



# Sketches

## June 2006 Newsletter

### WORK ON THE KAREL METCALF TERRACE RESUMES

With the ending of the forty days and forty nights of rain and the return of the north winds to blow the last of the puddles down to the sea, the crew of volunteers under the direction of Art Dreyer, have been able to make incredible progress in the construction zone on the north side of the building.

A few of the stripes of yellow caution tape are still there, but now with this latest load of cement one can finally see how the new entrance to the Art Center is to be. The bronze plate is still being made at Robert Holmes Foundry in Sebastopol, but just seeing the space left for it increases the anticipation. The walkway has such an elegant curve and the gradation is so perfect one cannot help casting a glance at the old entrance, made of redwood planks (which got slippery when wet) and the rough asphalt continuation from the parking lot and hoping it will soon be gone.



This new entrance is only one part of the Karel Metcalf Terrace, which was designed to make good use of the grove of young redwoods and the area between the porch and the Jami Amphitheater. It has already been eight years since the plans for this area were first drawn up.

Following the pattern of how the whole art center was built, the design for the Terrace was first accepted by the Board. It was decided which work had to be contracted out and what could be done by volunteers. Jerrold Baker was contracted to pour the cement. Under the direction of Art

Dreyer and Walt Guenther, a crew of Bruce Jones, Jim Grenwelge, Ben Klagenberg, Ray Jackson, John Moelter, Jim Suhr, Dick Balch, Ken Holmes, George Marshall, and Karel Metcalf (yes, the only woman on the crew and the person whose name graces the project) was assembled and they agreed to meet on Tuesday and Thursday mornings to work.

The earth moved and the design of the terrace slowly began to emerge. Just to the north of the auditorium doors will be a half-circle bay paved with flagstones and surrounded by benches for small performances, outdoor classes or just a pleasant place to sit in the sun and out of the wind. All winter one could only see the shape of this area, but now the sunburst of stone work is appearing. It feels as if whatever is happening in the center is already being beamed out to the invisible audience on the benches.

Art Dreyer, who shares the honor of Volunteer of the Month with his side-kick Walt Guenther, designed and planned much of the other landscaping and the barbecue area, the Meditation Circle, and the Jami Amphitheater. Art was a landscape developer for the United States Forest Service in his previous life. He has turned out not only to be an excellent planner, but also a great leader of the volunteers. His ability to commandeer help probably reached its highest point last December when the loads of cement arrived and threatened to overwhelm his normal crew. Dashing into the auditorium, he asked for, and got, the crew under Phil Atkins, who were building the stage sets for "Annie," to drop their hammers and take up wheelbarrows. He takes good care of the volunteers, making sure they have great food and hot coffee for a break, and always has a ready smile on his face. His motto, "If it ain't fun, it ain't worth doing" almost hides his intense drive and ability to see a job through to its end.



Ben Klagenberg, Walt Guenther (above) Jim Grenwelge and Art Dreyer