor's office to see if there any architectural issues that were needing to be dealt with in the city that we could lend a hand with. Roughly eight months later, we were standing in a room with this year's [Pritzker prize](#) winning [Thom Mayne](#)," of [Morphosis](#), who chaired the competition's jury.

"This is all about the history of the city of Chicago, the architects, engineers



MAYOR RICHARD M. DALEY, RAHMAN POLK

and tradesmen who built these wonderful tanks that basically reflect the great history of Chicago," said Chicago [Mayor Richard M. Daley](#). "The thing I was concerned about is that if they all disappeared, that would not be Chicago. So we have to reflect upon the past, and really enrich the past and see what we can do in dealing with the preservation of these water tanks, and restoration of some others."

When I first learned of the competition, I thought it was the stupidest thing I had ever heard. It's hard not to think that there aren't a

host of urban challenges that would have put all that effort to far better use. But walking into the reconstructed Adler & Sullivan's 1895 Stock Exchange Trading room at the Art Institute was like falling into Samuel F. B. Morse's [Gallery of the Louvre](#). Nearly 200 boards lined the walls in two stacked rows, a profusion of creativity so tightly packed it made the huge room seem claustrophobic.

Only about 50 of the entries were from the Chicago; the remainder coming from across the United States, as well as from 19 foreign countries from China to Israel to Qatar. Mayne mentally calculated that the combined entries



represented “20,000 hours of work. That’s ten years of work.” Not surprisingly, they tended to fit in to about five basic categories. “This is Chicago,” said Mayne, “and I guess it’s a somewhat pragmatic place because I would have to say that probably the largest category would be pragmatic, and they were in a general notion of science, ecology maybe two-thirds of them, certainly over half.” Tanks sprouted windmills and arrays of photovoltaic cells, became planters for hanging gardens, and sanctuaries for both migrating birds and, in the case of a honorable mention entry from Edinburgh’s Ross Perkins, for human beings, “a UN sanctuary,” according to Mayne’s description, “like an embassy, where you could flee before being arrested and have your rights protected internationally.”

Many of the best entries tap into the way the romance of the city, its latent, sensual intimation of promise and possibility, can subdue the grubby, harsh reality of isolation and loneliness.

“There’s a lot of surveillance cameras out there,” says Chicago sculptor Mike Null who, along with Berlin-based architect Oliver Heckman and Hoon Cho created another honorable mention entry, “[City of Dreams](#),” where cameras

mounted on the water tanks “record what the city has experienced during the day,” and hit the replay button by projecting them



on the tanks at night. “It’s based on this idea of a dream state,” Null continued, “We saw it as a metaphor of the body. When you sleep at night, your mind goes back and tries to put together parts of your day. When the city goes to sleep, these kind of images pop up from that day.” In the words of the display board, “Moving through the city at night, people remember the activity and vibrancy of the day, and the images of the silent memory on the water tanks embrace the city at night.”

In the best Chicago pragmatic tradition, Rahman Polk’s proposals covers both tanks and platforms. “Where the tank has been removed,” said Polk, “I



decided that recreating the shape of the tower was important, so I created a turbine that would actually replicate that shape of the tank.” The turbines would both power a Wi-Fi network covering the Loop, and provide excess electricity that building owners could then resell, giving them an economic incentive to rehab the towers. Inside the tanks that still exist,



RAHMAN POLK'S FIRST-PRIZE ENTRY

Polk would insert a vertical access wind turbine powering a wrapper of LED screens that would display “imagery culled from the Wi-Fi network [as well as] cultural broadcasts and municipal and art-related events.”

Polk's proposal also draws on another bedrock Chicago tradition of pride of craft, working out his concept with incredible thoroughness and detail. “If you read it,” said Mayne, “if you look at the pieces, you could just about build it. This guy saw this problem at every level.”

[Water Tanks: The Chicago Prize Competition](#) is on display in the Chicago Rooms of the Chicago Cultural Center, 78 East Washington, through January 29, 2006.

***Postscript - July, 2006.** Another exhibition of the entries to this competition is on display at the [Chicago Center for Green Technology](#), 445 North Sacramento Boulevard, from July 15th through August 31, , 2006.*

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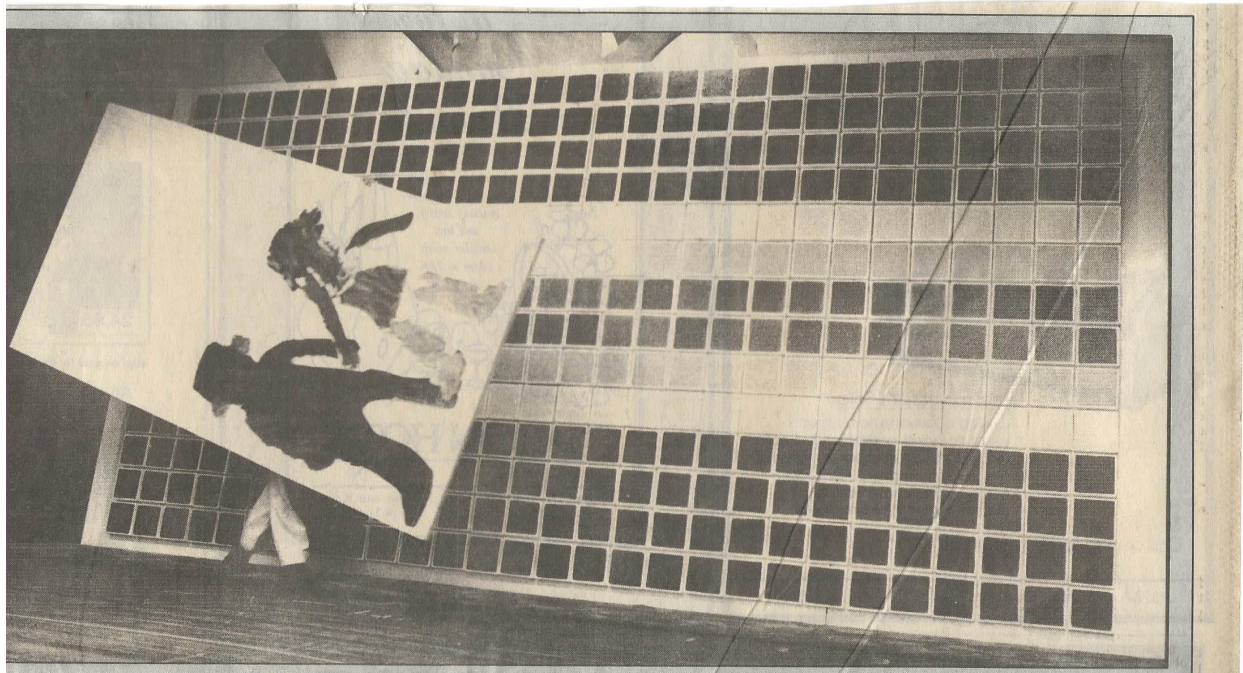
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marin/sonoma
Independent Journal



Artist Sachio Yamashita hauls away paneling as he unveils art work at Children's Center in Fairfax

Mural unveiled in Fairfax

By Maura Thurman
Of the IJ staff

People are not quite sure how to describe the latest product of a six-month artist-in-residence program at the Fairfax-San Anselmo Children's Center.

Center Director Ethel Seiderman called it "a three-dimensional mural," while artist Sachio Yamashita said it was sculpture. Children said it was a painting, a set of blocks and a big toy.

The creation unveiled this week — 420 six-inch square canvases painted in rainbow colors — seemed to be all of those things.

To all the participants, it was a success for a California Arts Council program making its debut in Marin.

Plans for the program began this spring when the non-profit group Inter Arts of Marin selected three artists and sites for a grant application.

"Marin has so many places where public art would be appropriate," said Susan Pontious of Inter Arts. "But we were up against some very stiff competition."

The group was one of four in the state awarded funds from the Artists-in-Communities division of the Arts Council. The \$9,000 grant

was matched by the San Francisco Foundation.

Yamashita, who lives in San Francisco, was the first to begin his residency in October. Two other artists will begin similar work at the end of this month, Pontious said.

At the San Geronimo Valley Community Center, Oakland artist Shelley Jurs will work with adults and teen-agers to build stained glass windows. Berkeley artist Yuzo Nakano will organize a multimedia performance at the Manzanita Center in Marin City.

"This year, it's really a pilot program for us," Pontious said. "But I'm sure we'll want to try to bring it back."

She said the program could bring artists to hospitals, schools and community centers in other Marin cities.

As part of its mission to bring art to public places, Inter Arts encourages the host agencies to share the finished pieces with the larger community as well. Pontious said Yamashita's sculpture may tour nearby schools and the Fairfax Library.

The Children's Center director, who was a founder of Inter Arts, said she was "thrilled" to find the residency program available.

"Art can be a wonderful thing for

a group to share, whether it's a whole community, a school or a family," Seiderman said. "This was a real community project."

Carpentry work on the sculpture was done by a men's group involved with the center.

During the Christmas break, many of the youngsters returned to help paint the canvases.

"We have always done art projects with the children, but this was an opportunity for them to learn about a larger process," Seiderman said.

Pontious said Yamashita was "a perfect match" for the Fairfax center, which has 115 children whose ages range from 9 months to 9 years.

The 51-year-old artist has worked with high school and university students across the country and is known for using bright colors and simple shapes that are attractive to children, she said.

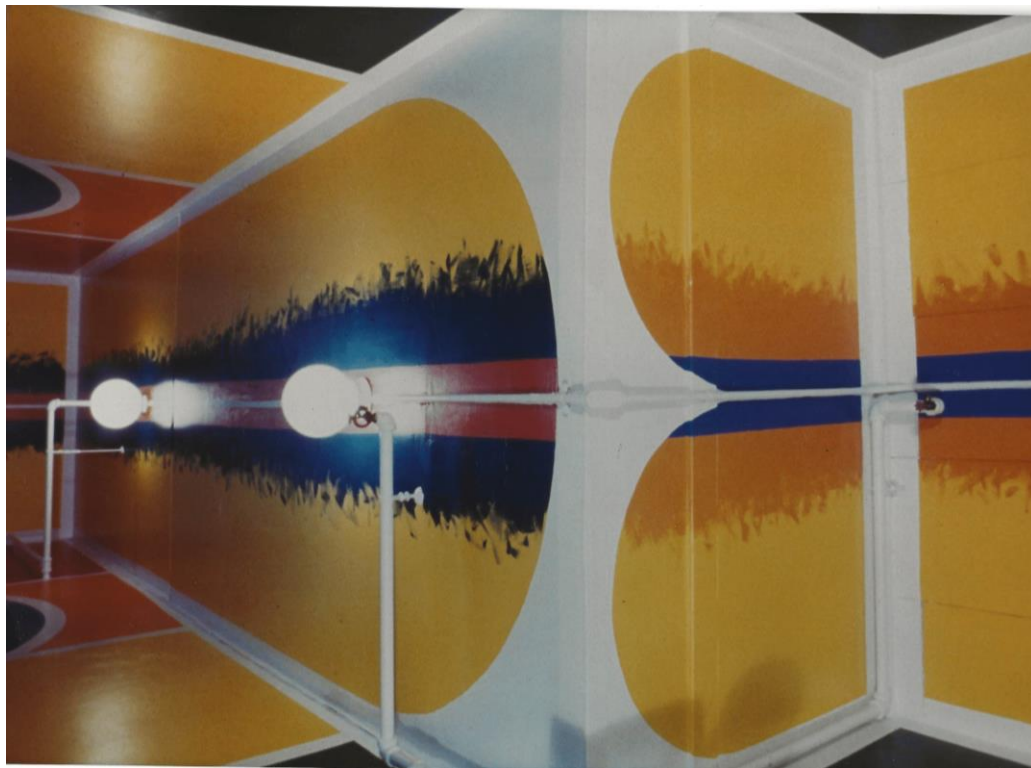
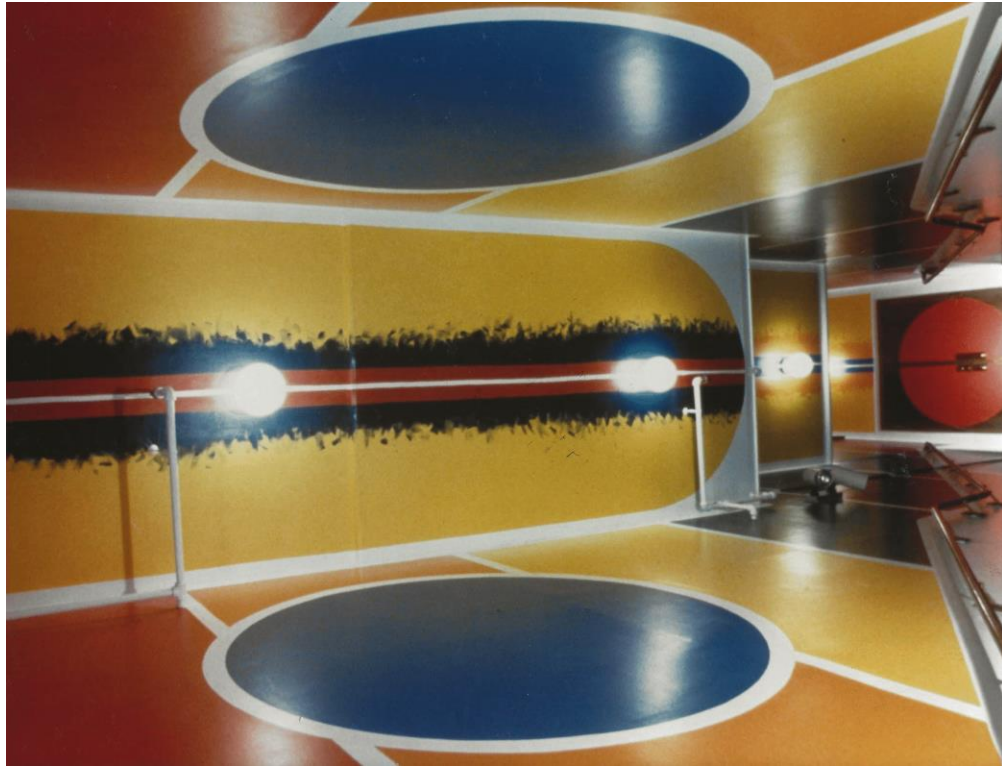
As his next project, Yamashita plans a mural for the entranceway of the Children's Center.

"It's kind of gloomy," he said. "I want to cheer it up for everyone."

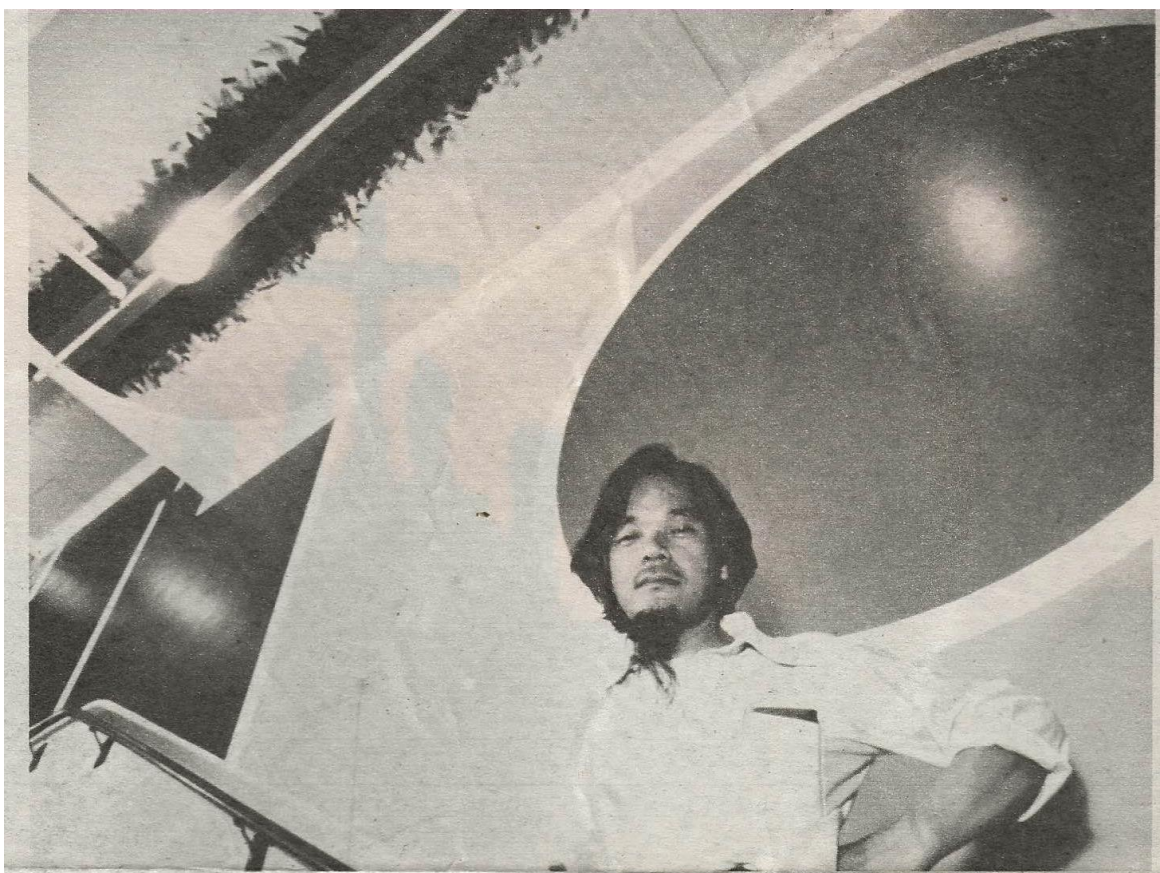
The San Geronimo and Marin City programs are open to the public at no charge. Anyone interested in participating may call Inter Arts of Marin at 457-9744.



A portrait of the artist and his work







Sachio Yamashita stands before one of his recent works.

Where Are They Now?

Sachio Yamashita Still Splashes His Color Across a Wide Canvas

DURING A FIVE-YEAR period beginning in 1977, Chicago artist Sachio Yamashita splashed his share of paint around the Midlands.

His first Nebraska project — a blue cow on the side of a building in Neligh, Neb. — was followed by many other murals.

Thousands have seen his 1978 painting on the Eppley Airfield pedestrian overpass, which won an award from the Federal Airport Administration. The next year, the Japanese-born artist completed a mural on the wall of Oakdale Elementary School's gym.

He led a team that restored the eight paintings in the Douglas County Courthouse Rotunda and painted one of his huge dots on the roof of the Omaha Children's Museum.

He returned to Neligh to paint a swimming pool wall before he took off for California three years ago.

Since then, he has painted murals at a number of schools in the Bay area and at a mountain-top amphitheater in Marin County that was the subject of a recent article in *Art West* magazine.

For the Fairfax-San Anselmo Children's Center, he completed a version of a hands-on "movable mural," a combination artwork and giant puzzle he first made for the Omaha Children's Museum.

In addition to all the large outdoor works, Yamashita has continued to do more serious gallery work that, in some cases, is no smaller than his murals. A recent show at San Francisco's Roberta English Gallery featured a canvas measuring 21 feet by 8 feet.

"I've had good luck with my last show," he said over the phone from California. "The San Francisco Airport bought my work, and I got a call from a London collector. Still, big money has not come yet."

HE IS BUSY WORKING for shows scheduled in Sacramento this summer and Stanford University this fall.

His two last exhibits in Nebraska were a major show at the Sheldon Art Museum in 1983 and an inclusion in the Metro Arts-sponsored exhibits "Kites and Other Flying Things" that opened the ParkFair shopping center in downtown Omaha in June.

While most of the artists produced light, kite-like works, Yamashita sent a series of "Seven Flying Things from San Francisco" — rocks tied to strings and brisk cartoons about them hitting people on the head and so forth.

"I was kind of laughing at myself," he said, in his still somewhat broken English. "Now I'm kind of embarrassed about it. It was making me feel missing Omaha."

He said he still has many friends and patrons in Omaha, and he hopes to return soon.

"My dream is to come to Omaha and have a homecoming show," said Yamashita, 52. "Maybe I should wait a few years and have my lifetime show there when I'm 60."

Until then, he said, he is enjoying the California climate, although he suspects it makes artists there lazy. "You need real hot or real cold," he said, "to make you shape up."

—Roger Catlin

Sonoma

San Francisco Examiner Wed., Mar. 21, 1984 ZE

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Photos by
chele J. Harris







12 by 12 by SACHIO YAMASHITA

[modular collage]



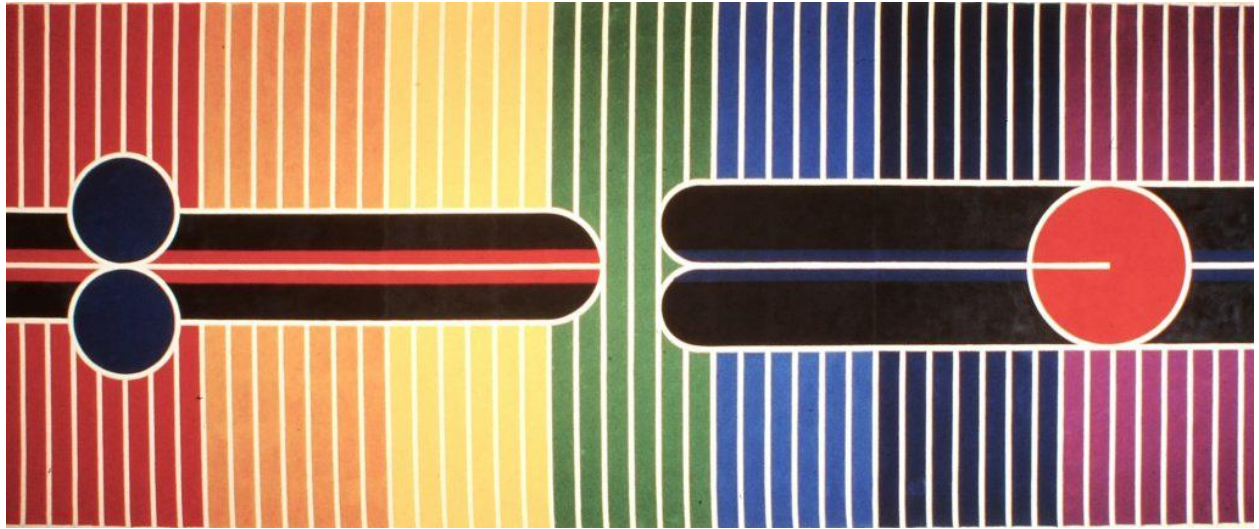
May 5 — June 25, 1987

Gallery hours:
Tuesday & Thursday 1-4 and by appointment

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HARMONIES TO RESOLVE CONFLICT

San Francisco / Terri Cohn

Sachio Yamashita's exhibition of recent paintings at Roberta English Gallery provides an intriguing and visually compelling experience. Composed of multiple, individually painted one-foot-square pieces of shoji paper, Yamashita's large-scale paintings/installations produce a meditative environment that does not always reflect his introspective intentions.

Originally from Japan, Yamashita has created many murals throughout the United States over the past twenty years. He is extremely interested in the metamorphic effect his paintings can have on the environment and on people, and he has installed work in such heavy-traffic areas as airports, office buildings, freeways and ice rinks. He has also transformed the interior space of the Sheldon Memorial Art Gallery and the Omaha Children's Museum with his installations.

These paintings (or "modular collages," as the gallery describes them) are significant nonobjective works, but they also manifest a consistent personal theme that Yamashita describes as "balance of power." In them, he attempts to think about resolutions for the struggle he perceives between East and West, black and white, war and peace, good and evil—and possibilities for the future. Ironically, the harmony that these works convey is in no way indicative of the conflict represented in them. This may be due in part to the esthetic and philosophic influences of Yamashita's Japanese heritage.

The major fascination of this work lies in its multifaceted impact. The primary power of the paintings arises from their scale and color. Closer consideration reveals that each square, though integral to the total



Sachio Yamashita, *Untitled*, 1987, shoji paper, 36"x 36", at Roberta English Gallery, San Francisco. Photo: Thomas Bassett.

concept, is also a painting in its own right. The most powerful pieces are those of greatest size, which invite the viewer to sit and contemplate. Of these, the largest work is created with 147 primary-colored squares that partially cover two adjacent walls of the gallery. Although at first glance

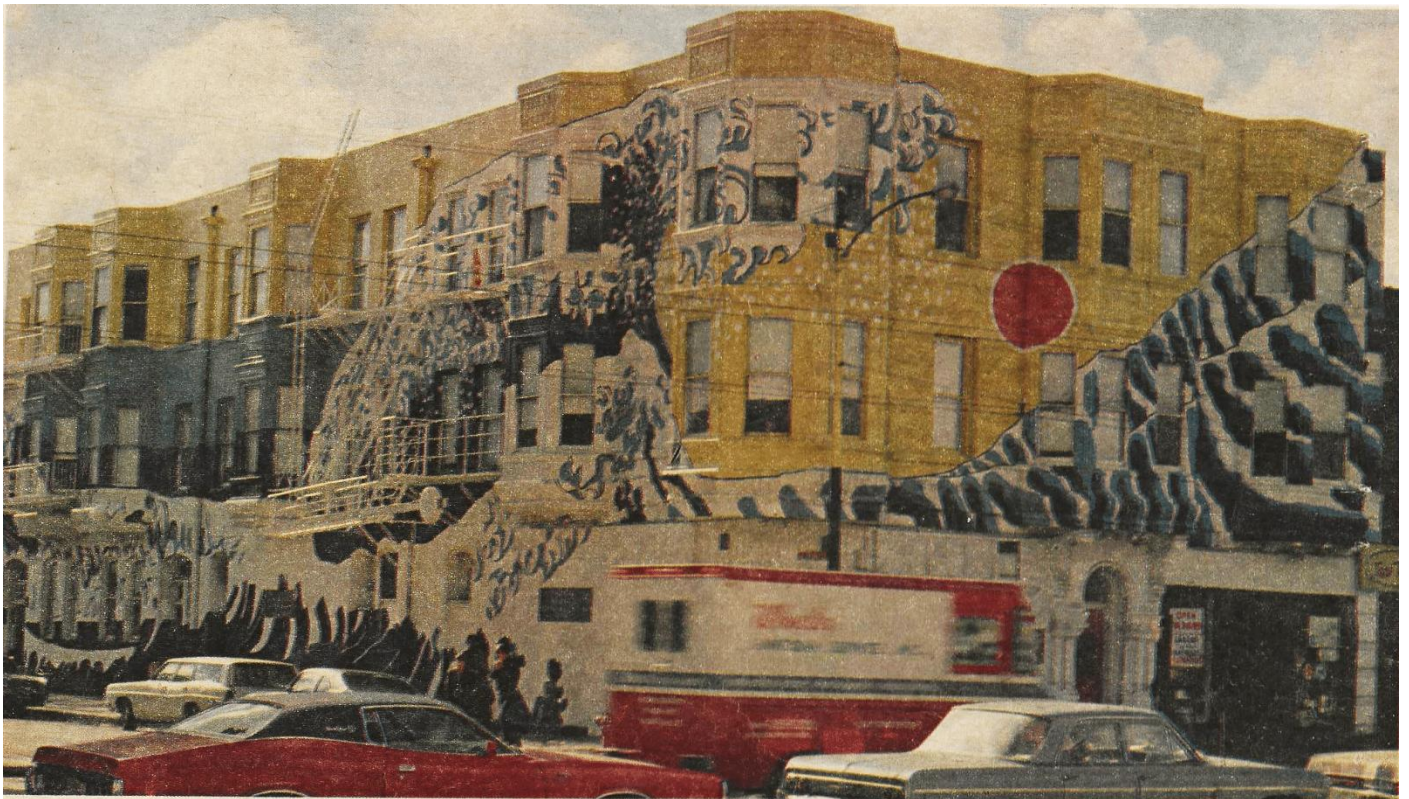
this appears to be an installation of mottled red, yellow and blue tiles, further observation reveals evocative landscape elements. Faint yellow shapes in some of the blue squares suggest buildings and other architectural forms, while the red squares imply nature and the yellow, light. Another large

painting is created with forty-nine repetitive floral-motif squares whose lustrous finish makes them appear to be glazed ceramic tiles. This collage evokes the ambience of a garden or greenhouse and seems to relate to the environmental concept of Yamashita's more expansive exterior murals.

The least successful piece in the exhibition is a large unfinished work that does, however, provide insight into Yamashita's process. A grid of seventy tetrahedrons is penciled onto one of the gallery walls, and about half of them have been covered with paintings. Although many of these individually rendered squares are significant paintings in their own right, the uncompleted piece is disconcerting as part of the exhibition.

Some of the smaller collages, which measure three feet square, are the most painterly and most esthetically satisfying. One heavily textured piece with a centrally placed red sphere or sun that rests in an overall ground of purple and black is reminiscent of the landscapes of Albert Pinkham Ryder. Another untitled painting has a luscious green border that surrounds a black and white quadrangle highlighted with gestural strokes of red, blue and yellow. This work displays an expressionist sensibility and evokes the feeling of nature.

Yamashita is a highly individual artist whose work is not easily categorized. Like the work of many artists today, his paintings contain a personal symbolism that he uses to resolve and communicate significant issues and concerns. Although his message is not easily read, his paintings are visually compelling and make a strong formal statement that enhances the contemporary artistic dialog. □



After fire struck the building, he came up with "Mt. Fuji Behind The Waves Off The Coast of Kanagawa," a whole building painted like a Hokusai woodblock print.

(B) 4

(A) 3

Sachio Yamashita has plans for Chicago—like a thousand drab water tanks repainted in cheerful colors and numbered consecutively.



2

By F. K. Plous Jr.

AROUND 1965 something happened to Old Town, and the place has never been the same since.

The little neighborhood that once spurned bourgeois convention got popular with tourists and began to attract the very elements it once turned its back on—shopkeepers, merchants and real estate promoters.

Before anybody realized what had happened, Wells St. looked more like a scientifically aged State St. than a hangout for artists, writers, musicians and their mistresses.

Ferd and Barbara Isserman were not only alarmed by the change in Old Town's easy-going, Bohemian lifestyle, they were determined to do something about it. "North Av. looks so awful, and Old Town has such a bad reputation," said Mrs. Isserman, "we wanted to make it a place where artists could live and work."

The Issermans own four buildings on the south side of North Av. between Wieland St. and North Park Av. Artists have always lived in the Isserman properties, some of which were originally designed as studios.

But with high-rises going up across North Av., and virtual department stores opening on Wells St., would the artists consent to remain? Knowing the situation was desperate, the Issermans chose a powerful weapon. They called on Sachio Yamashita, the daring and original Japanese artist who last year distinguished himself by painting the walls and pillars of lower Michigan Av. in brilliant rainbow stripes. Yamashita suggested that Old Town's wacky, artistic image could be restored if the Issermans would repaint one of their buildings in a motif so radical and colorful that even a real estate man couldn't miss it.

Permission (and a budget) was granted, and Yamashita went to work, directly inspired by his illustrious predecessor, the great Japanese

Continued on Page 23



Building at North and Wieland as Yamashita first envisioned it.

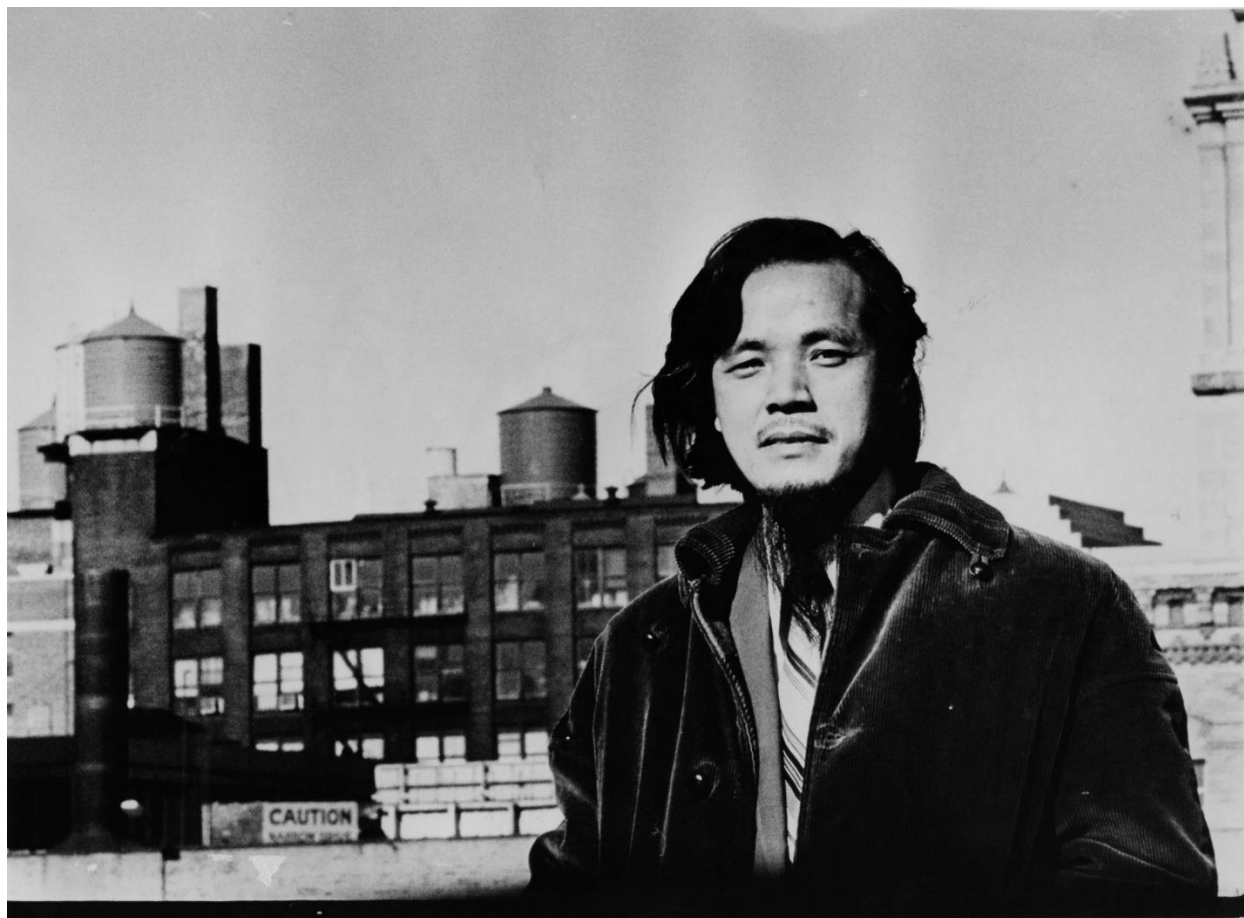
37

Sachio Yamashita is a
liberated artist —
liberated from normal
painting surfaces like
canvas, that is. Turn Sachio
loose with enough paint,
and you'll find him . . .

**Painting the town
red, blue, green . . .**









Remnants of the past

Continued from page one

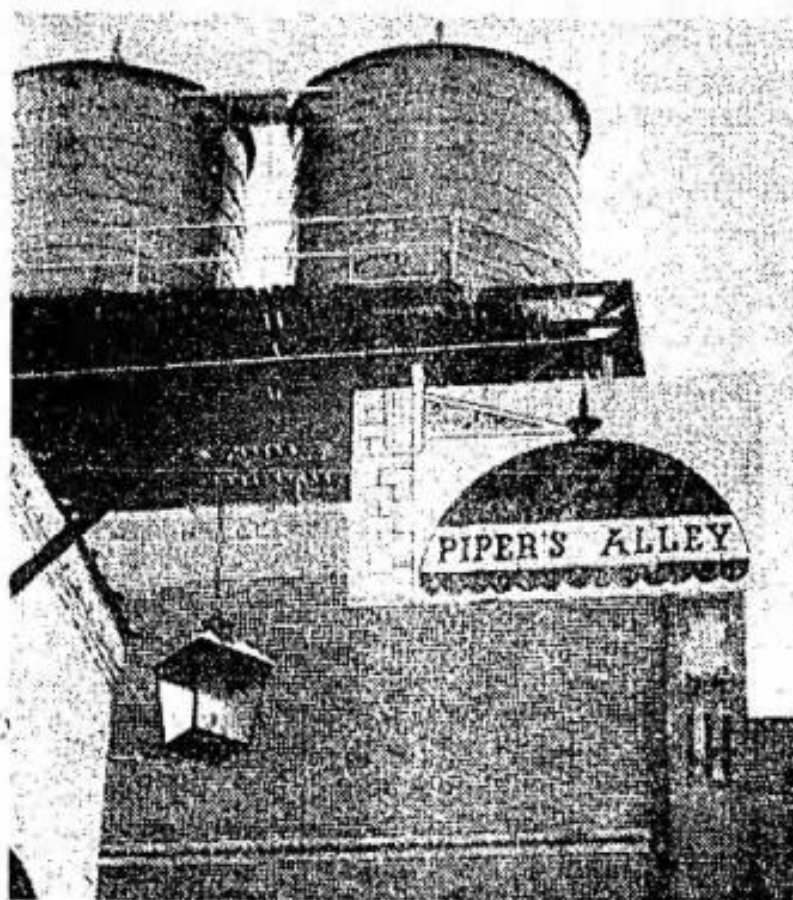
hired the paver who laid the cobblestone in the "Street of Yesteryear" in the Museum of Science and Industry to

lay them unevenly in the old-fashioned way.

AS A concession to contemporary art, Schwartz had Sachio Yamashita, the Japa-

nese artist who put the stripes on the walls underneath Wacker Drive, paint the two water towers that rise above the Alley. Yamashita eventually hopes to paint all the water towers in the city and will number each one. Numbers on the Piper's Alley towers: One and Two.

Other "finds" to look for in the Alley: a stained glass window from a building demolished on Clybourn Avenue; shutters, pediments, railings, from "the Dram Shop", a drinking establishment on North Avenue that was closed by urban renewal; oak subflooring from several local houses; a ceiling from the ballroom of the mansion that occupied the site where the North Shore Congregation temple in Glen-



Two water towers (left) painted red and blue by artist Sachio Yamashita rise above the Alley.





Section 2

Michigan Avenue's Lower Level Rainbow

A holiday shopper takes a sight-seeing break to survey Sachio Yamashita's environmental murals on the lower level of Grand and Michigan Avenues. Colors extend [below] around supporting columns and across doorways.

TRIBUNE photos by Earl Gustie and John Austad



able, the odor offensive, the noise unbearable," he said recently. "But we do have a rainbow."

Whether driving or walking, no one is likely to miss the layer cake of stripes. The colors are unusually paired, cheerfully assertive and vastly superior to the cluttered grime and industrial drab they replace.

Mr. Yamashita says there was no pot of gold at the end of this rainbow. Several gallons of paint, some brushes and two cameras were stolen from his helpers. And as for himself: "I finished the project broke, but happy."

In addition to continuing lower level activity, Mr. Yamashita would like to start exhibiting the work of local artists in buildings about to be demolished. Several of his own paintings are currently displayed at the Florentine Gallery, 330 S. Michigan Av.



BY THOMAS WILLIS

● SACHIO Yamashita put the finishing touches on his lower Michigan Avenue "mural" this week. The walls and steel columns which support the upper level traffic are a continuous web of colored striping, broken only by passing traffic and the doors, vents and windows which open into the area.

The young Japanese artist who conceived and implemented the subsurface encounter with environmental art has been at work since Oct. 6. The \$4,000 for paint, supplies and design came from the city and the Illinois Arts Council. Students from Metro High School, workmen, a mother and her children, a policeman and several fellow artists helped in the painting.

"The pollution is still intoler-

ches new heights to beautify Chicago



Adams Clinton Building. (Daily News Photos/Perry Riddle)

Sachio Yamashita, the 33-year-old Japanese artist who wants to paint Chicago Beautiful, is setting his brush to 15 Chicago water towers.

Yamashita is the man behind some of the bright spots in the city. He conceived and executed the rainbow mural on the lower level of Michigan Av., the wave mural at North Av. and Wieland St., the mural at the Iroquois Paper Co. on 59th St. and a number of other works.

Last November Yamashita began work on a master plan for the beautification of 1,000 Chicago water towers. In Phase 1 of the project, he painted two formerly black water towers on top of Piper's Alley, on N. Wells St.

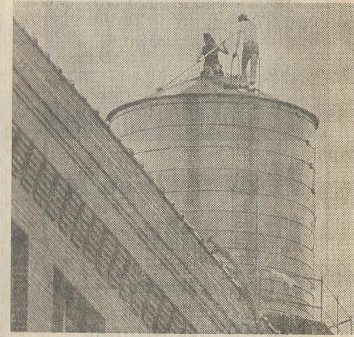
Phase 2 began Monday as Yamashita mixed paint for water tower No. 3 on the

Adams-Clinton Building, 214 S. Clinton St. He will paint all seven towers on that building.

FUNDS FOR the Phase 2 towers are being provided by the National Endowment for the Arts, Washington, and the W. Clement Stone Foundation in co-operation with the Museum of Contemporary Art and the Chicago Beautiful Committee.

Individual building owners also are providing some funds.

"We want the owners in this area to understand that this is a total project," Yamashita said. "Each tower is only a part of the total design, and we want their permission and support to paint."



Yamashita and Larry Foster at work.

preservation counselor for the GSA. "We expect it to be complementary to the building and the site. Oldenburg is an excellent artist. We would not practice censorship although we would oppose genitalia," he said.

One of the famed modern sculptures on the South Side's University of Chicago's campus is by Henry Moore. He constructed his monumental work to celebrate specifically the site where man first released and controlled nuclear energy. This bronze work was dedicated in 1967 to commemorate the 25th anniversary of the beginning experiment by Enrico Fermi and his colleagues. Although Moore denied its relationship to a mushroom-shaped cloud, others can see the resemblance to such, or perhaps an Etruscan helmet, while still others think its massive design was inspired by the ball joint of an elephant's hip.

In the north suburb of Rolling Meadows a monumental "Bather" of concrete designed by Picasso sits in a reflecting pool of the Gould, Inc., headquarters. This 28-foot-tall lady bathing within a wooded site has just been completed. Plans and elevations for the project were presented to Picasso in 1972 for approval, and then continued after his death by a Norwegian artist, Carl Nesjar.

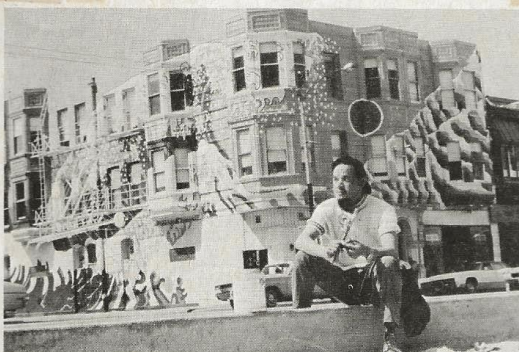
Art in Chicago's Ethnic Areas

For those interested in seeing more "walk-around" art, stroll through some of Chicago's many ethnic neighborhoods.

Chicago's outdoor murals have been called unique in the United States, but while they have distinguished qualities and distinctive flavors, they are not isolated or remote. Over 80 professional artists have participated in the designing of more than 150 murals in Chicago since 1967. This contemporary mural movement is generally conceded to have started in Chicago. The earliest pictures, the work of the black community, were painted on "The Wall of Respect" at 43rd and Langley on Chicago's South Side.

One man, Sachio Yamashita, has been responsible for painting rainbows through underground walkways and on up to the towering watertanks atop Loop buildings. One of his well known classic adaptations is a mural that covers the corner house at North Avenue and Wieland which you can easily see when you visit Old Town at North Avenue and Wells Street. The title of the impressive bit of painting brought to the Midwest by this progressive artist is "Mount Fuji Behind the Waves Off the Coast of Kanagawa."

From black to white, from rust to bronze, great art is happening all over Chicago to be seen just for the walking.

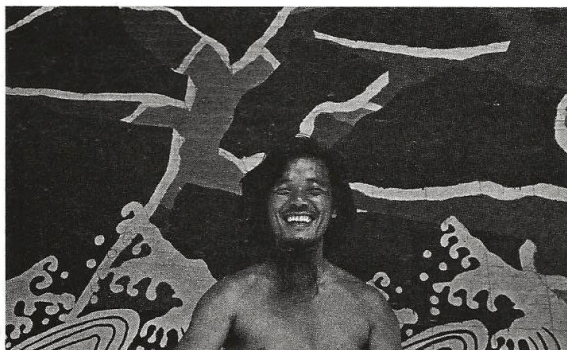


Left: Sachio Yamashita and his mural at North Avenue and Wieland. Below: "Polyphony," by sculptor Gom Weiner, stands at the Chicago River near the Marina City Towers.



FILLING IN THE SPACES

**The Annual Report
of a Chicago Muralist:
985 watertowers to go
and one airport
named O'Hare.**



Every year, Sashio Yamashita, perhaps one of Chicago's most prolific muralists, issues his "Annual Report." He can be seen at times clinging to a North Side watertower, the bright colors flowing out to cover the gray. Last year alone he painted ten towers but "985 watertowers are still sitting ugly on the tops of buildings," he reports.

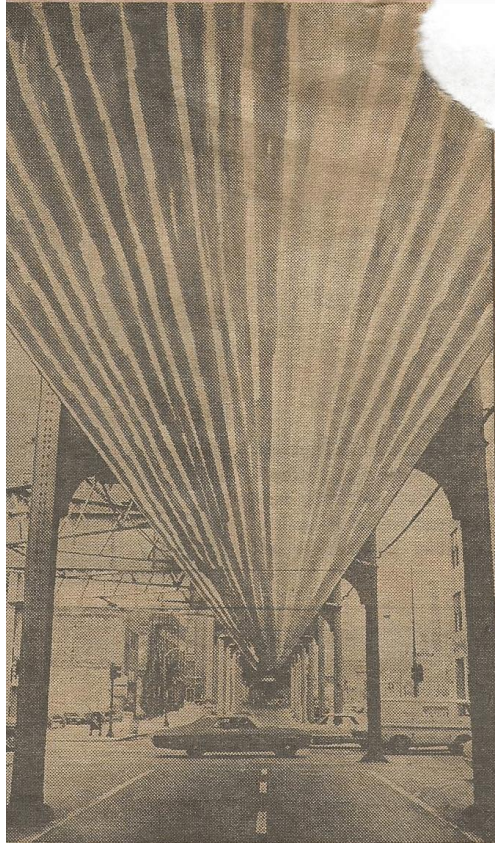
Among his many projects for outdoor design of spaces, the most awesome and prominent is the greening (yellowing, redding, etc.) of O'Hare Airport. "O'Hare is important to me," writes Sashio, "because it was my introduction to the United States and to Chicago — as it is for millions of people every year. Why should the gateway to an exciting city be so drab, so gray, so forbidding?"

Besides creating art for O'Hare's many walls, Sashio also wants to plant colorful ground-hugging plants that would add beauty and reduce maintenance. More explicit graphics would aid visitors in finding their way around. The pilots, not to mention the open space, could use Sashio's ideas for runway graphics.

At present, Sashio Yamashita is running into the doublethink delaying of airport and city officials, and the project has not even gotten off the ground. In the meantime, he continues to cover the city with color, and to solicit contributions for his program Environmental Art for Everywhere. "I look every day at Chicago and I see that art, color, and beauty can do much to improve life in the city."

PHOTOGRAPHS: D. SHIGLEY





SACHIO YAMASHITA'S plan to brighten up the dark underbelly of the L with psychedelic stripes hasn't turned on city officials.

(B)

while away waiting for the city's drawbridges to close each time a ship or tall barge passes thru. "Most of these people are in a terrible hurry and they become so angry." Sachio would cheer up his captive audience by painting a large Snoopy snoozing atop his doghouse on the paved top side which would become a giant cartoon when the bridge is raised. And he would paint the bridge underside in the pop-eyed colors characteristic of his work.

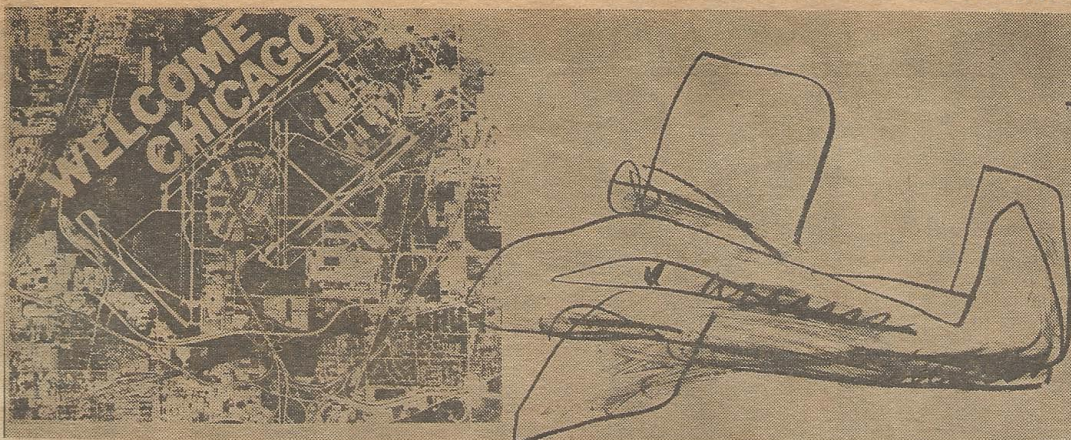
A similar painted treatment would be given to the seven fire escape staircases behind the Merchandise Mart. When viewed from a sharp angle, the colored staircases would merge and form a wild abstract design.

Sachio's oriental wrath is easily raised by the sight of wasted, nonfunctional space. He laments that Navy Pier has fallen into such infrequent use and calls for its weathered walls and loading docks to be painted bright colors.

SIMILARLY, HE proposes that one of his works be placed on the plywood frame now standing at the First National Bank plaza advertising the coming of the Chagall next May. "This would give people something to look at until the Chagall comes," Sachio reasoned.

Sachio also would paint the undersides of the L tracks in psychedelic stripes, explaining that the tracks make the Loop too dark in their present condition. Looking toward the future when the tracks are moved underground, Sachio expects the old tracks will be slow in coming down.

What would he do with them? Why, he'd turn them into a bicycle path. Of course!



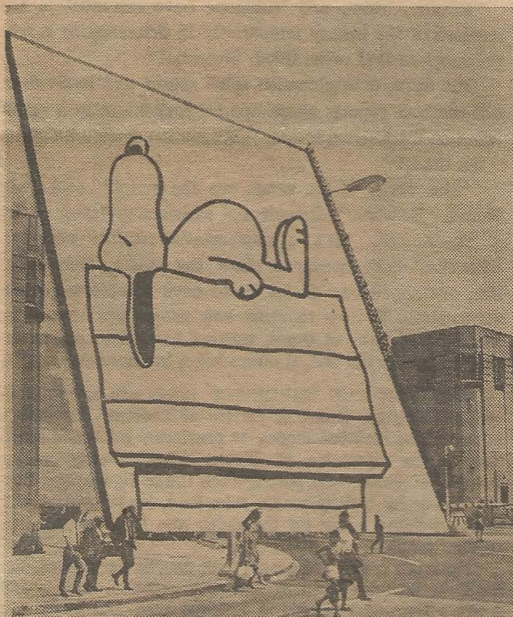
ARRIVING PASSENGERS at O'Hare deserve a giant welcome, Sachio Yamashita reasoned, so why not spell it out?

One artist's colorful plan to dress up our naked city

By Sue Roll

THE ARTIST WHO paints Chicago red, green, yellow, and blue paints himself tickled pink each time he wins a round of "Environment Art for Everywhere" against stodgy politicians, bureaucrats, and corporate officials.

Sachio Yamashita is responsible for—and proud of—the rainbow bars of color which stream along the otherwise dingy lower level of North Michigan Avenue.



LOOK! UP ON THE BRIDGE—it's a bird, it's a plane

The paint bucket water towers that dot Chicago's industrial horizon also are Sachio's work, as is the rope that dangles from the roof of the high rise at 233 E. Ontario St., Sachio's symbolic revolt against building officials who refused to let him paint a mural on the side of the building.

Sachio is battling city and airport officials for approval of a proposal which would emblazon O'Hare International Airport's runways with huge colored letters spelling out "WELCOME CHICAGO" and turn O'Hare sterile concrete walls into a mini-museum in which to display the work of local artists.

But Sachio's suggestions are being assailed with practicalities. City and airport officials argue that the airfield slogan is unfeasible and a disaster for air traffic control. Hanging paintings on O'Hare's halls would cause congestion and pose security problems, they say.

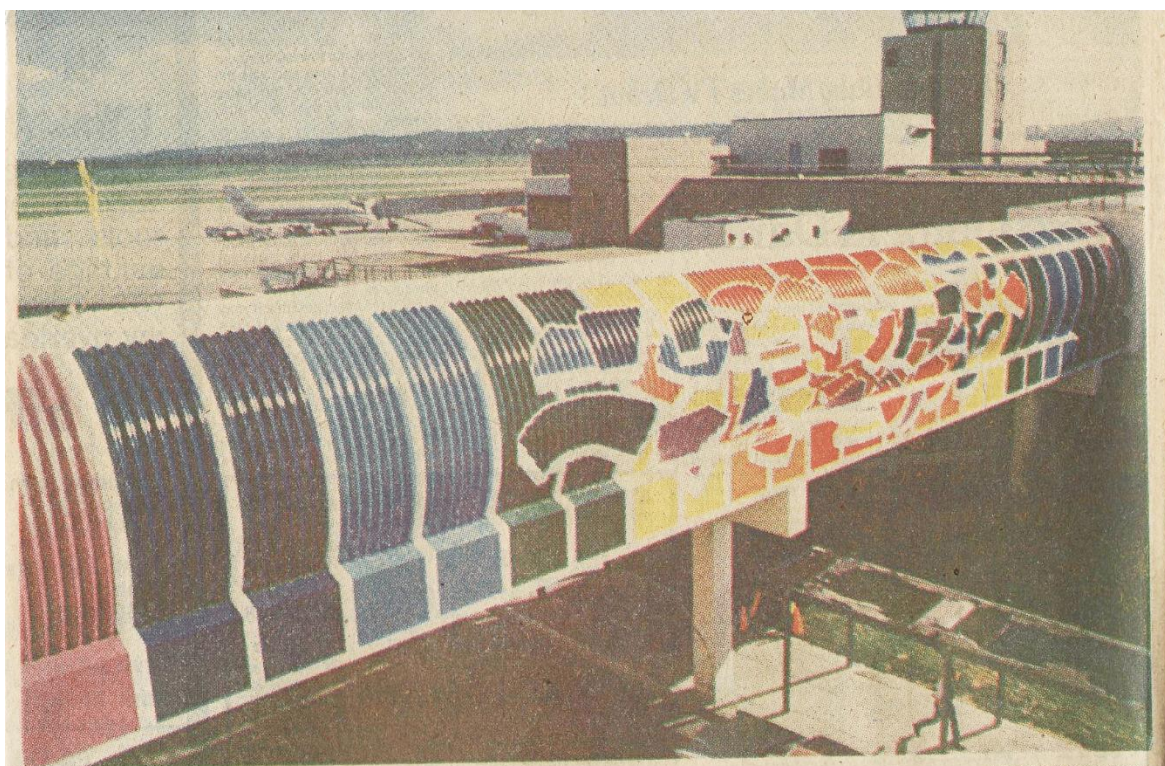
BUT IF SACHIO didn't have the bureaucrats, the mayor, the city, and the corporations to deal with, if he didn't have to get anybody's approval or worry about the budget or where the money would come from, what would he do?

CHICAGO TODAY posed this question to Sachio, who jumped at the chance to redo Chicago according to his ideal of "Environment Art for Everywhere."

Everywhere, indeed. From the murky Chicago River to the mammoth Sears Tower, nothing was exempt from Sachio's imaginative eye.

Among his dreams are a rainbow-shaped and painted bridge arching the "S" curve on the Outer Drive, a sculpture for the triangular median strip amid the intersection of expressways outside O'Hare, a painted rainbow color treatment for the Cook County underground passage, and an entire new city to spring up in the area southwest of the Sears Tower.

Sachio also would advise an across-the-board ban of words on billboard advertisements. "Pictures can say the same thing and are more attractive to look at," he says.

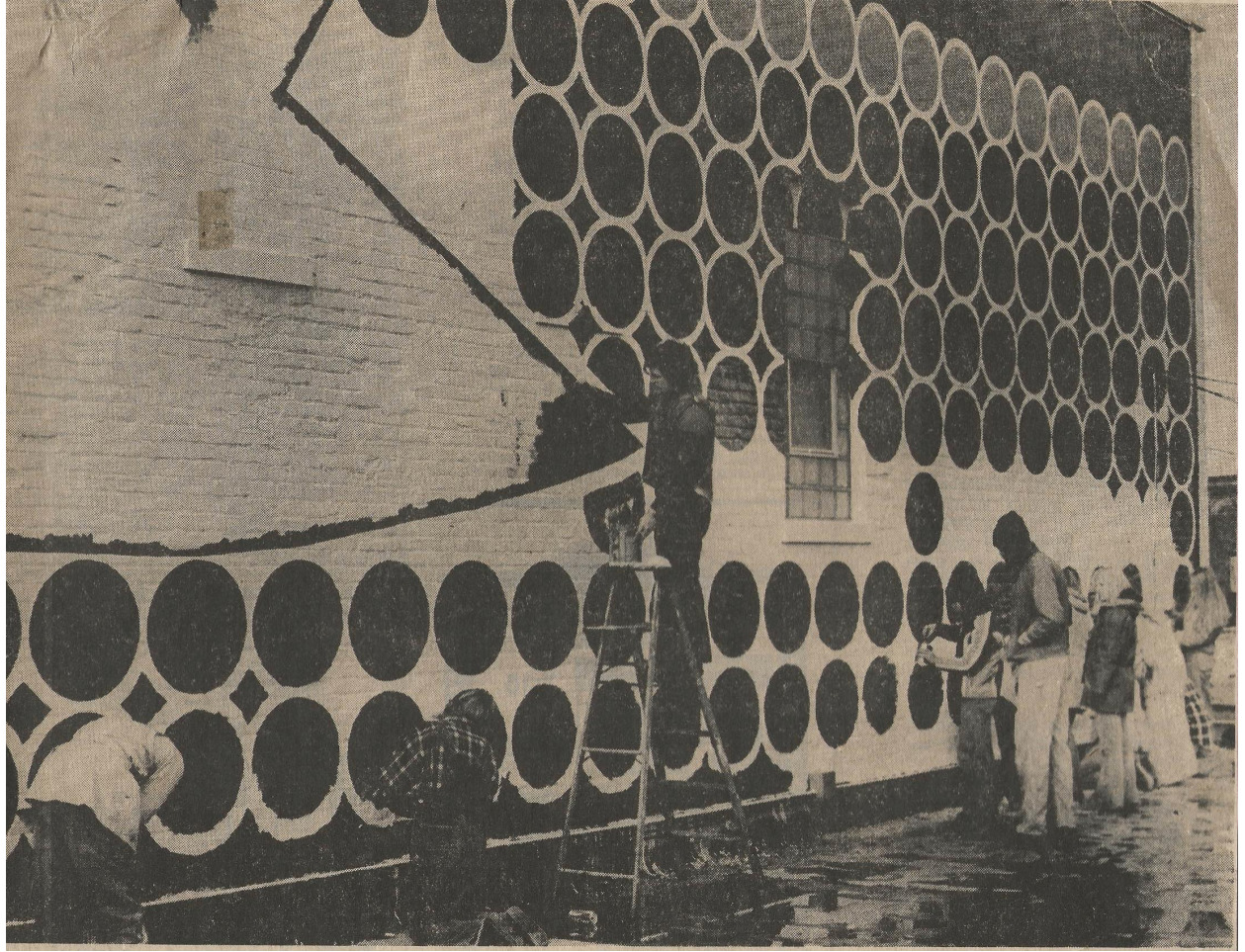


World-Herald/Richard Janda

Colorful Connector

When does a culvert pipe become a work of art? When it's at Eppley Airfield and it is painted by Sachio Yamashita. Working under the sponsorship of the Omaha Airport Authority and Metropolitan Arts Council, the Chicago artist converted the enclosed pedestrian overpass between the airport terminal and parking garage into a mural titled "The Sun." The work was

dedicated Friday by Mayor Veys and the Airport Authority. Russell D. Klay said the mural treatment was used instead of the normal repainting scheduled this summer because the overpass, adapted from pipe normally used for culverts, was unattractive. The cost of \$12,000 was about \$5,000 more than non-decorative painting. The authority receives no tax revenue.







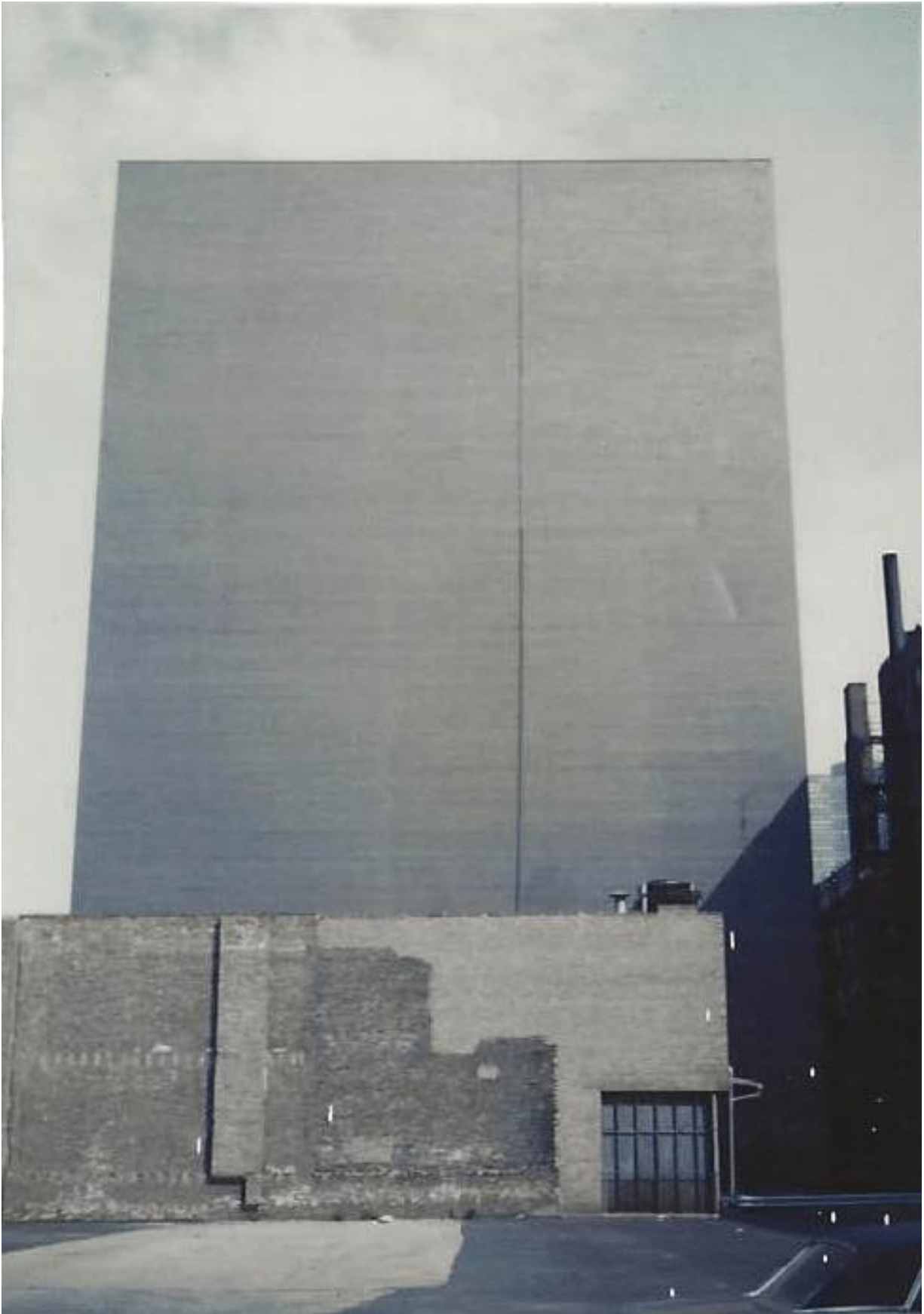
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water towers, the objects of his plan to change the face of Chicago. Left, top to bottom: Four of the water tanks he has painted. Sachio feverishly works on canvases for O'Hare Airport. The wave mural on the building at North Avenue and Wieland Street.

◀ 19 Yamashita 22 ▶



feet above the street, slapping vivid paint on an ancient wooden water tank and never let on that he is (a) weary or (b) afraid of heights. And he can persist for six months in a campaign to get Michigan Avenue building owners to let him paint a rainbow on their Lowel Level facades. So when he announces that he is an Environmental Artist—capital E, capital A—and that the whole city is his canvas, it pays to listen. For only God knows what he'll do next.

Sachio (the name means "lucky man" in Japanese) learned his determination as a boy growing up on Kyushu, the southernmost of the Japanese home islands. It was World War II and Sachio could see the B-29s flying high overhead and the red glow on the horizon where they had just bombed. His junior high class was conscripted to dig deep tunnels into a nearby mountain. The terror he sometimes felt didn't matter. He still took out his paints every night for an hour or two of peace and relaxation.

After the war, Sachio went to engineering school and then got a job in Tokyo helping to supervise the building of a sewage treatment plant. At night, walking on the Ginza, Tokyo's main drag, he was intrigued by the street artists making atrocious portraits of American GIs for

for four days.

"I borrow sheet of paper, pull out sepia pencil, and say: 'I draw picture for only 10 yen,'" Sachio relates. "When I finish, I say: 'You want Technicolor, you must pay 490 more yen!'" Business was so good that Sachio quit his job at the treatment plant. "I sleep 'til noon every day," he recalls. "There was one girl and then another and another. I drink too much."

But Sachio was finding himself as a painter, and his serious work was much sought after by the American colony of soldiers, diplomats, and businessmen. He painted big, very big, on eight-by-six-foot canvases, in very bright colors and mostly in abstract designs. He was finding his theme—*tanima* it's called in Japanese, the word for ravine. But not exactly. For *tanima* also describes a dark, somber place.

"Like Lower Level of Michigan Avenue is dark place," says Sachio. "Ravine expresses difficulty of life for me. But if sun shines on ravine, there is hope. Ravine is between Heaven and Hell, between life and death, between war and peace, between East and West, between black and white, between man and woman." The rope he hung from the 233 E. Ontario St. Building symbolizes this division.

At the Chofu American School in Tokyo, where he began teaching art and ultimately became business manager, Sachio was immensely popular with the Americans. One of his many invitations to visit the U. S. came from an educator who was soon named president of Prairie State College in Chicago Heights, and in September, 1968, Sachio found himself the artist-in-residence there.

After two years of teaching, Sachio got a part-time job as an uncater and hanger of paintings at the Museum of Contemporary Art,





2

Who is Sachio Yamashita and why is he repainting Chicago?

The Environmental Artist has already brushed his bold designs onto water tanks, trucks, neighborhood buildings, and the Lower Level of Michigan Avenue. Now he has a bright idea for O'Hare.

By Jack Star
Photography by Archié Lieberman

Chicago Tribune Magazine

February 24, 1974

Just as nature abhors a vacuum, artist Sachio Yamashita hates a blank wall. He is hustling me at a breathless pace thru the O'Hare Field terminal buildings. "Look at waste space up there!" he shouts, pointing an accusing finger at the glass-walled, second-floor gallery. "Why have to be glass? Why not plain plywood so can put mural over it or just bright color?"

Sachio's grip is vise-strong, and it locks on my elbow, propelling me into the International Terminal. "O'Hare Field fantastic," he continues the lecture. "Could be largest art gallery in world. Look at so many blank walls! Room for all work of every Chicago artist."

There's no use in trying to discourage Sachio. Experts can't. The airport manager has objected that any paintings hung on the terminal walls would be stolen or vandalized. So Sachio has offered 40 huge canvases of his own (composed in a frantic one-week painting orgy) as a test exhibit to prove that nothing will happen to them. And Mayor Daley's top aides have reacted coolly to Sachio's proposal to brighten up monochromatic O'Hare by painting a gigantic "WELCOME CHICAGO" sign in the colors of the rainbow—a sign that would span three runways and go right across the 65,000-acre airfield. So Sachio is

bugging the airlines to cooperate, and don't bet he won't win some sort of concession.

By now almost everyone in Chicago should have heard of Sachio Yamashita or at least seen examples of his work. Not bad for an obscure Japanese artist who has been around Chicago for less than six years. "People say you're a publicity hound," I tell him. Sachio is not hurt. He smiles and replies: "Sure, I try to get publicity—but not for me, it for my art."

I accused him of being a phony when he hung a rainbow-colored rope from the roof of a tall building at 233 E. Ontario St. and, changing its position daily, altered the proportions of a 14,400-square-foot blank wall. "What kind of art is that?" I snorted. "Anyone can hang a rope down a wall. I can hang a rope down a wall," Sachio smiled triumphantly. "The point," he said, "is *anyone* no hang rope down wall. *You* don't hang rope down wall. *Sachio* hang rope down wall."

At 41, Sachio is a frail-looking man with a wispy 100-hair Samurai beard. Altho he weighs only 135 pounds and stands 5 foot 7, it would be foolish to underestimate either his strength or his determination. He's lean but muscular. He can stand for 14 hours on a rickety, 40-foot ladder on a ledge 100

20 ▶



where he quickly found his niche as a wheeler-dealer in the world of environmental art. The Lower Level of Michigan Avenue, encrusted in gloom and pigeon droppings, was a "ravine," he decided, one that was just right to serve as a giant canvas.

"I paint your wall free!" Sachio told the building managers between Grand Avenue and the Chicago River. "What for?" some retorted suspiciously. But ultimately nearly all gave in to his cajoling.

The real skill of a man who paints on the side of buildings is getting someone to pay for it. Sachio got \$1,500 out of the city's Department of Public Works and \$2,500 from the Illinois Arts Council. Not that he made any money out of the project: The seven-color rainbow took him two months to complete, painting from 7 a.m. to 9 p.m., often seven days a week, with the help of three paid assistants. However, 30 or 40 volunteers—housewives, artists, and Metro High School students—donated their services. The high school students were so enthusiastic that they even painted over the no-parking signs on one wall, bringing stern warnings from City Hall. At night, after work, Sachio and his assistants received free drinks and sandwiches in a Lower Level newspaper hangout called the Billygoat Tavern; to show his gratitude, he painted two frisky billygoats on its facade.

Next Sachio moved his ladders to the corner of North Avenue and Wieland Street, where a number of artists had studios in an Old Town apartment house. Both facades on this corner were just right, he decided, for a gigantic blowup of an ancient Japanese woodblock called "Mt. Fuji Behind the Waves Off the Coast of Kanagawa." The mural covers 6,000 square feet of the three-story building and took four months to complete. Mostly, Sachio worked alone because there wasn't enough money to pay his assistants



A thick, rainbow-colored rope dangles 165 feet from the roof of the 233 E. Ontario St. Building.

thundered across the wall of the Lake Shore Stables at 1410 N. Orleans St., and rainbow-striped murals toured the city after Sachio began painting them on the semi-trailers of a South Side trucking company.

Last summer Sachio and a half-dozen art students splashed paint on nearly an acre of walls, canopies, and sidewalks of the Park Forest Plaza shopping center. Besides his familiar rainbow stripes and some colorful giant polka dots, he produced an intriguing mural on the side of the Sports & Hobbies shop that is reminiscent of Michaelangelo's "Creation of Adam." Entitled "The Seven Stages of Women," it shows birth, childhood, love, and maturity.

Afterward he worked on his giant O'Hare Field canvases, which are now on exhibition at the Dai-Ichi Restaurant, 512 S. Wabash Av., and in exchange for several thousand dollars worth of paint and canvas he enscribed a 25-foot-high paint roller and other handy items on the outside wall of a Chicago Heights hardware store.

The most ambitious Yamashita plan literally involved changing the face of Chicago. "I look down at city from high building and all I see on dark day is 'ravine'—no color, all dark," says Sachio. "On top many buildings is big water tank, always painted black. I think, why not paint each water tank different color so when people look down at city, they see color of rainbow?"

Once again Sachio put on his one good salesman's suit, picked up his fat scrapbook of clippings, and began hustling building owners on the fringes of downtown. "I want to paint your water tower," he'd say. "What for?" they'd invariably answer. "It need it, and besides, rainbow color nicer than black," Sachio would say. As a clincher, the price wasn't bad, only \$250 or \$300, and the building was likely to get its picture in the papers.

once the undercoat had been applied.

A Chicago architectural critic recalls that when Sachio had finished the wave mural, he thought it would be fitting to paint nearby electric light poles various colors—"and, as kind of a trial balloon, he went ahead and painted one. This immediately resulted in a city street inspector attempting to drag him off to jail. He then visited the deputy commissioner of the Bureau of Electricity and was told it would be impossible to use a different color for each electric light pole."

Such temporary setbacks don't faze Sachio. He smiles cheerfully when confronting such doctrinaire functionaries as the business agent for the Painters' Union, who considers the Japanese whirling dervish just a house painter taking bread out of the mouths of union house painters. "I laugh when he say I must hire union painter to paint Lower Level," Sachio recalls. "He tell me union painter charge \$20,000 minimum; I tell him we only have \$4,000 to spend. That's all I hear from union."

But the union had the last word when Sachio brought his ladders indoors into a financial-district gift shop, painting a striped mural on the walls and ceiling of the LaSalle Street store. On his second day there, all work was halted by a picket line of 12 union painters. "Building manager tell me he must hire union painters and I can only supervise," says Sachio. "O.K., so I supervise. If union painters do careful work. I no care."

Original Yamashita murals blossomed in the most unlikely places. Eight fast-galloping horses

A Catalog of Sachio's Works

The city is Sachio Yamashita's gallery, so it takes a car, or at least a bicycle, to view his work all around the Chicago area:

Wave Mural, North Avenue and Wieland Street, on two faces of a three-story building that houses artists' studios. It is a gigantic, 6,000-square-foot blowup of a tiny Japanese woodcut.

Rainbow Murals, Lower Level of Michigan Avenue between Grand Avenue and the Chicago River. Gay, seven-colored stripes unite the various buildings.

1,000 Water Tanks. Work in progress. To date, Sachio has succeeded in painting 14 previously somber water tanks, each with its own distinctive number. From the nearby expressways you can view the greatest concentration, seven water tanks atop the Adams-Clinton Building and an adjoining structure. Or you can journey up to Old Town

where Tanks No. 1 and No. 2 decorate Piper's Alley at North Avenue and Wells Street.

Giant Paint Roller. A three-story paint roller and other handy items decorate an exterior wall of Ace Budget Center, Joe Orr Road and Dixie Highway, Chicago Heights.

An Acre of Murals. Walls, canopies, and sidewalks of the Park Forest Plaza shopping center—nearly an acre of surface—are covered with Sachio's familiar rainbows, some giant polka dots, and several intriguing murals such as "The Seven Stages of Women."

Moving Trucks Mural. More of Sachio's famous rainbows, but you'll have to call the Wells Forwarding Co. at 4621 W. West End Av. (626-6000) to find out exactly where they can be viewed this minute because they are painted on the sides of two of the company's semi-trailer

trucks and are nearly constantly in motion.

Thundering Horses Mural, on the facade of the Lake Shore Stables, 1410 N. Orleans St.

Rope Trick. A thick, rainbow-colored rope, dangling 165 feet from the roof of the 233 E. Ontario St. Building, divides the 14,400-square-foot blank wall into Sachio's favorite "ravine" theme, symbolizing the divisions of mankind.

Walls and Ceiling Mural, Ticker Tape Card and Gift Shop, 208 S. La Salle St., where a multitude of bright stripes leap off the ceiling and walls down onto the matching carpet.

Interior Murals, McClurg Court Garage, 350 E. Ohio St., where the traditional gloom is challenged by rainbows, clenched fists, painted Coke bottles, and reversed U.S. maps on the many, many pipes.

The first two tanks, one turquoise and the other vermilion, can be seen in Old Town atop Piper's Alley at North and Wells. The first has a three-foot-high "1" lettered on the 25-foot-high tank in a contrasting color, and the second has a "2." At first Sachio hoped that he could paint every water tank in Chicago. But, recognizing this was impossible, he settled on doing 1,000 of them and painting a number on each. "Why numbers?" he asks if you ask. "If I don't have any number, people don't know how many I did and they don't ask questions about it." In other words, the number is his signature.

To date Sachio has painted 14 tanks, skipping No. 13, which is bad luck in Tokyo as well as in Chicago. It is hard, sweaty work, but Sachio has enjoyed himself. There's a trap door on top of each wooden tank, and on hot day Sachio and his assistants would jump inside for a cooling swim, clothes and all. Since the water goes into the sprinkler system and not into the faucets, Sachio didn't feel guilty about such trespasses.

The biggest cluster of tanks, seven of them, is atop the Adams-Clinton Building and an adjoining structure. From the nearby expressways they compose a stunning grouping of red, royal blue, yellow, green, and turquoise on the ancient loft buildings. Art critic Harold Haydon, who is an associate professor of art at the University of Chicago, says, perhaps just a bit extravagantly, that the colored tanks "bear the stamp of genius." He says they "will transform the broad reaches of cityscape into a marvelous garden of giant flowers, each different from its neighbors but together joining in a visual symphony."

At the moment Sachio's grand plan to continue with No. 16 thru No. 1,000 is stymied, however, for

he has no money to pay the necessary \$1,100 insurance premium. For that matter, he had trouble paying the rent on his tiny, cluttered studio-apartment in an unfashionable part of Chicago Heights, 30 miles south of the Loop, and moved in with a friend. "But I no worry," he says, "Somehow, I get money for all I need."

And he seems to. Sachio rises at 6 a.m. and, even before a breakfast of Japanese rice, begins painting with furious energy. On one recent day he produced 75 acrylic drawings. I remember an exhibition he held at a friend's house to raise some money when he was flat broke. Sachio showed up with 100 paintings, some of them frontward and backward U. S. maps stenciled with spray paints, and all of them still wet. But he is sensitive to charges that he mass produces his art. "I no need two months to paint one canvas; I like to paint many canvas at same time," he says. "When I start painting, I make sure I have canvas enough, paint enough, and ideas enough. The important thing is not that it take me only 10 minutes to do painting. The important thing is what's in my mind. When painting water tank, it takes only two days to finish, but it takes 30 day to convince owner to let me paint tank."

Easy come, easy go. As soon as the galleries pay him for his canvases, Sachio has enough money to finance his safaris downtown. Only recently he progressed to a seven-year-old clunker after wrecking a 1956 clunker with only 6,810 miles on the odometer (it had already gone around once and racked up 100,000 miles). He parks anywhere, casually displaying a windshield sign that proclaims him to be a "special delivery messenger," remaining undis-

Yamashita and Morris A. Lipschultz, owner of the Adams-Clinton Building, reach an agreement on painting six water tanks.

mayed when this fails to avoid the stacks of tickets he collects.

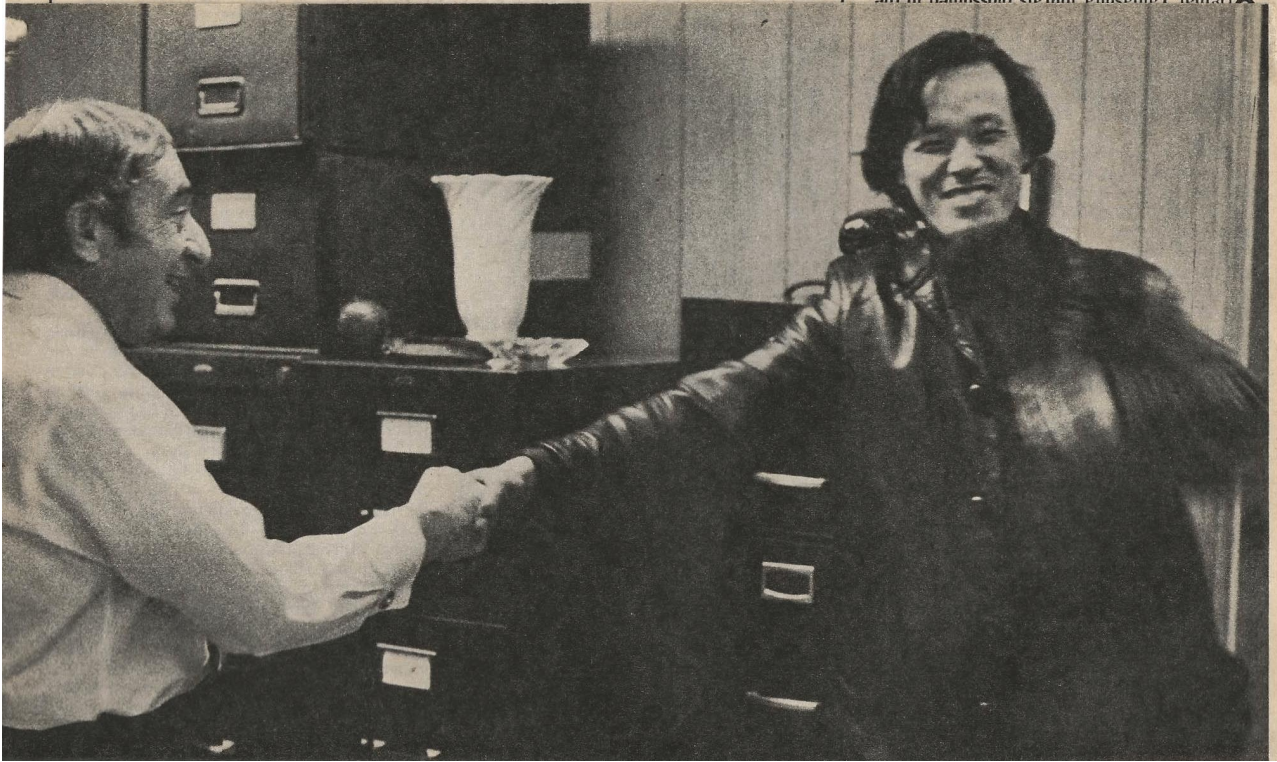
The car is his studio on wheels, with a backseat and trunk full of scrapbooks, paintings, and supplies. "I wish I afford car telephone," Sachio says, "I am moving around so much."

Several times in the past year Sachio went down to City Hall to see Mayor Daley about his idea of brightening up O'Hare Field, but he got no further than several of his aides. One of them, Earl Bush, who was just about to resign as the mayor's press chief following charges that he had profited from a company that used O'Hare's corridors for advertising billboards, had this to say about Sachio's work:

"I'm not passing artistic judgment, but what looks good underground on the Lower Level might not look so good above ground where thousands of people can see it." (Not as good, at any rate, as advertising billboards.) Anyway, said Bush, the airlines should pay for such a project, and they are the people Sachio should see.

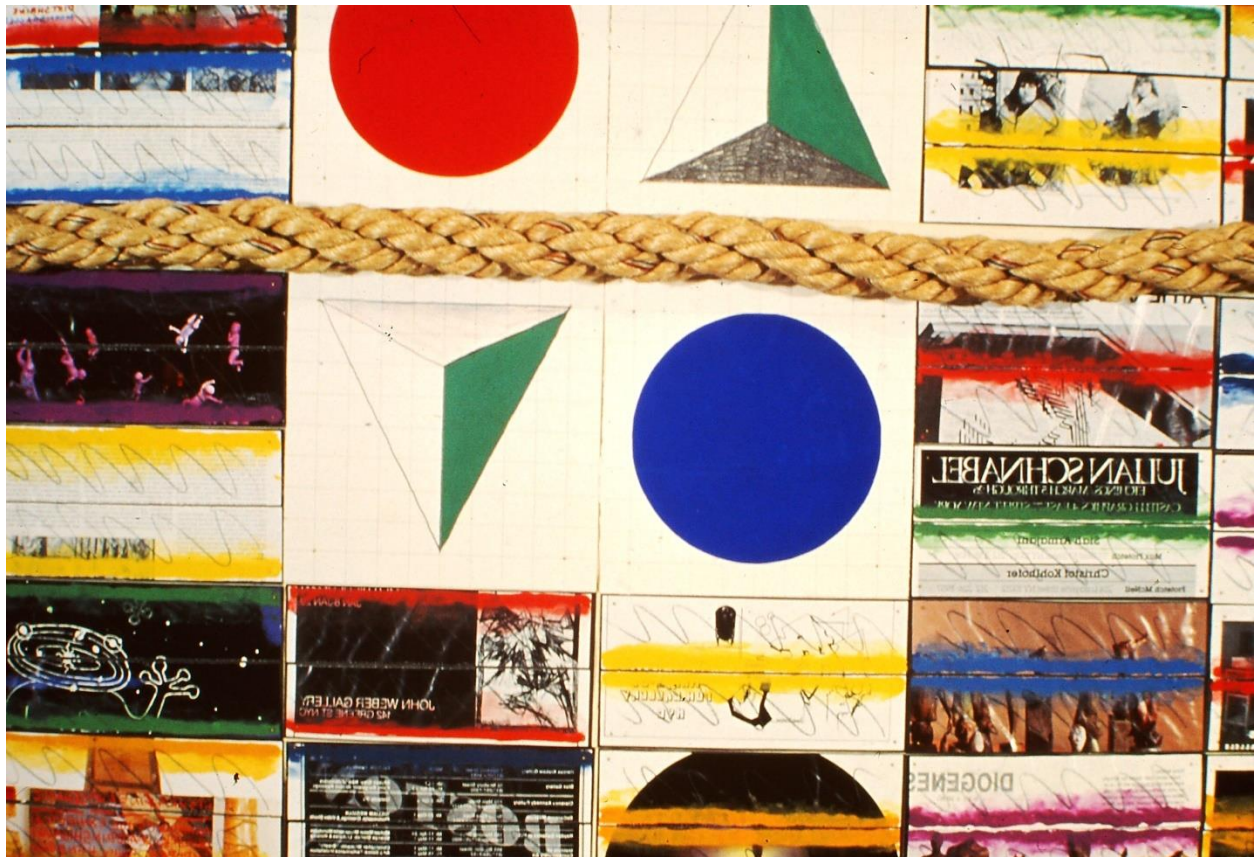
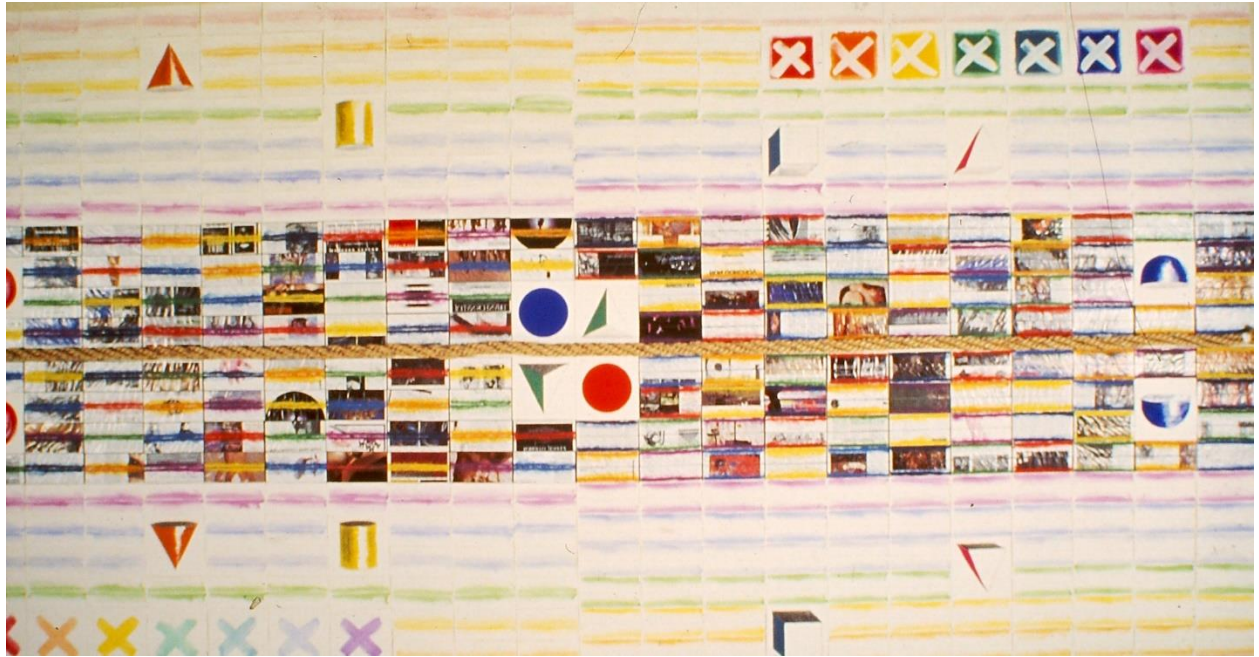
I gave this message to Sachio and wished him luck. "I make my own luck," he said, giving me the same answer a pitcher for the old Brooklyn Dodgers had once given me. Sachio added: "When I teach in college in Chicago Heights, I watch young people hitchhiking. They hold up thumb and wait for car to stop. Me different. I stand in middle of road and make car stop."

What that means, I guess, is that one of these days, O'Hare Field will be looking different, Mayor Daley or no Mayor Daley. ■



Eighteen thousand miles across the most unlikely places. Eight fast-galloping horses

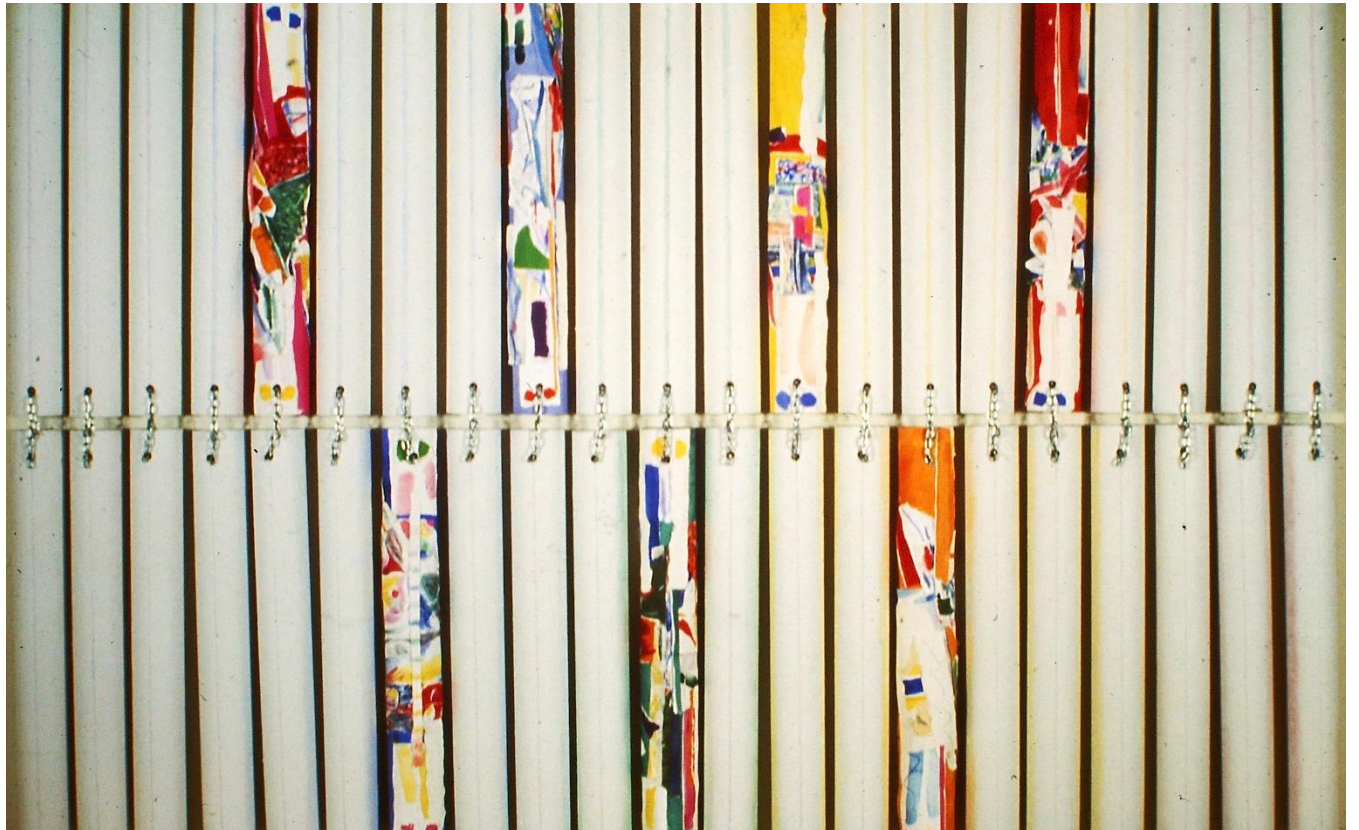
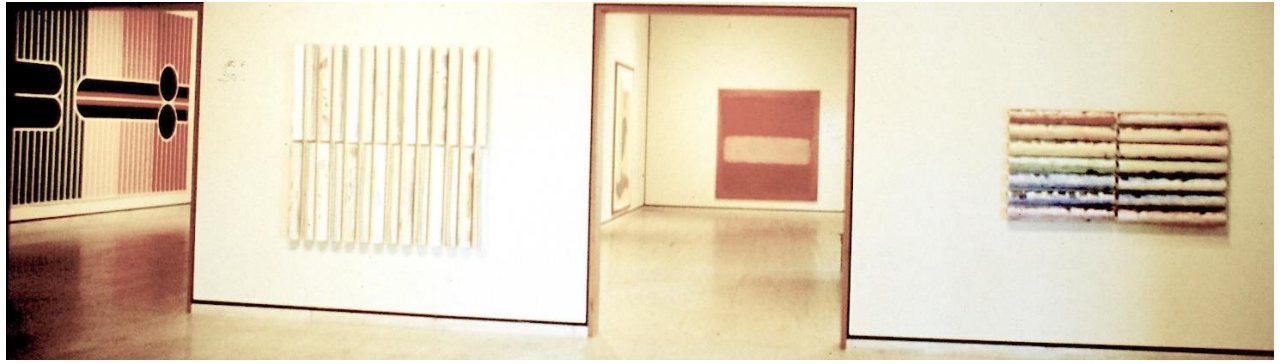
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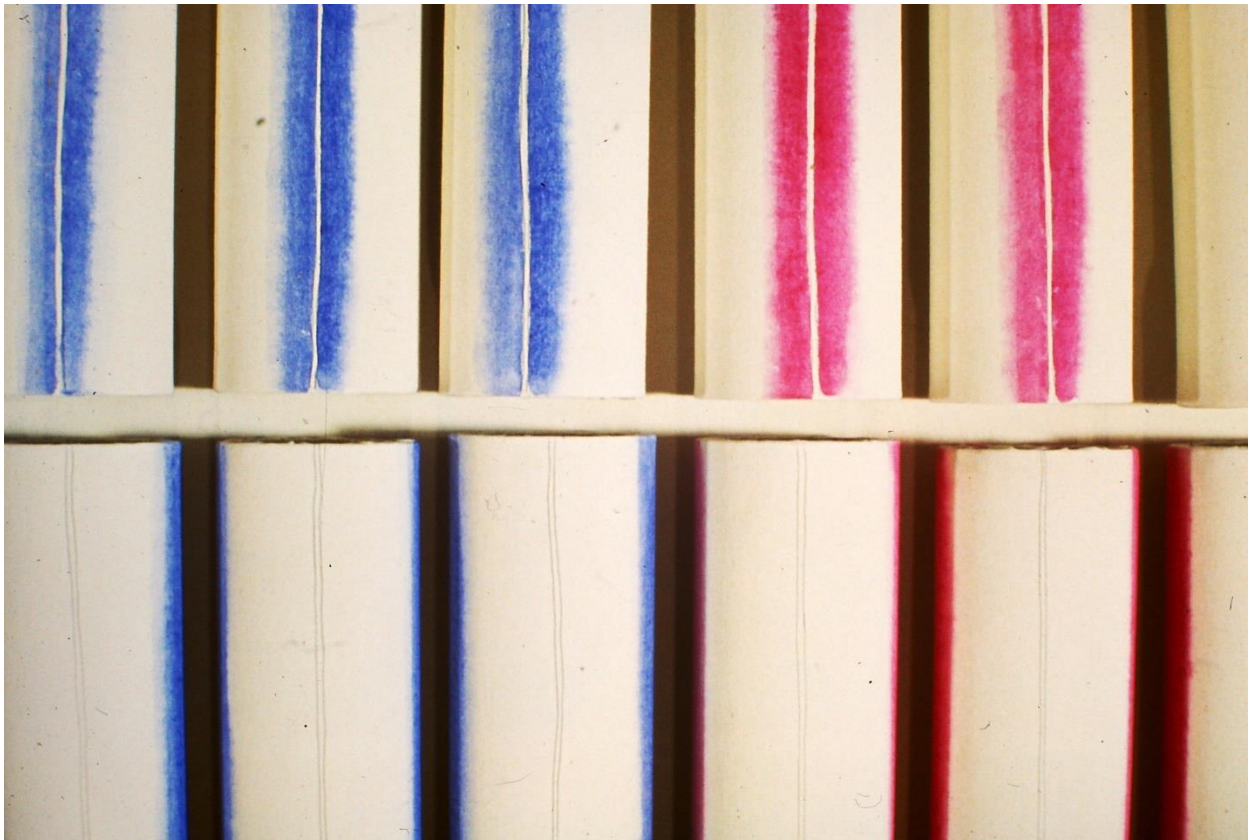


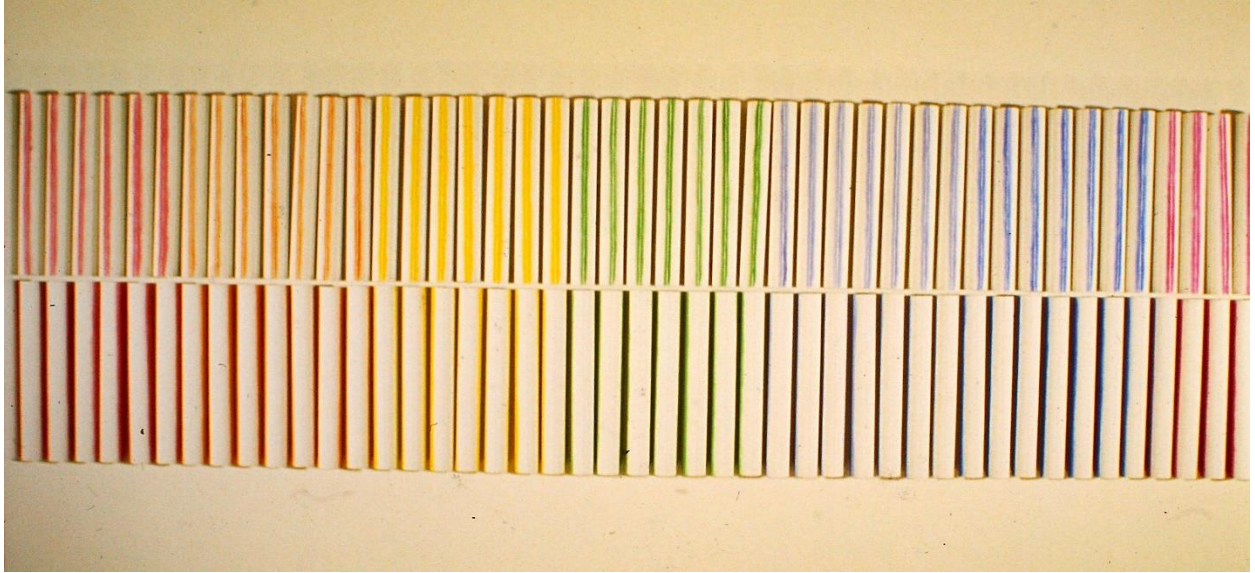
















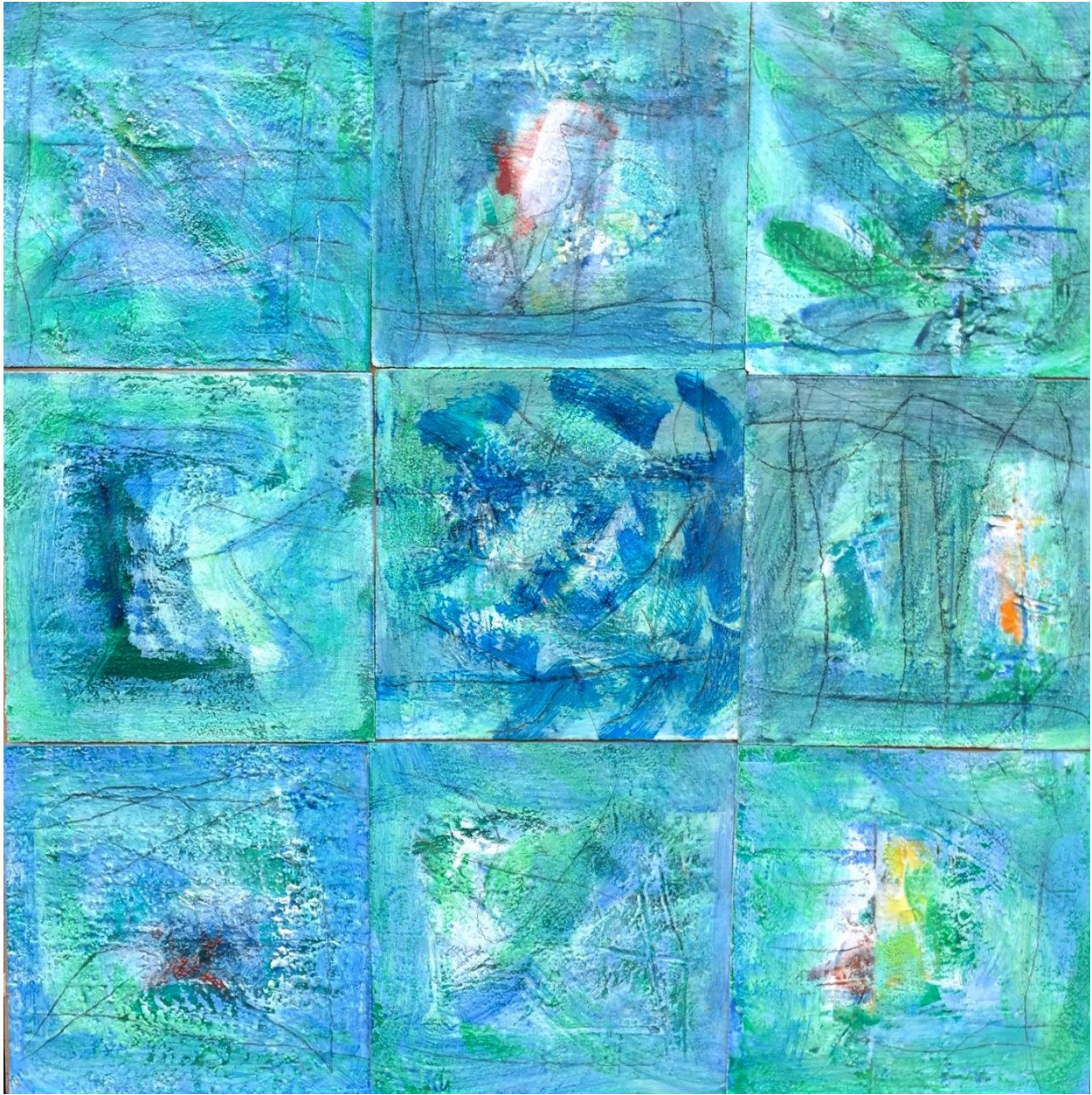
























Actress portrays Catholic nun by day and a tramp at night

By VERNON SCOTT

HOLLYWOOD (UPI) — One staggers at the thought of a sweet-faced young Catholic nun working in a hospital by day and hanging out in a bar at night.

But anything is possible in a soap opera. And so it is with Sister Angelique in "Days of Our Lives."

Since joining the daytime series 16 months ago, Sister Angelique has been a pillar of pristine innocence and virtue during the days. But she becomes Angel, a barfly and trappy flirt at night.

So far the Roman Catholic church hasn't condemned the show, nor have viewers complained about Sister Angelique's double life.

Choice role

For Jean Bruce Scott, who plays the character, the nun-tramp is a genuine tour de force. She revels in playing the extremes of the female spectrum.

Jean is a pug-nosed, freckle-faced woman in her 20s who returned to Hollywood early from her honeymoon to test for the role of Sister Angelique. She was married 16 months ago to screenwriter Bob Colman.

This month the young couple bought a powder blue Cape Cod cottage with white shutters and flower boxes and a white picket fence in the San Fernando Valley.

They are furnishing it slowly and are planning to add a swimming pool and hot tub in the future. Jean is also determined to adopt a kitten.

On the surface, at least, Jean is more Sister Angelique than swinging Angel, an assessment with which she concurs. Truth is, Jean says, she's a little of both around the house.

"It's fun being able to play such wildly different characters in the same part," Jean said during a lunch break from "Days of Our Lives." "You see, Sister Angelique is a dual personality who can't help herself."

"I find it's easier for me to play the nun than it is to play the sexy one be-



cause I've always played the village virgin. And, really, that's how I've always thought of myself.

"There wasn't any big problem playing innocent virgins because that's what I was when I was playing them. Now I'm not a virgin anymore, but I think I can still play them convincingly."

"I can play Angel as sexily as I please. She wears clothes with cleavage at the neckline and slits up the legs."

"I get a little self-conscious playing the free-swinging Angel in front of the cast and crew and knowing that my mother will see it. Bob tapes the show at home and then we watch it together in the evening."

"As the nun I wear suits and a veil. It's really an interesting contrast."

"But it makes for long work hours. I have a 'first in, last out' call every day. I'm made up as Sister Angelique first and play all her scenes. Then my hair is teased and a lot of makeup applied for the Angel scenes."

The role is hard on Jean's homelife.

She arises every day at 5 a.m. Her husband usually writes through the night and gets to bed at 3 a.m. But he does get up to join Jean for a cup of tea before she heads for NBC Burbank.

When she gets home in the evening, seldom before 5 o'clock, she and Bob prepare dinner together.

"My part in the series is very complex," Jean went on. "Sister Angelique is the illegitimate daughter of the head nurse in the hospital who became a nun herself after giving Angelique up for adoption."

"Now her mother is no longer a nun and about to marry her father who is the real villain of the series. Angelique knows they are her parents and she is very much against the marriage."

"The writers have a lot of options with Sister Angelique. I'm sure they've thought of the possibility of Angel becoming pregnant and the horrible problems that would cause Sister Angelique, who is unaware that she becomes Angel at night. It would make for a very interesting story line."

Mural dedication set for Thursday at Salina bank

Dedication ceremonies for the community mural on the south exterior wall of the First National Bank and Trust Company, 101 N. Santa Fe, will be Thursday at 4 p.m.

The mural was painted by Sachio

Yamashita, who is completing a four-month residency in Salina under the sponsorship of the Salina Arts Commission, and other volunteers. It depicts waves of grain in a Kansas wheat field, backed by a row of elevators.



Angry Collegians Reject Mural

By PETER B. SEYMOUR

WHITEWATER, Wis. (AP)—The peaceful promise of Sachio Yamashita's mural is being tested to this southern Wisconsin college town where his favorite controversial painting has been searching for acceptance.

The light-hearted Japanese artist still considers his critics to be aesthetically tast, particularly those who read sexism into the multicolored, graphic mural he wanted to hang in the University of Wisconsin-Whitewater student center.

"But he dismisses the furor as 'a little misunderstanding that made everybody uptight' and expresses confidence that the mural will yet hang in a campus building if not the center.

Yamashita, 43, who arrived in America seven years ago as an art teacher, is reminiscent of the mural-crazed artist portrayed by Alec Guinness in the 1936 movie "The Horse's Mouth," always on the alert for barren walls that need decorating.

After he and a team of students crafted a 28,000-square-foot work in Chicago, he talked of converting 30,000 acres of lawn at Chicago's O'Hare Field into a maze of flowers.

Now he has his eye on an exterior wall of Milwaukee's five-story natural history museum, proposing an interpretation of Indian mounds.

Meanwhile, his house-painter brushes decorate a Fort Atkinson factory with kaleidoscopic colors, grace an old three-story Whitewater business building with rainbow graphics and produce visual zing on plywood sheets for campus walls.

"My most successful work," however, ran afoul of administrative routine because it differs from the preliminary design



AP Wirephoto

Sachio Yamashita Is Shown By Building He Decorated

which he and his student artists had submitted to the students who supervise policies of the UW-Whitewater center.

"It was a contractual problem" rather than censorship of the work, center director Stephen Summers said.

Summers said Yamashita and his young coworkers simply failed to keep the student overseers posted on the progress of the collection of 34 panels, each eight feet by four feet.

Criticism erupted when the overseers at last got a look at the work's combination of circles and parallelograms.

"Some women thought it was a little sexist," Summers said. "Others thought it wasn't appropriate" for the center's decor.

Yamashita said he is puzzled that anyone could interpret sexism in the geometric patterns with which the mural, "Balance

of Power," depicts his theme of a universal struggle between opposing forces.

He defines the gulf between the forces as a ravine, or, as it would be in Japanese, *tanima*.

The ravine, he said, is an area of uncertainty between mountains, "really dark where sunshine is the possibility" rather than the fact.

"Like between peace and war, between east and west, heaven and hell, even man and woman," Yamashita said.

"It is the connection for tomorrow," he said. "I urge the students to consider this balance."

Regardless of whether artistic criticism or administrative rules led the center to reject the work, Whitewater has not rejected Yamashita, Summers said.

Plans are afoot for a new mural for a dining hall, and the

community plans dedication ceremonies later this month for the murals he has created since his arrival in September.

Not technically on the college's salaried faculty, Yamashita is listed as the college's artist in residence.

He is paid by businesses for his commercial work while being supported with funds from university grants, the Wisconsin Arts Council and the state Bicentennial commission.

Yamashita, who has also done work in Indiana and Michigan, said he is not angry with White-

water but worries "about people here never seeing my work and then being critical. They were very tight."

He described himself as a gypsy who may not linger long in Whitewater, except that the area's "beautiful scene of autumn" delights him.

"I use rainbow color all the time," he said, radiating enthusiasm about the new dining hall venture.

In the meantime, the 34 plywood plates "of my favorite mural" remain stacked in a studio, waiting for a host.

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