



# METRO

2000 SW First Avenue  
Portland, OR 97201-5398  
(503) 221-1646  
Fax 241-7417

August 18, 1992

**Executive Officer**  
Rena Cusma

**Metro Council**

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*Presiding Officer*  
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Judy Wyers  
*Deputy Presiding Officer*  
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Tanya Collier  
District 9

Roger Buchanan  
District 10

Ed Washington  
District 11

Sandi Hansen  
District 12

Ms. Lonnie Feather  
733 N. W. Everett #24  
Portland, Oregon 97210

Dear Lonnie:

The Metro Council passed the One Percent for Art Program Resolution on August 13th. I have enclosed a copy for your reference. Would you make arrangements with Bob Thompson (220-0668) to meet and discuss the placement of your art pieces in the corridor.

Enclosed are three copies of the contract. Would you sign all three copies and return them to me. I will forward a fully executed copy to each of you for your records.

If you have any questions, please call me.

Sincerely,

Berit Stevenson  
Project Manager

Enclosures

cc: Bob Thompson

**METRO HEADQUARTERS PROJECT**

**LONNIE FEATHER**

**September 10, 1992**

# METRO HEADQUARTERS PROJECT

LONNIE FEATHER

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## SCOPE OF PROJECT

I have finalized my proposal to include 30 glass panels mounted in steel brackets finished with a black powder paint to match the accents of the interior building. They will each measure approximately 30" x 39" and be located in the lobby area, third floor corridor and in the day care lobby hallway. I propose that twelve panels be installed in the main lobby area mounted to the maple paneling units beginning north of the receptionist's desk and continuing to the corridor night gate. Fourteen panels would distinguish the third floor corridor and council chamber area and would be mounted to the maple paneling units from the north end of the hallway to the conference rooms. I will also include a series of four glass panels that would be installed in the day care lobby hallway.

Each glass panel will be composed of the steel bracket that is attached to the wall, an antique mirror backing and a ½" plate glass panel (with a 1" space between) that will be executed with sandblasted imagery, color and collage. It will extend from the wall a total of about 2" so that light can enter in and around the front glass panel to illuminate the images. They will be mounted to the wall 45" from the floor and reaching 75" to the top of the panels. The day care lobby panels will be lowered to 30" from the floor to accommodate the visual accessibility by the children.

Recycling will be an important component of the collage elements. The glass for the fused nuggets will be purchased from Bullseye Glass Company in Portland that uses recycled glass in their manufacturing process. Other possible elements will be discarded tiles from building contractors, preused metal scraps and plastic building materials.

As people enter the corridor and traverse the length, they will see and experience each section as separate design elements with a specific message or theme yet envision a connection and a flow through all of them.

Please refer to the original proposal dated June 24, 1992, for details regarding the process and the installation parameters that are being handled by my subcontractor, Mark Smith. Safety, security and maintenance requirements were also fully addressed in the document.

## ARTISTIC VISION

As part of Phase I of this project, I have made over thirty contacts in the community and have talked with the department heads of Metro. I have also spent a considerable amount of time with my camera photographing people and relevant imagery. These will be directly reflected in the panels.

It has been my intent to reach the people who influence decisions about the lives and the liveability of a city, and who represent the rich diversity and cultural components of the region. Those that I have interviewed are as follows:

Carol Tennenbaum	Community Advocates
Mike McClure	D'Starti
Pearl Ross	
George and Jacki Lyon	
Larry Rogers	Cascade Aids
Jerry Blake	PSU Recycling
Zora Santiago	Catholic Community Services (Latino/Latina liaison)
Toni DeWitt	Enabled Artist Guild
Colleen English	
Joan Miggins	YWCA & Oregon Association of Minority Entrepreneurs
Leon Fox	Lazerous Art Society
Jerri Doctor	Beaverton Chamber of Commerce
Diane Meisenhelter	Sabin Community Association
Ebie Briskin	No on 9
Marilyn Mork	ADAPT
William Jennings	House of Umoja
Wayne Pierson	District DA
Bill Gordon	Gray Panthers
Virginia Lang	U.S. West
Carol Stanford	Concerned Jews
Bonnie Hayes	Washington County Commissioner
Bing Sheldon	Arts Plan 2000
Suzanne Washington	IMPACT (Urban Hispanic & Native Am. Teen Program)
Judy Hammerstad	Clackamas County Commissioner
Steve Rogers	Elliott Neighborhood
Rena Cusma	Metro
Don Rocks	Metro
Paula Paris	Personnel - Metro
Daniel Cooper	General Counsel - Metro
Andy Cotugno	Planning - Metro
Neil Saling	Regional Facilities - Metro
Bob Martin	Solid Waste - Metro
Andy Sloop	Recycling Marketing - Metro
Jennifer Sims	Finance - Metro
Vicki Rocker	Public Affairs - Metro



My challenge as an artist is to intermesh these interviews with the concepts for the glass panels. The images of people will be important along with issues that are of concern to the community. It will depict our lives today and represent our hope for the future. Dealing with issues that Metro is concerned with, representing the many ethnic traditions of our community, and being about people who are influencing the quality of life in our counties is uppermost in making this project a success.

Depicting aspects that comprise our unique community will be people of all races, origins and beliefs, abilities and disabilities and will also include a variety of languages as part of the imagery. A component of Braille will be a part of each panel, and it is planned that a handout sheet printed in Braille will be available at the receptionist desk to communicate the imagery to a sightless person.

There is an element of hope in many of the design concepts such as "A Sense of Direction" that envisions a world of the future. An image of a person looking skyward, a ribbon floating through the background that carries with it elements of designs from various cultures and a grouping of people holding hands in celebration. In many of my interviews, people expressed a sincere concern about our region embracing positive attitudes towards diversity, investing in people of all abilities, and going back to the community to solve problems. "It's About Time" speaks directly to these concerns with imagery of the disenfranchised, the isolated and the elderly but with a compassionate element of hands reaching out.

At the opposite end of that hope are panels such as "Home Sweet Home" and "How Many Have to Die?" that questions severe problems that are present in our society. Violence in our streets and violence in the home are not pretty to look at, but must be addressed as a concern in this region. "How Many Have to Die?" contains a very bold representation of violence in our streets - the police carrying their guns moving past the destruction of a neighborhood, a man with his hands up in despair, and design elements of various types of guns. "Home Sweet Home" is about domestic violence and sexual abuse with a shadowy figure to one side, a fist and a row of very innocent houses that implies that we don't always know what's happening behind the closed doors.

The environment and urban growth management were presiding elements in many of the interviews also. "Close to Home" carries an outline of the State of Oregon flanked by a large evergreen tree. But as a contrast, there are images of regional industries that affect in one way or another the aesthetics of our area or that may threaten environmental stability. An important component is a chain link fence with a "Caution-Toxic Materials" sign on it.

"Looking for a Second Chance" is directly related to the preservation of liveability in our region. Boundaries of growth, a suburban tract, the urban skyline, cars rushing through traffic all are depicted opposite of the clouds, blue sky and the pristine waters of a creek flowing through the wilderness. "What on Earth" carries much of the same theme but also talks about our resources such as water, forests, and wildlife that we must serve to protect.

After talking with a representative of Cascade Aids, Gray Panthers, Portland Impact and ADAPT, I also wanted a panel to represent the hardships of the poor and the ill. Unemployment, health care, and the growing crisis of AIDS will be depicted in "Think Fast". Other panels will include elements that speak about what we have in this region that keeps us here and excited about where we live such as the great outdoors, Mt. Hood and the beach close by or the many opportunities for activities such as skiing, biking, swimming, etc. The overriding message in "What We Have" is that we should never take it for granted.

"There's Nothing Wrong with Our Minds" is in direct reaction to several interviews regarding the disabled. It is a reminder that the physically other abled are productive participants in our community. An open door is depicted along with a series of images of working people, helping people and caring people. The panels for the day care lobby, "Hearts and Minds", will be bright and cheerful with a grouping of children from all backgrounds, playground activities, zoo animals and a general 'joy of life' attitude.

These panels along with the drawings previously presented will represent the 30 panels for the Metro Headquarters Project. They cover many topics that are especially of concern to Metro such as transportation, the environment, solid waste management, land use and urban growth management. They also talk about the rich cultural opportunities in our area such as the Performing Arts Center and the activities and sports that are enjoyed in the greater outdoors. Diversity and ethnic communities are a major part of the work reflecting the commitment in our neighborhoods to maintain harmony and understanding. The panels also deal with some tough topics that are present in our region and other urban areas.

With much of my imagery, I am attempting to ask questions and to create a dialogue with my audience. The reactions may be as varied as the viewers lives and experiences, and there are not always answers or solutions. But with the questions, we can begin to broaden our perspectives. My personal vision is to address all these issues in their full complexity and rich diversity so that awareness and action can take place.

# METRO HEADQUARTERS PROJECT

## PUBLIC ART PROPOSAL BY LONNIE FEATHER

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### Budget

#### Project Material and Supplies:

##### Glass Panels - $\frac{1}{2}$ ", polished edges

30" x 39"	28 panels at \$59.86 each	\$ 1,676.08
30" x 37"	1 panel at \$56.75	56.75
30" x 32"	1 panel at \$49.09	<u>49.09</u>
TOTAL GLASS PANELS - 30		\$ 1,781.92

##### Antique Mirror Backing Panels - 3/16"

30" x 39"	28 panels at \$81.20 each	\$ 2,273.60
30" x 37"	1 panel at \$77.10	77.10
30" x 32"	1 panel at \$66.70	<u>66.70</u>
TOTAL ANTIQUE MIRROR PANELS - 30		\$ 2,417.40

##### Metal Brackets -

30 brackets at \$119.50 each Lynch Company, Inc.	\$ 3,585.00
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##### Art Supplies

Resist Material for Sandblasting 8 mil clear, 36" x 60' 2 rolls at \$175 each	\$ 350.00
DEKA Permanent Enamel Paints 80 bottles (2/3 oz.), \$2.82 each	225.60
Fusing Glass, Miscellaneous Colors	50.00
Miscellaneous Collage Elements, Copper	350.00
Design Paper and Drawing Tools	150.00
Exacto Blades and Exacto Knives	35.00
Braille Dots 750 at .25 each	187.50
Miscellaneous Art Supplies	<u>100.00</u>
TOTAL ART SUPPLIES	\$ 1,448.10

##### Sandblasting Equipment and Supplies

Aluminum Oxide Sand, 60# medium grit 500 lbs. at \$.74/lb	\$ 370.00
Nozzles and Miscellaneous Hardware	50.00
Replacement Glass for Booth Windows	100.00
Filters	<u>50.00</u>
TOTAL SANDBLASTING EQUIPMENT	\$ 570.00

**TOTAL PROJECT MATERIAL AND SUPPLIES** **\$ 9,802.42**

Execution, Labor and Installation:

Assistant

Design Assistance  
Preparation of Glass for Sandblasting  
Sandblasting of Glass Panels  
Completion of Glass Panels  
Sept 28-Jan 31, 16 hours per week  
288 hours at \$8.00/hr \$2,304.00

Employee Costs

Social Security  
Unemployment Tax  
Trimet Tax  
Workmen's Comp 691.00

Installation

Subcontractor, Mark Smith 2,250.00  
Includes all hardware necessary  
for installation

**TOTAL EXECUTION, LABOR AND INSTALLATION \$ 5,245.00**

Documentation and Design Research:

Photographer 10 hours at \$35/hr \$ 350.00  
Film and Developing 300.00

**TOTAL DOCUMENTATION AND DESIGN RESEARCH \$ 650.00**

Other Costs:

\$500,000 General Liability Insurance  
(Rider to be attached to existing policy,  
\$1,000,000 general liability) \$ 25.00

Freight Costs

Crating and Shipping - Antique Mirror \$ 200.00  
Shipping - Sandblasting Supplies 100.00  
Shipping - Resist Materials, Art Supplies 40.00

Transportation of Finished Panels

Crates and packing material for glass \$ 100.00

**TOTAL OTHER COSTS \$ 465.00**

Artist Fees:

Eight Month Project  
July 1 through March 11 \$13,837.58

**TOTAL PROJECT COST \$30,000.00**

# METRO HEADQUARTERS PROJECT

PUBLIC ART PROPOSAL BY  
LONNIE FEATHER

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## Timeline

### PHASE I - DESIGN DEVELOPMENT

July 1 - September 10

- Design Development
  - Number of panels
  - Concepts
  - Process for design development
- Timeline, Schedule
- Installation Parameters
- Narrative Description
- Budget
  
- Prefabrication meeting with Architect and Project Manager.
- Consultation meeting with Public Art Committee.
  
- Interviews in research of design and community outreach (accompanied by photographer).
- Interview and interact with employees of Metro.

### PHASE II - PRODUCTION AND INSTALLATION

September 10 - November 1

- Completion of thirty designs. Public Art Committee to periodically review and approve prior to fabrication.
- Receive prototype for metal bracket. *- submit w/ shop drawing*
- Order glass.
- Order art supplies, resist material, etc.
- Order equipment and supplies (aluminum oxide sand, nozzles, filters for sandblasting).
- Gather recycled material for collage elements.
  
- Hire assistant.
- Begin fabrication of glass panels (approved designs).

November 1 - February 1

- Fabrication of thirty glass panels.

November 1 - November 26

Apply resist to glass, transfer design.  
Cut designs in resist material to prepare glass for sandblasting (6 panels each week).  
Begin sandblasting panels.

November 26 - January 15

Completion of sandblasting process (4 panels each week).

January 15 - February 1

Clean up of thirty glass panels.

Fuse glass for collage elements.

Begin process of applying collage elements and color.

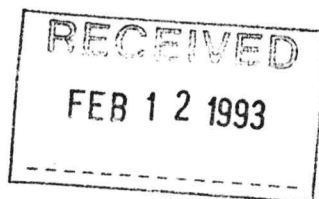
- Order mirror and metal brackets for delivery February 1.
- Photographer to document process and completion of panels.
- Preinstallation meeting with subcontractor, architect and project manager.

February 1 - March 11

- Complete fabrication, application of collage elements and color.
- Clean up and final preparation of completed panels.
- Crate glass for transport to site.
- Subcontractor to install brackets.
- Install antique mirror backing and glass panels with assistance from subcontractor.
- Final clean-up of panels after installation.
- Photographer to document installation process and completion of project.



# Lonnie Feather



733 N.W. Everett  
Studio 3F (#24)  
Portland, OR 97209  
(503) 222-9773

February 10, 1993

Kristin Law Calhoun  
Metropolitan Arts Commission  
1120 S.W. 5th, Room 1023  
Portland, OR 97201

Kristin,

To confirm our conversation by phone yesterday, listed below are several changes that were discussed regarding the Metro Headquarters Project.

In viewing the Lobby Area and Third Floor Corridor recently, I was concerned about the wall area just north of the elevator and north of the stairway entrance in the lobby. My proposal originally showed a small glass piece in each of these spaces. However, the space will not accommodate these pieces without appearing crowded. At the south end of the lobby and third floor, I originally had planned for only one piece (instead of the set of two at each of the other locations). The wall space (east and west sides, 2nd and 3rd floor) appears to easily accommodate a set of two as well.

In order to adjust to these changes and stay within the original thirty panel proposal, I am suggesting that the two single panels entitled "10,000 Years" and "A Sense of Direction" be moved to the south walls and expanded in their concept to make two panels. This would then mean that two panels from the Day Care Lobby will need to be eliminated and their concept be reduced down to two instead of four panels. It is my intent that there be no substantial changes in their content or imagery as previously presented.

I also wanted to make note that an electrical outlet was located directly behind a proposed panel on the Third Floor just north of the elevator. It was decided that it would be necessary to move its location and Bill Stotts approved.

Sincerely,

Lonnie Feather

# Lonnie Feather

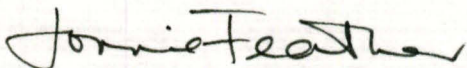
733 N.W. Everett  
Studio 3F (#24)  
Portland, OR 97209  
(503) 222-9773

**Pre-Installation Meeting**  
**Tuesday, March 16, 1993**

In review of our discussion regarding installation of the glass panels at Metro Headquarters Building:

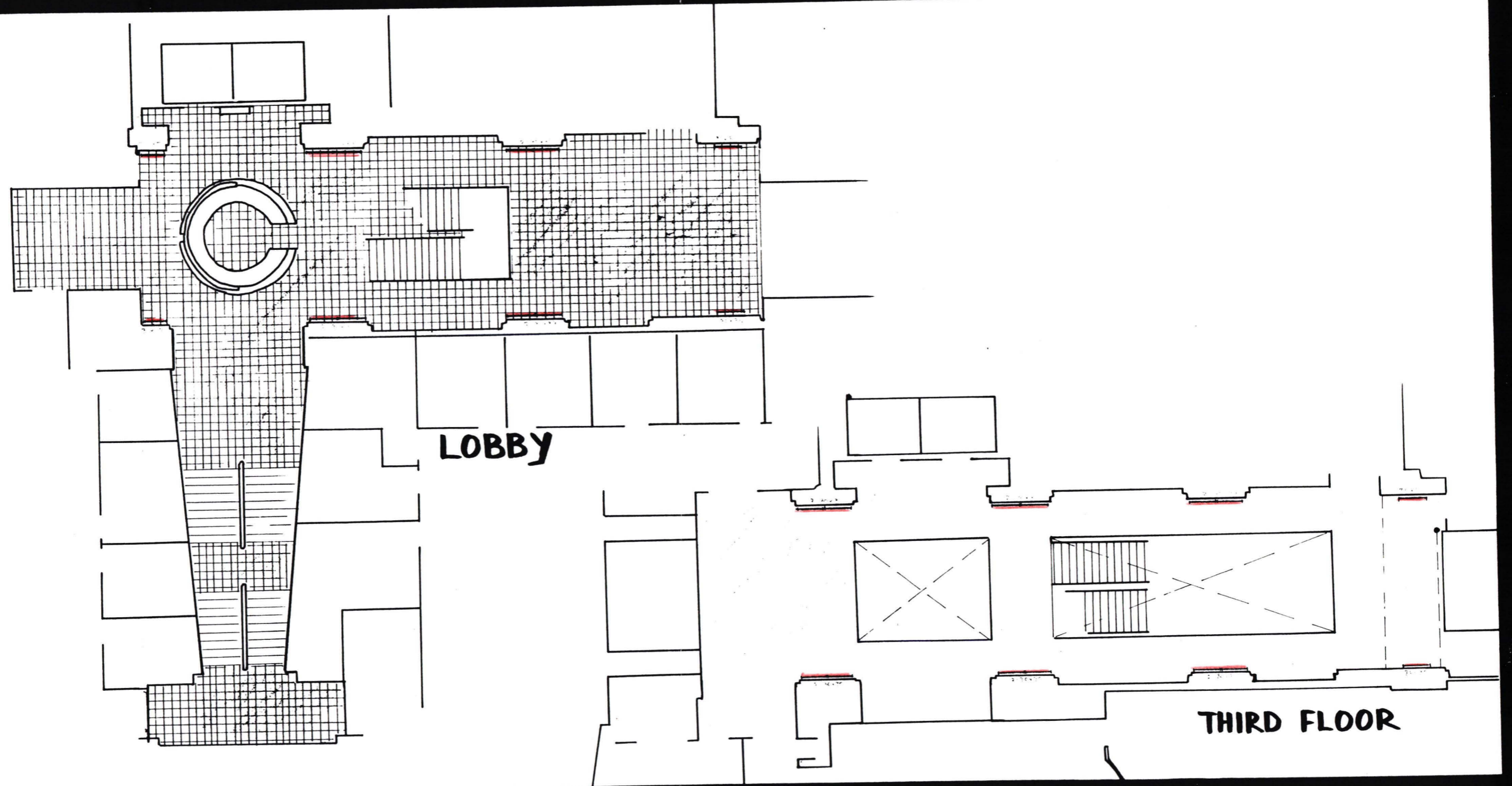
- 1) Installation dates will be April 7, 8, and 9 with the possibility of April 12th to complete any last minute details. The photographer will be on-site Monday, April 12th, to document the panels in their finished form.
- 2) Access to the lobby area, third floor corridor and day care lobby will be reached through the SE entrance ramp (near the day care). The loading dock and freight elevator will also be available for use. If a glass rack on site is available, we would appreciate using it for unloading.
- 3) In discussions with Berit Stevenson and Bob Thompson, the panels will be installed on the white gypsum walls instead of the maple paneling that was previously proposed. Track lighting will be added to the three walls south of the security gates on the 2nd and 3rd floors and a thermostat on the 3rd floor will be removed.
- 4) Installation will be completed by myself and subcontractor, Mark Smith. All equipment, hardware and tools required for installation will be provided by Mark Smith or myself. We foresee no particular problems in securing the brackets to the wall.

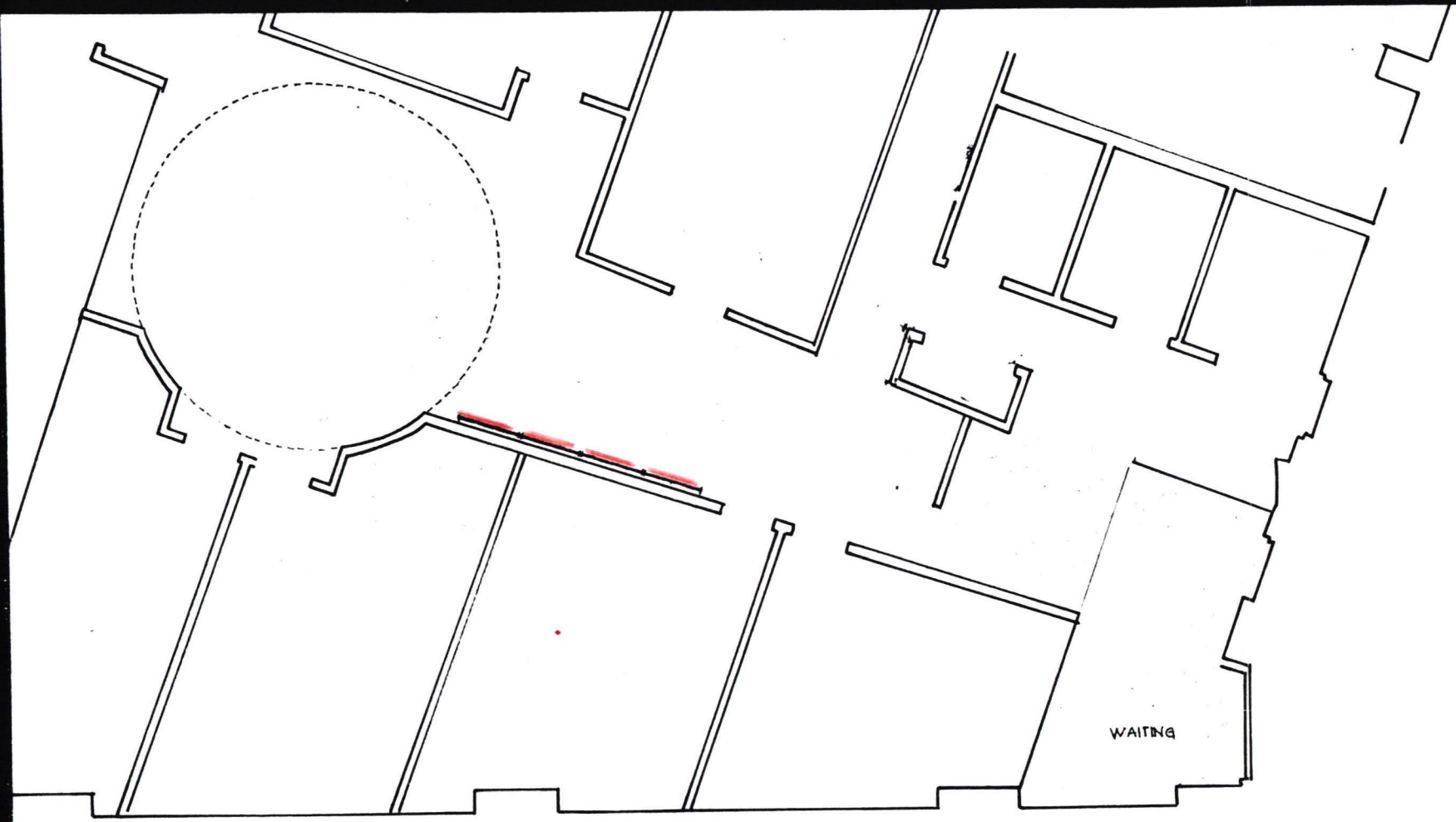
Sincerely,



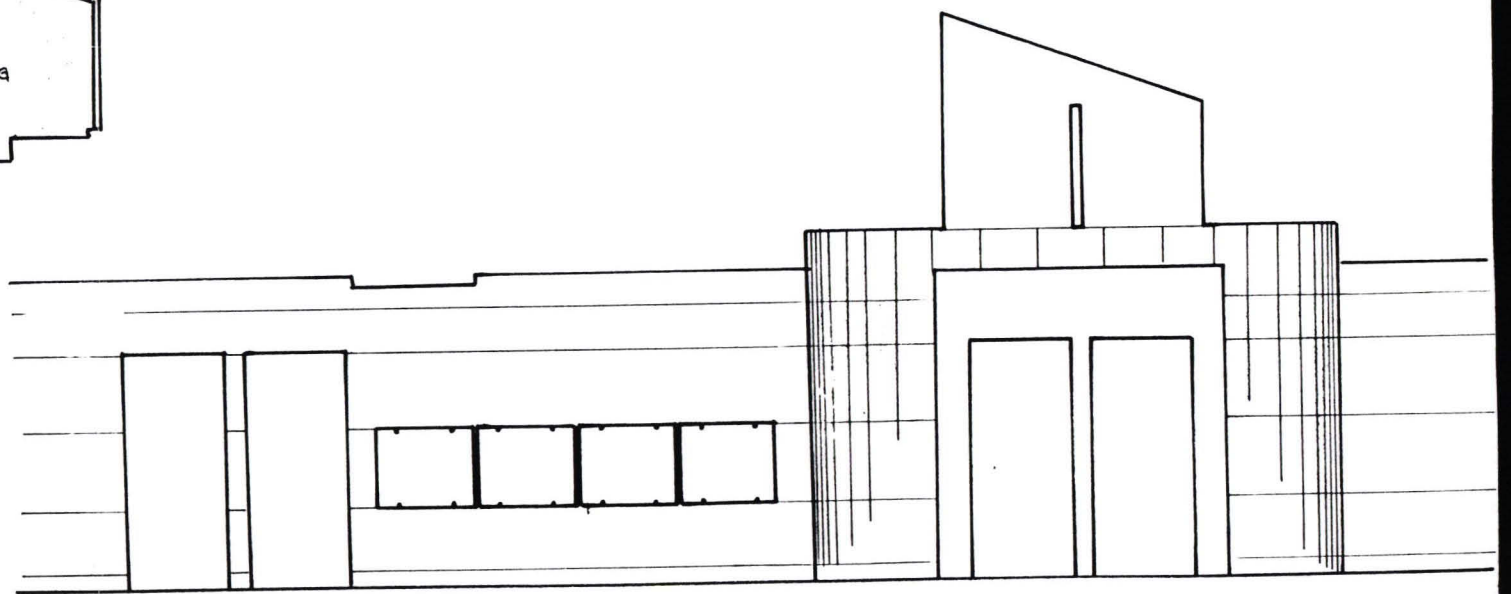
Lonnie Feather



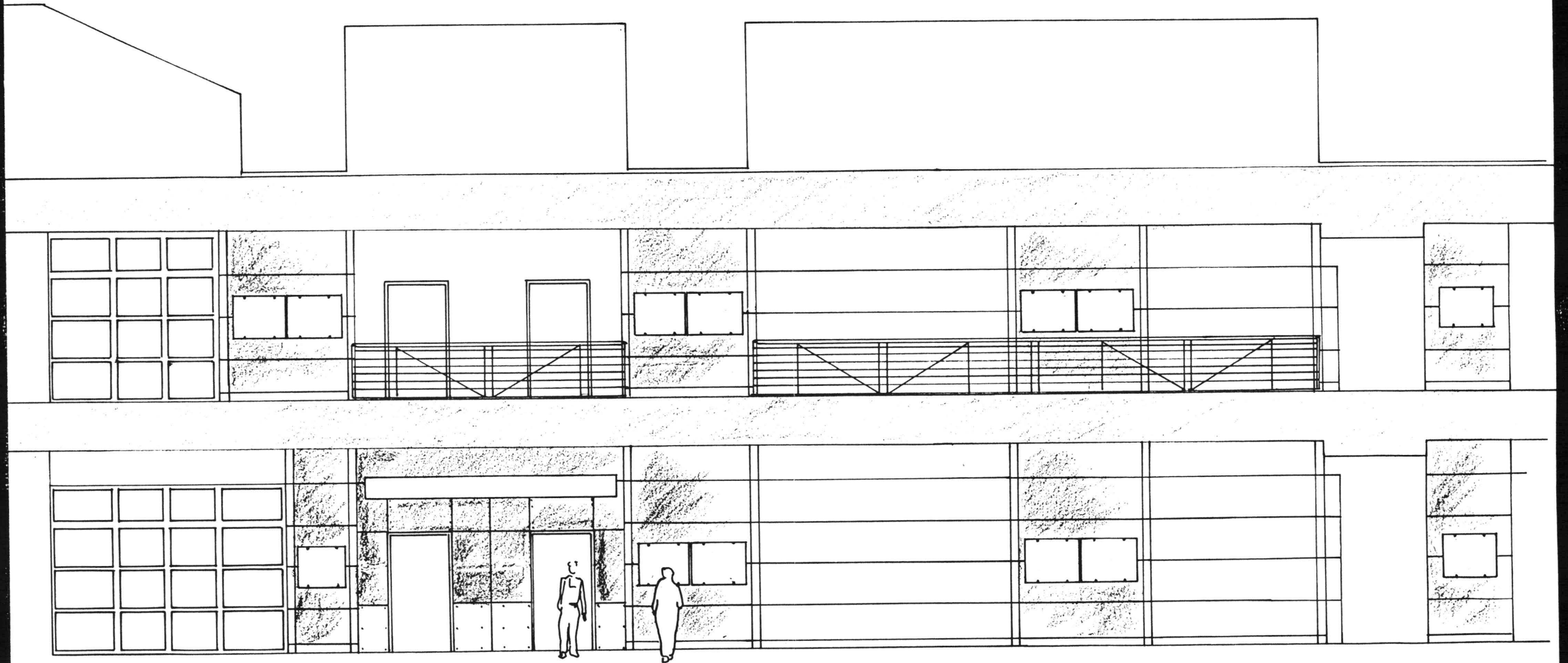




**DAY CARE LOBBY**







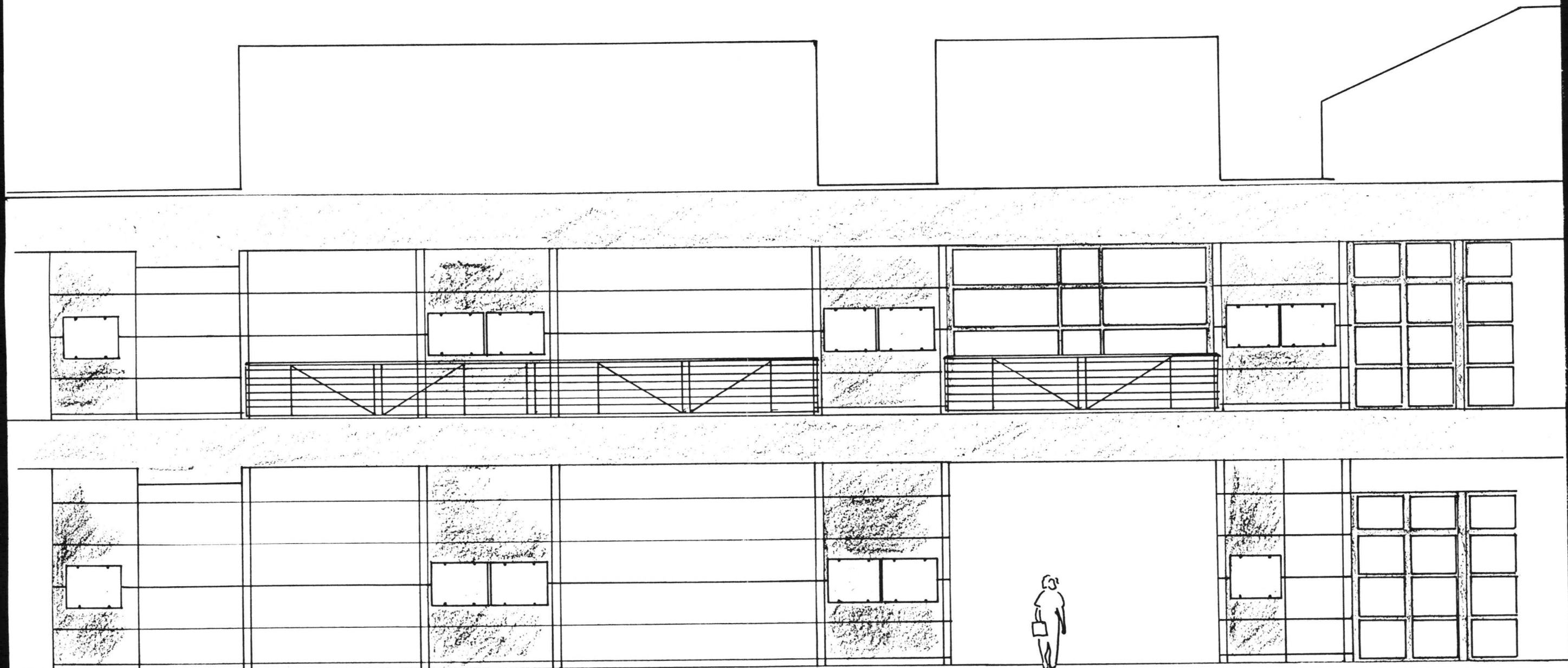
EAST INTERIOR - North End of Lobby

1. Lobby

2. Corridor

3. Conference Room

4. Office



WEST INTERIOR - North End of Lobby

## "AFFECT/EFFECT"

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Metro Headquarters Building  
Public Art Project by Lonnie Feather  
May, 1993

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*af·fect*  
to have an effect on, influence  
produce a change in  
to move or stir the emotions

*ef·fect*  
to bring to pass, accomplish  
ability to bring about results  
influence or action

The series of thirty glass panels, "Affect/Effect", are the echo of voices ... the voices of people in the communities and neighborhoods of our city. The images ask questions and, hopefully, reflect a dialogue. It is a documentation of our time, yet will hopefully have an impact on our future concerns and the decisions that we make now. It is about people ... about those who, with great sacrifices, are influencing the quality of life in our counties, and about the government employees whose actions impact our existence.

Reactions to the artwork may be as varied as the viewers lives and experiences, and there are not always easy answers or solutions. But with the questions, we can begin to broaden our perspectives, to affect change so that awareness and action can take place. And, our efforts as a community will influence this change, helping ourselves and others shape a positive course for the future.

The images are a direct result of interviews and conversations with Metro employees, not-for-profit organizations, and individuals who are unselfishly working in our neighborhoods. A heartfelt thanks is extended for the time that they took to discuss everything from politics to the environment. I especially want to thank Sydney Thompson who stood beside me throughout the process of the project as assistant, confidant and friend; Mark Smith, whose expertise and advice I could not have done without; Christine Eagon whose camera and "eye" have been an integral part; a sincere gratitude to my friends who "listened"; Jerry Hopkins, my father, who laboriously helped set up new equipment to complete the project; and a special thanks to Gloria Libby for her contribution in making Braille a part of the artwork.

There is an element of hope in many of the design concepts such as "A Sense of Direction" that envisions a world of the future. An image of a person looking skyward, a ribbon floating through the background that carries with it elements of designs from various cultures and a grouping of people holding hands in celebration. In many of my interviews, people expressed a sincere concern about our region embracing positive attitudes towards diversity, investing in people of all abilities, and going back to the community to solve problems. "It's About Time" speaks directly to these concerns with imagery of the disenfranchised, the isolated and the elderly but with a compassionate element of hands reaching out.

At the opposite end of that hope are panels such as "Home Sweet Home" and "How Many Have to Die?" that question severe problems that are present in our society. Violence in our streets and violence in the home are not pretty to look at, but must be addressed as a concern in this region. "How Many Have to Die?" contains a very bold representation of violence in our streets - the police carrying their guns moving past the destruction of a neighborhood, a man with his hands up in despair, and various types of guns. "Home Sweet Home" is about domestic violence and sexual abuse with a shadowy figure to one side, a fist and a row of very innocent houses that implies that we don't always know what's happening behind the closed doors.

The environment and urban growth management were presiding elements in many of the interviews also. "Close to Home" carries an outline of the State of Oregon flanked by a large evergreen tree. But as a contrast, there are images of regional industries that affect in one way or another the aesthetics of our area or that may threaten environmental stability. An important component is a chain link fence with a "Caution-Toxic Materials" sign on it. "As the City Looks Ahead" is a reminder of the questions that should be asked as we look to the future. Along with the growth of people and productive industry, our mass transportation system should be encouraged to grow as a part of the solution along with a systematic plan for our communities.

"Looking for a Second Chance" is directly related to the preservation of liveability in our region. Boundaries of growth, a suburban tract, the urban skyline, cars rushing through traffic all are depicted opposite of the clouds, blue sky and the pristine waters of a creek flowing through the wilderness. "What On Earth" carries much of the same theme but also talks about our resources such as water, forests, and wildlife that we must serve to protect. Metro has been very involved in recycling and has made major improvements in the way that people view their garbage. "The Picture Suddenly Gets Clearer" depicts the artifacts of our throw-away society. To end the cycle of destruction, we need to look at what we have -- the trees, the green, the open spaces, the sky, the air.

After talking with a representative of Cascade Aids, Gray Panthers, Portland Impact and ADAPT, I also wanted a panel to represent the hardships of the poor and the ill. Unemployment, health care, and the growing crisis of AIDS are depicted in "Think Fast". Also in direct reaction to interviews, "There's Nothing Wrong With Our Minds" is a reminder that the physically other abled are productive participants in our community. An open door is depicted along with a series of images of working people, helping people and caring people.

The panels for the day care lobby, "Hearts and Minds" are bright and cheerful with a grouping of children from all backgrounds, playground activities, zoo animals and a general 'joy of life' attitude. And, what we have in this city is important including our commitment to the arts. Creation is an important facet to all of our lives - it is integral to our existence and "Create What is In Your Heart" will perpetually remind us.

An overall attitude of the thirty panels that comprise "Affect/Effect" is epitomized with "Raising Hope". Everything that we do here in this region affects our connection with the world. We are not in isolation from other people and other cultures, and the ideal that our young people are being raised with hope and understanding is paramount. In that same attitude, "10,000 Years" is a symbol of the Native Americans who have survived, flourished and established a complex and rich culture. Their message is one of enrichment.



As part of the research process for "Affect/Effect", I interviewed a cross section of people from business, grass-roots organizations, and individuals:

Carol Tennenbaum	Community Advocates
Mike McClure	D'Starti
Pearl Ross	
George and Jacki Lyon	
Larry Rogers	Cascade Aids
Jerry Blake	PSU Recycling
Zora Santiago	Catholic Community Services (Latino/Latina liaison)
	Enabled Artist Guild
Toni DeWitt	
Colleen English	
Joan Miggins	YWCA & Oregon Association of Minority Entrepreneurs
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William Jennings	District DA
Wayne Pierson	Gray Panthers
Bill Gordon	U.S. West
Virginia Lang	Concerned Jews
Carol Stanford	Washington County Commissioner
Bonnie Hayes	Arts Plan 2000
Bing Sheldon	IMPACT
Suzanne Washington	(Urban Hispanic & Native Am. Teen Program)
	Clackamas County Commissioner
Judy Hammerstad	Elliott Neighborhood
Steve Rogers	Lewis & Clark School of Law
Kris Olson Rogers	Metro
Rena Cusma	Metro
Don Rocks	Personnel - Metro
Paula Paris	General Counsel - Metro
Daniel Cooper	Planning - Metro
Andy Cotugno	Regional Facilities - Metro
Neil Saling	Solid Waste - Metro
Bob Martin	Recycling Marketing - Metro
Andy Sloop	Finance - Metro
Jennifer Sims	Public Affairs - Metro
Vicki Rocker	



## **"AFFECT/EFFECT"**

LONNIE FEATHER  
1993

Hearts and Minds

Raising Hope

Create What Is In Your Heart

The Picture Suddenly Gets Clearer

As the City Looks Ahead

How Many Have to Die?

It's About Time

Think Fast

What On Earth

Home Sweet Home

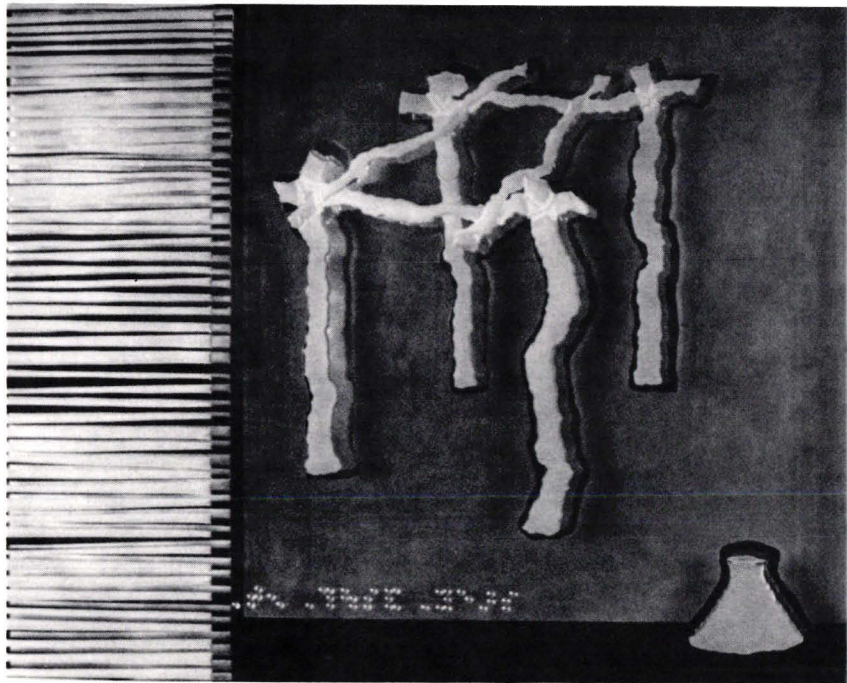
10,000 Years

A Sense of Direction

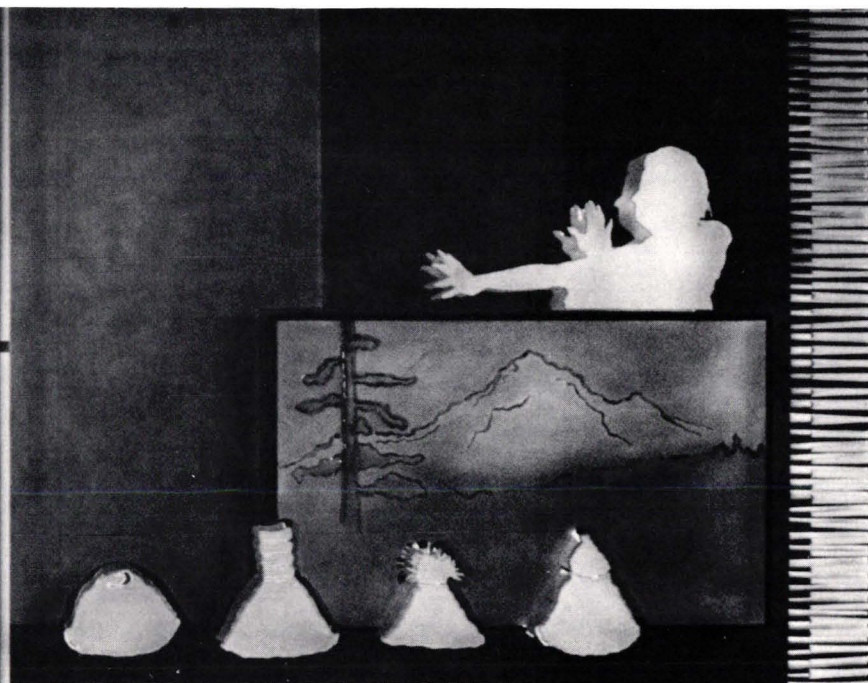
Looking For a Second Chance

Close to Home

There's Nothing Wrong with Our Minds



L O N N I E



F E A T H E R



# IT'S DONE!

And we're celebrating!

Friday • May 14, 1993

The Metro Headquarters Public Art Project



Dedication Ceremony • 4 pm

600 NE Grand

Reception for the Artist and Friends

6 pm to 9 pm

Polo Restaurant • 718 NE 12th (& Irving) • no host bar



10,000 Years © Lonnie Feather 1993

Glass, mixed media 30" x 79" x 2"

Installed at the Metro Headquarters Building 600 NE Grand, Portland, OR under the auspices of Metro's Public Art Program. Photography by Christine Eagon.

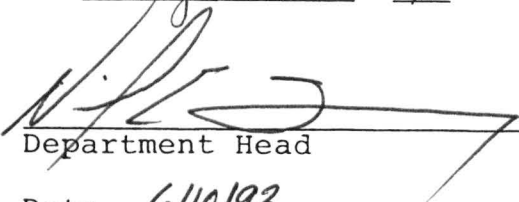
Printed on recycled paper with soy ink.

NOTIFICATION OF COMPLETION

Contract No.: 902615  
Termination Date: 6/30/93  
Contractor: Lonnie Feather  
Project: 170 for Art project

The undersigned has examined the above identified contract and the work product of the Contractor under said contract, and has determined, based on that examination, that:

1. The Contractor has substantially complied with the terms of said contract;
2. The contract should be considered completed; and
3. Final payment in the amount of \$ — — (check request attached) should be sent to the Contractor; or
4. Final payment was authorized on May 25 1993.

  
\_\_\_\_\_  
Department Head

Date 6/10/93