

Dear Jack:

October 4, 1965

Enclosed is voucher for September.

As I understood it, transportation expenses were allowable and I have leaned over backwards to eliminate any "vacation" aspects. This was strictly a work trip, working in fact against time. My wife accompanied me to help spell off on the slow driving--40 miles an hour to 45 at the maximum in places. My stepmother lives at Visalia, 7 miles off highway 99, the direct route and shortest. We stayed overnight there, one night and left at 4:30 a.m. the next morning, delivering the 7 pieces to the foundry. She returned home the next morning. (California didn't appeal to her last year, on vacation, and even less with congestion of traffic etc.).

I obtained nearest lodging, 8 miles from foundry, unless I went into "prohibitive bracket," and was in work clothes, even at meal time. The plant operates on a three or more shift basis. I logged only part of the time I spent at the plant. The rest of the time was spent on conferences, briefings, some instruction in small casting, rubber mold making, etc.

By working through some of the shifts I was able to complete the Fisherman, having worked up the anatomy on it from life by a late-hour push before leaving home.

I filled up three notebooks on information which will be of value to the PUD's project and of course, on two days there shagging museums, took this as a part of the historical consultation work and a part of "my vacation, making no account of mileage covered which was considerable. En Route home I deviated around 200 miles (which will not be vouchered in October work) and with chisels, mallet etc. and considerable lugging, rounded up some 400 pounds of base material but am not sure I have a sufficiently large base for Puck Hyah foot. Papaleo was insistent that each piece should be based. So if the one largest piece I procured is not satisfactory I may have to look elsewhere.

I will write you some detailed reports on bronzing, etc. including illustrative photographs when I settle down. You will recall that additional progress pictures were sent not long before my departure. I think there were over 14 in the lot (without checking my records at this time).

The contemplated damage was rapidly corrected. A couple of changes were made in the fountain, once I got it in a good light in the studio with plenty of room to walk around it, size it up etc.

By jumping in and finishing off the things rapidly, even to the astonishment of the crew at the foundry (there are about six in the strict art department), I managed to get them in "production." My last day there, which does not appear in the September accounting, included helping line up the fountain for the preliminary rubber mold, pieces. Papaleo

who is, as you will find out, a good artist and noted sculptor, does not come to the foundry early in the week. He instructs a class at Riverside college of Southern California sculptor instructors from schools all over, not in sculpture but in types of materials, how to prepare models for casting and types of casting etc. None of them are bronze casters, the ultimate in the fine arts.

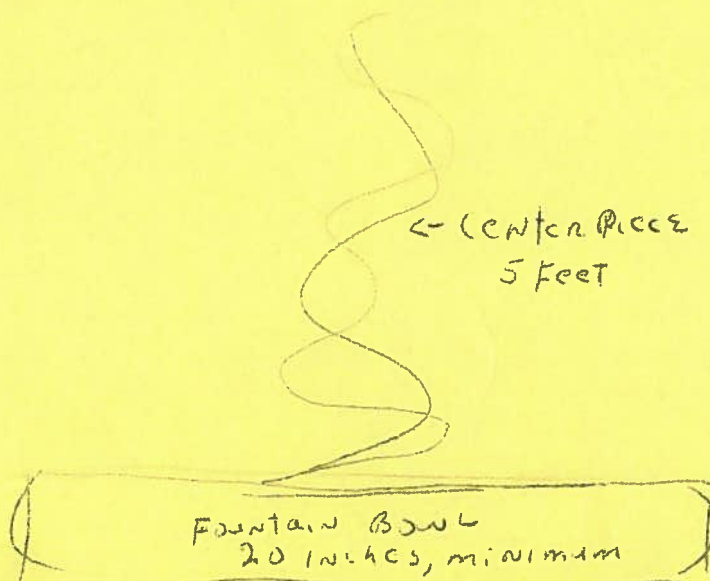
I was successful in getting our works on the "production line," and see the first work start on them, which I helped direct. Today, Monday, the actual piece mold casting of the fountain was scheduled and it will be on its road in various sections, separate castings too for each fish, going from room to room, for during, "investing," etc. until it is converted into wax. Then these pieces will be "melted" out of the "investment" and subjected to repeated dippings, some 10 in all, and curing after each dipping. Then there will be hard outside casts with the fountain pieces on the inside. When these are cured and carefully cleaned they will be poured and the outside thick layer of "investment" will become crumbly chalk. The separate pieces will be coarse and dull grey, then sand blasted, then "chased" by metal chisels, then welded, re-chased, and then patinated with acids, blow torch etc., then "waxed" and polished.

I have a schedule of the work as lined out by Papaleo which will give you an idea of the expectable progress etc., which I will send along.

Important:

Perhaps it is wise at this time to mention that determination was made by Papaleo and consultation with others, that the fountain base should be a minimum of 20 inches from the "floor." That is, the base of the fountain center piece should be in a bowl at least 20 inches from the floor, the floor being the bottom rest of the fountain bowl, which would be the same as shoe-sole resting place. We also agreed, after close examination, as to the best vantage side of the fountain, which is nearly equal on all sides. I made a special point on the work card for the piece for Papaleo to provide a base pattern with fastener markings as soon as possible. This will not be possible until the casting progresses.

Sketch below to clarify fountain bowl height:



I am happy that I could push through the fisherman. Everyone liked it, but most, including Papaleo, that The Last Drummer was their favorite. Papaleo said that of all the fountains he has designed and cast, this was the most unusual and would be outstanding.

He and I were in complete agreement on the patina for the heads, the figurines and the fountain centerpiece. Bronze is so indstructable there is no danger of damage from freezing, handling etc. Inside bronzes in fact should be rubbed or polished at times and they will improve with the years. The pieces could be dropped from the top of the dam onto concrete and they would dent the concrete and not be damaged. Only the thin pieces are breakable by hammer, tiny fingers, 1/16th of an inch of the fish fins etc. (I was shown an orchid which had been cast in bronze, an exceptional piece of casting, but you would cut your finger to try and bend the fragile petal).

You will not in my expenses I have cut meals to the bone.

The return trip, last day of work at foundry will be included on October voucher unless I hear to the contrary.

I guess it is a good thing I am so wrapped up in my work that baseball, football etc. have little or no interest for me. The only thing I knew about Kofax and the Dogers was bits of gossip heard at 6 a.m. breakfast or late dinner. The foundry and industrial shop is in the middle of a vast industrial area, block after block of trailer building plants, speciality manufacturing concerns etc. Morning "coffee" break food trucks and lunch trucks come by, also in the evening. Factory-bell announces arrival and you can get sandwiches, coffee, milk, etc. Factory has mid-morning 10 minute break and 30 minute break at noon, another in mid-afternoon; same schedule at night. Plant even worked three shifts on Sunday (except art dept.) which was open to me, but I spent that day shagging museums like L.A. County's new \$11 million deal out by La Brea tar pits. Southwest Museum is tops for Indian material but growing a little antiquated.

I was so isolated from the rest of the world it seems almost like I hadn't been to Southern California. Didn't even call a friend or so there, and took time off only with a couple of callers, who will be of value to us, as shall be related in later correspondence. I am very thankful, and so should the PUD be, that I have a very understanding wife who realizes I am working to give you something of the best. I have that assurance from Papaleo and others qualified in the field, on that score.

Been wondering how things have been going with Quigley and if there is anything I can do on that score.

Will let you know my "days" off schedule, although at this time of year and because of recent absence, hope we can go over in late afternoon and come back the next.

Let me know if there are any questions about the expense account which is minimized.

Sincere regards to all

Click Melander

P.S.

I neglected to say it was HOT in Southern California, and hotter in the foundry.

I was ready, according to my work schedule, to come home or take a breather on Wednesday. Then Papaleo came up with some sound suggestions on the fountain when he started to dissect the fish for preparation for casting etc. we decided to use the cast hand of Puck Hyah foot and made a roman joint of it, because clay hand had gone to pieces again and Puck's other hand had to be brought to uniformity etc. Papaleo decided to mold Puck direct like some of the other works, meaning there will be NO mold for possible duplication so I authorized protective cast of face in case of foundry or bronze pouring blastout. This same process will be used in small figures so there is always the chance of a bronze pouring blowout but not likely with this craftsman.

Also neglected to say that on way down in northern California I encountered a heavy wind and holed up for a 10-hour layover. The wind damaged 80 per cent of the Oroville area olive crop, blew several house trailers against the side of the road and wrecked them etc. and reached gusts up to 70 miles an hour so I of course remained under cover as such gusts would have overturned trailer.

In enlargements I am having made will be some I will send away for copyrights, protecting PUD as much as possible from stealing any ideas and protecting the creator of the works against infringement, although Papaleo says this is rather difficult on the fountain as substituting another fish variety etc. could not be guarded against. Correspondence, sent and received will be sent to you.

CR

3701 Commonwealth
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Oct. 10, 1965

North Hollywood Stamp and Coin Co.,
P.O. Box 34041,
11738 Victory Boulevard, North Hollywood.

Order Dept.

Gentlemen:

On a recent trip to Southern California, to deliver some sculpture for bronzing, I discovered that Mr. Papaleo has produced some California mission medallions.

I am desirous of purchasing one or two in silver or bronze, probably bronze and would appreciate a note as to their price so I may order them.

Sincerely

Click Belander

3701 Commonwealth Rd.

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Mr. Cataldo T. Papaleo,
96 Mayfair Circle,
Swanlake, Mira Loma, Calif.

Oct. 10, 1965

Dear Tom:

Again I wish to express my appreciation to you for help and advice upon delivery of my models to the bronze art department, and going with it my appreciation for additional inspiration gained by the contacts. And again, as you have heard me say, my major regret is that I am not located in Southern California where I could benefit more directly from your instruction.

Enclosed is copy of a letter to the director of the Maryhill Museum of Fine Arts, and from that we can let nature take its course, and as things develop before next spring or summer, you can "take it or leave it alone." The contacts there would not be extensive, and mostly "curious tourists" but there would be a smattering of real art lovers from near and far.

Also enclosed are some photographs, but only one, that of the hands, is in all honesty up to my photographic abilities etc. when I take time to use lights, set up pictures etc. Of course, I do not profess to be a photographer. Non-use of lights accounts for the "dim" pictures, but perhaps they are of some value to you for "scrapbook" or what have you. I have sent a similar collection to Mr. Lynn A. Smith and smaller sets to Hart, Dick etc. to the extent of my personal "budget" after a long trip, book buying, edition etc.

My dealer here tells me a book on bronzes is available and I am sending for it so you have that to look forward to in your collection, and I will have other "research" material available in my own library as time goes on. This includes the Stone, Bronze and Iron Ages of man, bronze age relics and their role in the development of man's civilization etc.

And I wrote Mr. Smith that by coincidence a Superior Court Judge here, Mr. Lloyd Wienl is going to El Monte next December to take delivery of a Silver Streak house trailer. I recall Silver Streak plant was just up the street from Pico Industries. The judge and his wife are real people and he grew up on the Columbia River where Puck Hyah foot or Johnny Buck, the Indian with the upraised hand lived. He knew him many years and may come to the studio on his trip to El Monte to see "Puck." (next September).

Will drop you a note from time to time as I encounter things of possible interest and get my own random and shallow notes put into shape. Meanwhile I hope things are going well for you and yours, that sectioning of the centerpiece is coming along satisfactorily etc.

And I shall not forget animal, bird pictures etc. as time goes on. One of these months, too, I'll write something about "writing" and the less understood complexities about publishing and publishers. I might not help you much on that score but I can give you an understanding of the difficulties to be expected in that field.

I have many friends in the writing field and find that publishers are, and no doubt, will always be the worst enemies of writers. But I do feel that you have something worthwhile in your bronze writing plans. When you find the proper publisher, your main problem will be solved.

I am no authority on writing, more than my experience, the first part of Strangers on the Land, which is not like my hard cover Drummers and Dreamers, will show. But perhaps as time goes on I could help you "organize" or outline a work, which I would be most happy to do. But that will take care of itself, in due time.

Again, and again, my thanks and gratitude to you,

Most Sincerely

Click Relander

3701 Commonwealth

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Mr. Jack Park,
Grant County PUD No. 2,
Ephrata, Wash.

Oct. 10, 1965

Dear Jack:

Enclosed photographs which you will find will come in handy, not only as a "progress" report as to sculpture in progress, but to explain various matters regarding bronze casting etc. as the project progresses.

My contacts in the bronze arts department will be very beneficial as time will prove. My work there extended not only to preparing the works for casting but to improving several of them, Puck's hair on the back, top outlet of the fountain, base of the fountain which was too cylindrical, the two small figures and especially to finishing the Fisherman so everything was wrapped up at the time. I also investigated various mediums, finishes etc. and through the contacts there was given much inside dope on exclusive processes, materials etc.

I will have several "informative" reports to prepare and send for your files, and plenty of things to talk about when we get together which I hope will be Wednesday, or before weather makes travel difficult.

The arts division of Pico Industries has plenty to do, is not anxious for new work but relished the chance to get some good sound works for a change rather than moderns. (None of them are modern artists). So it was to our advantage I had the opportunity to work with them, be accepted by them and insure our works getting proper attention and on schedule. Further contacts by mail etc. and personal contacts should insure that. As I told you some of the Montana artists have had works at Roman and in New York for a year or even two, and have trouble getting them through.

I was successful in getting them right on the "production" table and rooms, and here is roughly how it should go. And I will keep an eye on them:

Mold making should have begun last week, that is finishing sectionizing the fountain centerpiece, casting or molding each fish separately, same with the core. This is a type of rubber mold.

Agar molds for the plasters comes next. This is a preliminary to the waxes, where wax becomes the medium and for a time the subject is in wax through a reverse process.

The waxes will be completed about the first week in December. This is the stage where the artist moves in and does the finishing work on the subject, touches it up, corrects etc. From all my studies and readings on bronze in the past I have learned, already knew that this was one phase important to the artist, especially in smaller works, which attention can be given to toes, fingers, eyes, lines etc.

(Click Relander fact sheet)

The combination of author and sculptor is not ~~xxx~~ usual . But Click Relander of Yakima has combined the two talents with a field of research to tell about the Priest Rapids country and the Wanapum Indians who call him brother.

Even before Priest Rapids Dam was built, the small band gave him the age old family name, Now Tow Look.

Relander, city editor of The Yakima Daily Republic was frequenting the Priest Rapids country even before 1956 when his first book, Drummers and Dreamers, was published.

The publications which followed, 1855-1955, the Yakima; Yakima 1885-1960, Diamond Jubilee, and more recently, Strangers on the Land, didn't interrupt his sculpturing.

Some of the sculptural sketches were used as illustrations in the first book. The more demanding project of completing them, and designing and completing a five-foot centerpiece for a fountain , Ladder of Life for the wanapum Dam Tourist Center, came later.

Relander, born in Indiana where as a boy he dug blue clay from a creek bank for his first sculpturing, and learned to work long hours by hand hand milking 11 cows night and morning and going to school, came west to live with his father. He studied art at the Otis Art Institute, later the Los Angeles County Museum. He turned newspaperman when he saw little opportunity for "making a living" in such uncertain days as the late 20s. His teacher was the noted sculptor, Julia Bracken Wendt, an artist trained in the studio of Lorado Taft at Chicago, Ill.

One of Relander's earliest works was a now extinct California Yokuts Indian head for Smithsonian Institution. He suspects it was of a "perishable" nature like an Indian head made of butter. To do this he worked in a refrigeration room at a creamery. The head was for a ~~mark~~ prize winning community display at the Tulare County, Calif. fair.

The late Dr. F.W. Hodge, dean of ethnologists, one-time director of Smithsonian Institution and later director of the Southwest Museum at Los Angeles, directed Relander in his study of the American Indian. So when he came to Yakima 20 years ago, he was already well versed on the Wanapum band, whose ancestors were called Sokulks by Lewis and Clark; and their nearby kin, the Yakimas.

He is a curator of the Washington State Historical Society of which Bruce LeRoy is director; a member of the board of the Yakima County Historical Society, whose president is Homer B. Splawn, son of A.J. Splawn of the old Figure S. Ranch which was in Grant County near Priest Rapids Dam, and he is a director of the Fort Simcoe at Mool Mool Restoration Society. One of his prolonged researches, carried on with H. Dean Guie, president of the Society, deals with the Yakima Indian War and the military history of the Northwest.

Relander was participating in the Wanapum First Foods Feasts and ceremonies before core drilling started for Priest Rapids Dam. His Indian portraits were modeled from life of noted characters and leaders, now all dead.

The works were started at a time it was not easy, without a close friendship, to obtain permission to make a likeness. The older people were superstitious. They resisted photography, believing it took something from their life, although now Indians have become avid photo fans. The older people believed he had something of a power like a shaman or medicine man to be able to capture their likeness.

It was not easy to sculpture by coal oil light in some Indian camp, or by the glare of an unshielded electric ~~bulb~~ bulb, ~~where~~ where when he was trained, like all sculptors, to work only by natural light. By carrying the unfinished heads back and forth to the camps, where he would remain sometimes for several days at a stretch, he was able to complete the sketches. And this also provided an opportunity to learn Indian character, see how the people lived and record their stories.

One of the portraits is of Puck Hyah Toot, known to non-Indians as Johnny Buck. He was the titular religious leader and like all people in that region, made no claim to chieftainship which did not coincide with their beliefs. Puck Hyah Toot was a nephew, and was trained 11 years by Smowhala of the Wanapums, after which Wanapum Dam is named. The dam was named in May, 1955, not long before Puck Hyah Toot's death. Puck Hyah Toot was at first strongly opposed to naming the dam ~~for~~ Wanapum, River People, but he finally consented, in the way he and his people have always cooperated with the non-Indians, even in the Indian war years of 1855-1859. It was the belief of the older men that such names were in reality Creator given and should "not be taken."

It was at the dam naming in the Public Utility District office in Ephrata that Puck Hyah Toot, ~~said~~ after telling how the River People regarded the earth along the Columbia where the dams are now built with reverence, and how the Creator spread roots, berries and game on the earth and put salmon in the river for the Indian people, said:

"When I think of losing these things, it is like thinking of losing my life. Yet I do not feel that I should get angry or say anything. I feel that somehow we will get help to get by as long as we have friends like these."

Another of the sculptured heads is of Chief Kuni, known as Chief Tommy Thompson of the Wyampums of Celilo, who lived to be over 100.

Chief Kuni, after he grew old "threw away" his young name of LaWot, by which he called Relander. But he never used the name out of respect to the Wanapums, even though Chief Kuni was a close friend of Puck Hyah Toot and followed the same religious belief. This was taken to Celilo Falls many years ago by Smowhala himself, on one of his preaching missions.

A third portrait is that of Alice Slim Jim Charley, the last pure blood Dog River or Hood River Indians. Her head was compressed in a cradle board and she was one of the last known Indians of that kind.

A fourth head is that of a Medicine Singer, a man who was devoutly religious (so much so he would not pose on a Sunday), and knew all the old religious songs.

Relander also sculptured two 18 inch figures, one The Last Drummer, and the second, The Fisherman. The Last Drummer represents an old Indian, singing with upturned face "toward the Creator" and singing a Creator given song.

The interest of the Grant County Public Utility District in preserving, as possible, the old culture found along the Columbia as part of important Northwest history where the dams were built, encouraged Relander to preserve the models by casting them in hydrostone. From this they are being converted into bronze, a seven-month process, at Picco Industries ~~and Picco Industries~~ Bronze Art Department in California. The age-old bronze casting process, the Lost Wax method, is directed by the noted sculptor and craftsman, Cataldo T. Papaleo, who has just completed the ninth of a series of 21 California missions, in a ~~new~~ medallion series.

More than a dozen models were made of the fountain centerpiece, ^dLader of Life, before one was composed to suit the artist. He wanted something which represented salmon, fighting for survival, ascending a waterfall; in their age-old instinctive drive to return to the upstream spawning beds where they were born, and perpetuate their species.

Said Relander:

"In spite of the fact salmon were once this state's greatest industry, and subsisted untold generations of Indians and then our Northwest pioneers, no one has ever utilized salmon in such a motif. The Public Utility District of Grant County, however, has made salmon preservation a part of its hydro-electric project, cooperating with the Fish and Wildlife Service and the State Department of Fisheries.

"Through working out fish ladders and spawning pools and engaging experts, the PUD has done everything possible as its part in helping preserve salmon for industry and sports fishermen. And this is especially true as the region moves deeper into the newer era where the hydro-electric output is necessary to serve the greater needs of the most people. (I guess you should say that is democracy in action). "

There are nine salmon affixed to the core of the Ladder of Life, and they are 17 inches long. None of the two fish is alike.

Relander has a large collection of documents, books, microfilm and photographs in the Western Americana and American Indian field. He works extensively in the field, interviewing Indians and pioneers, and tracking down yet-remembered stories.