

MOUNT SAN ANTONIO COLLEGE.

A REPORT  
PRESENTED TO THE ADMINISTRATION AND THE  
BOARD OF TRUSTEES  
OF  
MOUNT SAN ANTONIO COLLEGE.

IN PARTIAL FULFILLMENT  
OF  
THE REQUIREMENTS FOR SABBATICAL LEAVE  
BY  
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October 1975.

ACKNOWLEDGEMENT.

I wish to express my thanks to the Permanant Salary Subcommittee, the Administration, and the Board of Trustees for the possibility of this Sabbatical Year. I would also like to thank the citizens of the Mount San Antonio College District for their public trust and support of the Sabbatical Leave concept, and to express my graditude to Mr. Proctor who took over the Chairmanship of the Art Department in my absence. I would also like to thank my colleagues in the Art Department for their support and encouragement, and my advisors at Otis Art Institute, Professors Joe Magnaini and Bob Glover.

I especially want to thank my wife Ann, our daughter Valerie, for their support, sensitivity, and understanding during a very trying time, and wish to rejoice in the birth of our son Timmy.

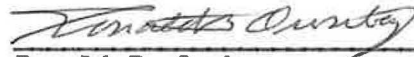
  
Ronald B. Ownbey

TABLE OF CONTENTS.

Title Page . . . . . i  
Acknowledgement . . . . . ii  
Table of Contents . . . . . iii  
List of Illustrations . . . . . iv

PREPARATION . . . . . 1  
STUDY AT OTIS ART INSTITUTE . . . . . 6  
TRAVEL IN INDIA AND NEPAL . . . . . 12  
TRAVEL IN EGYPT AND TURKEY . . . . . 22  
INDEPENDENT STUDY . . . . . 29  
CONCLUSIONS . . . . . 31

Transcript: Study at Otis Art Institute . . . . . 32  
Bibliography . . . . . 34

LIST OF ILLUSTRATIONS.

Cover:	Detail of painted wooden chest found in Tomb of King Tutankhamun. (About 1340 B.C.).	
Plate 1:	From Exhibition Mailer: Otis Art Institute Gallery II, December 9-15, 1974. . . . .	5
Plate 2:	Taj-Mahal, 1653 A.D. . . . .	8
Plate 3:	The Women of India . . . . .	8
Plate 4:	An Indian Merchant . . . . .	9
Plate 5:	Lakshmi Narayan Temple, 1938 A.D. . . . .	9
Plate 6:	Taj-Mahal, 1653 A.D., from the Jumna River. . . . .	9
Plate 7:	Detail of Carvings, Temples of Khajarahho (950-1050 A.D.) .	10
Plate 8:	Palace of the Winds, Jaipur, . . . . .	11
Plate 9:	Detail, Ajanta Cave Painting (200 B.C. to 700 A.D.) . . . .	11
Plate 10:	Southern India Temple Sculpture, Detail, . . . . .	11
Plate 11:	Tomb Painting: Tomb of Queen Nefertari, Thebes. . . . .	18
Plate 12:	Pyramids of Cheops, Chephren, & Mycerinus at Giza . . . .	18
Plate 13:	Mortuary Temple of Queen Hatshepsut, Thebes . . . . .	19
Plate 14:	Lotus and Papyrus Columns from the Temple Complex at Karnak . . . . .	19
Plate 15:	Sculpture of the Goddess Taueret (26th Dynasty). . . . .	20
Plate 16:	Goddess Selket, Protecting a gold shrine of Tutankhamun. . . . .	20
Plate 17:	Horus, at the Temple of Horus at Edfu. . . . .	20
Plate 18:	Wall relief and painting, Temple of Seti I at Abydos . . .	20
Plate 19:	Painted wooden chest, King Tutankhamun . . . . .	21
Plate 20:	Goddess Isis with sistrum, Temple of Seti I at Abydos . . .	21
Plate 21:	Temple of Ramesses II at Abu-Simbel. . . . .	27
Plate 22:	Illustration from the "Book of the Dead" . . . . .	28



## PREPARATION.

Long before a sabbatical leave is approved by the Permanent Salary Subcommittee, the Administration, and the Board of Trustees, the applicant must go through the long process of preparation in order to submit the final sabbatical proposal. After approval additional preparation must be made so the sabbatical objectives can be achieved smoothly and on time. I believe that these two periods of preparation were an integral part of my sabbatical leave and therefore make comments on them here.

Though I was originally eligible for sabbatical leave in the fall of 1972 for the 1973-74 academic year, I decided not to apply. As Chairman of the Art Department I was still very busy with the new Art Center Building and I felt that the timing was wrong. I had been involved at the building's conception and had literally lived with it through: 1) The preparation of drawings and specifications, 2) The actual building, and 3) The daily vigil of checking and making decisions and compromises as construction continued. We finally moved into the Art Center over three weekends in February 1973. The building was not complete, however, and really wasn't until about February 1974 when the whole problem of the kilns was resolved.

During the final two years of construction and moving I had given considerable thought to my sabbatical proposal, and had decided that if the new Art Center was completed in the spring of 1973, that I would submit my proposal in November 1973 for the following academic year, 1974-1975.

I spent a great amount of time just thinking about what we were trying to do in our teaching of Design within the Art Department, and on what basis we formed our course content. I thought about areas that were not included or rarely touched upon in our course content, sometimes due to lack of time, and how we might better integrate these visual concepts into our Design curriculum. This led me back to the early manifestations of art and how art throughout history has been the visual expression of the cultures in which it existed, and how it was shaped and influenced by the thoughts, beliefs, and political philosophies of that culture. It seemed to me that two of the earliest cultures, that of ancient Egypt and India, formed the basis of western art (Egypt), and eastern art (India). Thus I decided to concentrate on these two cultures and look at the visual expressions of these civilizations as revealed to us today through the symbols, design con-

cepts, surface decoration and embellishment techniques, and relief and sculptural concepts used by them. I decided to focus on these same techniques and concepts of visual expression from the point of view of a teacher, a student, a colleague, and an artist seeking to develop a personal vocabulary of symbols and forms, through supervised instruction, research, travel, and independent study. This then, became the basis of my sabbatical proposal. My goals were : 1) a broader perspective on the student-teacher relationship as it functions in the visual arts, 2) The development of a slide collection to illustrate the visual concepts that I would have seen and learned, 3) A chance to learn new ideas and gain resource materials which I would be able to share with my professional art colleagues and students, and 4) An increased awareness of the visual concepts of these civilizations to make me more effective in my teaching of design concepts and structure and the human qualities and philosophies that affect their form.

My proposal now formulated, I started working on a time schedule. I contacted the Dean at Otis Art Institute for approval to take 16 graduate level units in Design and Drawing. I contacted my travel agent at Holiday Travel in Covina to locate professional level tours to Egypt and India. There had to be an extensive tour down the Nile that stopped at most major sites. It took several months, but we finally located a tour organized by a British organization, Swan Tours, which visited major sites between Cairo and Abu-Simbel. The tour was geared towards archeology and art and included a tour director, a well trained Egyptian guide, and a Egyptologist. We were also able to locate a tour through India and Nepal which visited the major sites and museums. Thus, prior to my submitting my sabbatical proposal in November 1973, I had gained approval from the Dean at Otis Art Institute for the units of study that I would do, and had located two tours, one to Egypt and one to India and Nepal, that would allow me to do the visual study that I would need to complete my objectives. My proposal was submitted and I later appeared before the Permanent Salary Subcommittee. In late December I was notified by President Pearce by letter that my sabbatical proposal for 1974-1975 had been approved by the Board of Trustees of Mt. San Antonio College.

Between January 1974 and June 1974, the travel agent and I kept trying to get together my travel arrangements. We were having trouble getting booking information on Swan's Egypt Tour, and finally got a confirmed booking just a few days before the tour was filled. The original tour to India was no longer going to be offered and so we had to look around for another

tour which covered the same sites. Unfortunately we could not locate one that did everything, and so finally ended up with a Swan's Tour which was very good, but which left out Bombay and the Ellora and Ajanta Caves. I decided I would not leave India without seeing the Ajanta Caves as they are too important to the history of art in India, and so we proceeded to make arrangements for me to cover the West Coast of India on my own prior to meeting **the group** tour of India. The itinerary changes seemed to go on and on. Finally in June 1974 we had the whole package together: airline routings, hotels, tours, all booked and confirmed.

During this time I also submitted the course work that I was to take at Otis Art Institute to the Permanent Salary Subcommittee for course approval for advancement on the salary schedule. I received approval on April 29, 1974.

Everything was now ready. I would spend the fall semester 1974-75 at Otis Art Institute in independent Study in Design and Drawing relating my work to the art of Egypt and India. I would also be studying and reading on the ancient cultures and art of these two areas to get ready for my travel in January, February, and March; doing additional independent study and my own creative work between April and June.

On July 9th, 1974 we learned that my wife Ann was pregnant and that the baby was expected around February 26, 1975: according to my travel plans I was scheduled to be in the middle of my India tour at that time. My decision was clear: I would not be away during the period of the birth of our child. I thus submitted a change in sabbatical proposal simply revising the time schedule for the two semesters. This change was approved by the Permanent Salary Subcommittee on July 23, 1974, and also by the Administrative Council of Otis Art Institute. I would now enter Otis in September as approved, work with my advisors until November when I would leave to travel to India and Nepal, returning to Otis in middle December to finish the fall semester just before Christmas (both my advisors felt that the travel to India was an integral part of my study). I would leave in January for Egypt, returning after visiting Iran on about February 24, 1975. I would then spend the rest of the semester doing independent work related to my visual studies and travel.

The changes in my sabbatical plan approved, I contacted my travel agent. I can't say that she was totally happy in the changes in the itinerary

that would now have to be made, but she was very happy about the forthcoming baby. We had to change all bookings for India and Nepal, and ended up with a different tour for November 1974. The Egypt tour remained as it had been. We were now all set again, and during the following months until November only some minor changes were made. Preparation for my sabbatical was now completed and I hoped that nothing more would come up to change anything else.

action between faculty and students in a creative class situation. At Otis everyone is very committed to increasing their creative skills and personal development as an individual artist. There is more give and take, more dialogue between students, faculty, and visiting artists which takes place in a very unstructured manner. This sort of thing I had experienced in my teaching at Mt. SAC but in a much limited way. But at Otis, students were able to much more get into their thing and discuss their concepts with almost anyone because they were far beyond the initial struggle of acquiring basic art skills. Thus the emphasis was much more into "content", "aesthetics", and a personal "idiom".

I talked with about six former Mt. SAC art major graduates who were in various years of upper division and graduate work at Otis, several times during the course of the semester. I was most interested in how they felt about the training they had received in the Art Department at Mt. SAC. Without exception, they felt they had received a strong education in basic art skills and that this background had prepared them well for the high level of instruction at Otis Art Institute. I was somewhat surprised, I guess because I thought I would come away from my semester at Otis with all kinds of insights and concepts that would have great input into the way we teach art at Mt. SAC. Instead, my long concern with teaching basic skills and concepts, plus consideration to content, was just that much more re-inforced by what our former graduates had to say.

In terms of my own work at Otis, I found that the environment and the free flowing of dialogue greatly aided my creative endeavors. My study and visual research into Egyptian and Indian art concepts started to flow through my work, but in my own way and influenced by faculty and student comments as well as things happening to me and my family. My personal vocabulary of symbols and forms expanded greatly. After I returned from my trip to India, I had a show with two other students of the work that I had done during the semester, in Otis Gallery II, from December 9 to 15, 1974. There were many comments from other students and members of the community who became aware of my work at Otis as a result of the exhibition, and some interesting discussions resulted.

STUDY AT OTIS ART INSTITUTE.

Classes started at Otis Art Institute for the fall semester 1974-75 on September 2, 1974. I had made arrangements with a friend in his fourth year at Otis to share a studio with him and two other students. Though we were all ready to get started with our work, there were more graduate students enrolled in the MFA program than the Institute had room for. Students were being encouraged to petition for off campus work space in order to reduce the number of students needing studio space on campus. Thus it was several days until studio work space was actually assigned. We hoped we could stay in the space we had access to, so we quietly set up our studio and started working on Wednesday September 3rd.

By Friday of that first week I had talked to both my advisors about my work and visual research and also about my travel plans for November and early December. Both advisors indicated that the time spent in travel was an integral part of my semester's work, and that they did not feel it would be necessary for me to return during the spring semester in April, to make-up for the five weeks that I would be missing. I indicated that I hoped to put in extra hours to make up for the time lost. This I did by working eight hours at the Institute each day, three to four hours at night at home, and about ten to twelve hours on Saturdays and Sundays. By the time I left for India and Nepal on November 7, 1974, both my advisors had indicated to me that I had more than completed enough work to have finished the semester. I returned from India on December 3, 1974. On Monday December 8th I returned to my normal schedule at Otis, and did additional work until the fall semester ended on Friday December 20, 1974. On that last Friday I had a final meeting with both my advisors where my semester's work was discussed, and both advisors said that they had graded me "A" for the work completed, but indicated that the registrar would probably list the grade as "P" as a pass-fail only grade system is used for students doing thesis or graduate level work.

While I was at Otis for the semester, I found myself back in a concentrated learning environment. It had been a long time since I had been a "student" again, and it gave me the opportunity to re-evaluate the inter-



## TRAVEL IN INDIA AND NEPAL.

Prior to leaving for India and Nepal on the morning of November 7, 1974, I had studied each of the sites and places we would be visiting, and researched styles and symbols used in Indian art. I knew of angles and locations from which I could photograph the many temples, palaces, buildings, and archeological sites. Yet even with all of this backlog of information in my head, I experienced many surprises, things that one only becomes aware of while at a given site.

For example, I knew many of the symbols used through out history by Indian artists in works of art and on various forms of architecture. I was aware that the "swastika" (though reversed) and the "star-of-David" had been often used: I had seen numerous pictures of temples and relief carvings where the symbols had been used. I was surprised, however, at how frequently the symbols are used throughout India, and especially in conjunction with one another. The first time this struck me was in New Delhi at the Lakshmi Narayan Temple (plate 5) where the symbols are used side-by-side everywhere. The symbols, in a western perspective, have a very different meaning and produce a different emotional reaction from that of the Indian perspective. In India the swastika is a symbol of good luck, purity, and a charm against evil. The star-of-David on the other hand has some reference to the "six pointed star of creation", and in Tantra art appears on each of the foot prints of Visnu as one of the magic symbols of the Universe, and in several variations in "yantras" and "mantras".

Another surprise was most apparent at the temples at Khajarahho which date from 950 to 1050 A.D. Each temple is covered with carvings of gods, goddesses and amorous couples on every surface (plate 7). Even with all the detail the overall structure and composition of each temple was very apparent. Surface decoration, with all its subtleties and variations, did not distract from the compositional whole and was an intregal part of the visual statement. This is one of the main problems students have in design and composition. They lose sight of the whole structure; sections are beautifully done but somehow they don't work together as a whole. This compositional concept was also very apparent to me at the Ajanta Caves,

which are one of India's greatest contributions to civilization. They consist of twenty-nine rock-hewn Buddhist monasteries built between the 2nd century B.C. and the 7th century A.D., and subsequently lost until 1819. Inside the caves are remarkable paintings illustrating graphically in exquisite colors the life of Buddha (plate 9). Each cave was filled with thousands of painted images or sculptures, yet each had a sense of an overall simple composition which was both two-dimensional and three-dimensional in nature. Individual detail was complete in itself, yet contributed to the whole aesthetic structure.

Another thing that my study and research had not really prepared me for, was a real sense of scale at many of the sites. I had read descriptions, seen photographs, but the impact of being right there in the actual environment was very different. The two best examples of this were at Mahabalipuram and the Ellora Caves.

I was aware that at Mahabalipuram existed monolithic monuments and stone sculptures dating from the 7th century A.D. and the "Penance of Bhaghirata", the largest bas-relief in the world, as well as the shore temple sitting on the sea's edge with waves breaking at its base. I was aware that the bas-relief was huge, having read a description of its actual size. But somehow in my mind from what I had studied I visually pictured the relief as being much larger than it actually turned out to be. Thus I was somewhat disappointed in its size.

At the Ellora caves on the other hand, I discovered that the main rock-cut temple, the Kailasa temple dedicated to Shiva and probably the noblest Hindu memorial of ancient India, was much larger than I had envisioned. I knew that it was carved out of solid rock and was considered the world's largest monolithic structure, and had some idea of its size both from reading about it and seeing photographs: but seeing it was very different.

These have been some of the things that had great impact on me as I traveled through India and Nepal. Another phase of my travel was meeting the people and seeing how their traditions and religious beliefs permeate their culture and everyday lives.

I returned from India and Nepal on Wednesday morning, December 3, 1974.



Following is a list of the major places we visited and the temples, tombs, palaces, museums, and other buildings we explored at each place.

ENGLAND:

London: The British Museum: A half-day study of the Indian and Egyptian collections.

KASHMIR:

Srinagar: The Mogol Gardens.  
Dal Lake and its Houseboats.  
Old Palaces.  
The Mosque.  
The Craftsman Section: hand-weaving of rugs, wood sculpture and furniture, hand-woven shawls and garments, paper-mache painted decorative objects.  
Craft Emporiums.  
A visit to Gulmarg.  
The Old Fort and Moslem Cemeteries.

INDIA:

New Delhi: Qutab Minar Tower.  
Iron Pillar.  
Humayun's Tomb and vast walled Persian Garden.  
Rashtrapati Bhavan Palace.  
Parliament House.  
India Gate.  
Lakshmi Narayan Temple (Birla Temple).  
Gandhi Park: and the place where Gandhi was cremated, Raj Chat.  
Cottage Industries Emporium.  
Red Fort.  
Pearl Mosque.  
Jumma Masjid Mosque.  
Connaught Place: and its elegant shops.  
Chandni Chowk Bazaars.  
National Museum.  
National Art Gallery.

Jaipur: City Palace and Museum.  
Rambagh Palace.  
Palace of the Winds.  
Jai Niwas Gardens.  
Jantar Mantar Observatory.

Amber: Amber Palace: and Medieval fortifications.

Agra: Taj-Mahal.  
Itmad-ud-Daula's Mausoleum.  
Moghul Palace Fortress.  
Fatehpur Sikri: a visit to this Medieval deserted walled city.

Khajuraho: Principal Temple Complexes.  
The Local Museum: fantastic collection.

Varanasi:  
(Benares): Bharat Mata Temple.  
Durga Temple (Monkey Temple).  
Golden Temple.  
The Sacred Bull and Well of Knowledge.  
Brocade and Sari Shops.  
Silk-Factory: craftsman hand-weaving silk saris.  
The Bazaar.  
Quarters inhabited by Yogis, Ascetics, Priests,  
and Pilgrims.  
"Ghants" on the Sacred Ganges: early morning visit.  
Sarnath: archeological site of the Cradle of Buddhism.  
Sarnath: The Buddhist Museum.

NEPAL:

Kathmandu: Temple of the Living Goddess.  
Old Palace.  
Temples at Dubar Square.  
The Royal Palace.

Near Kathmandu: Tibetan Refugee Center and Handicraft Shops:  
Hand weaving of rugs, blankets, and shawls.

Swayambunath  
Chaitya: The Golden Giant Stupa.

Patan: Dubar Square.  
Old Royal Palace.  
Numerous Pagodas, Temples, and Handicrafts shops.

Bhadgaon: Dubar Square.  
Potters Quarters.  
Numerous Pagodas, Temples, and the Stupa.

INDIA:

Calcutta: Victoria Memorial and Museum.  
Maidan: The central park.  
Raj Bhavan: residence of the Govenor of West Bengal.  
Indian Museum: Best museum Collection in India.  
Howrah Bridge: Endless pageants of humanity.  
Ashutosh Museum: Bengali Folk Art.  
Hindu Kali Temple.  
Parasnath Jain Temple.  
Calcutta Zoo.  
New Market Bazaar.

Madras: Fort St. George.  
St. Mary's Church.  
Cathedral of Thomas the Apostle.  
Kapalishwarar Temple.  
Madras National Art Museum.  
Victoria Technical Institute.  
Silk-Weavers Cooperative.  
Handicrafts Emporiums.

Mahabalipuram: The five "rathas" (Pagodas).  
"Penance of Bhaghirata": world's largest bas-relief.  
The Cave Temples.  
The Shore Temple.

Kanchipuram: The Varadarajaswamy Temple Complex.

Kovalam Grove: A much needed rest at this resort.  
A visit to the Tip of India, at Cape Comorin.

Bombay: Gate to India Arch.  
Hanging Gardens.  
Haji Ali's Tomb.  
Malabar Hill.  
Dhobi Ghants.  
Victoria Gardens.  
Bombay Zoo.  
Crawford Market.  
Prince of Wales Museum.  
Crafts Emporium.  
Elephanta Island: Bharamanical cave Temple, and  
Several other smaller rock-cut caves.

Aurangabad: Bibi-Ka-Maqbara: imitation of the Taj-Mahal.  
Daulatabad: deserted fortress city.  
Ellora Caves.

## TRAVEL IN EGYPT AND TURKEY.

On Sunday morning, January 12, 1975 I left Los Angeles for Egypt. Again, as with my trip to India and Nepal, I had spent considerable time in study of each of the sites and places we were to visit. I arrived two days in advance of the tour which originated in London, as I wanted to have extra time for study in the Egyptian Museum. Again, though better prepared as a result of many of the things that had happened to me in India, I was astounded by the scale of many things.

As an example, the two very famous statues of Re-hotep and his wife Nofret have always seemed to be quite monumental, about life-size or slightly larger. No where have I ever run across any indication of their actual size. Thus I was expecting to see two large examples of early Old Kingdom sculpture, but they were only about two feet tall! This happened in many other cases as I wandered through the museum. Most books on Egyptian Art include a photograph of a black granite statue from the twenty-sixth dynasty of the goddess Taueret (the protective deity of expectant mothers and of women in childbirth). In the pictures she appears to be very large, but she is also only a couple of feet high (plate 15).

Besides the question of scale, not only in terms of individual sculptures but also temple complexes, the other thing that really impressed me was the richness of Egyptian wall paintings. I had studied volumes on Egyptian painting and from all that I had read and seen prior to setting foot in Egypt, Egyptian art followed a very rigid style with little individual variation allowed (the exception to this was one brief period during the reign of Akhetaten and Nefertiti at El Amarna). Yet I found a great richness and personal variation in style as we traveled up the Nile, in both wall painting and sculptural reliefs. At the temple of Horus at Edfu (plate 17), I discovered a very remarkable, very expressive sail on a barge depicted on the inner wall of the temple enclosure. I had seen numerous other sails depicted prior to this experience, but they were always rendered in the same manner. I also found a strange depiction of a human foot, unlike any other that we saw, on a wall in the temple complex of Kom-Ombo.

There were many other things that impressed me as I traveled through

Egypt. My overall impression however, was how well the art of ancient Egypt depicts the whole structure of the Egyptian Civilization as based upon a very rural agricultural society. They left us a remarkable rich visual history of their culture and life-style. After three weeks, my mind was saturated with images, and it was time to move on.

On Friday morning, January 31, 1975 I left Egypt on my way to Istanbul, Turkey. I was very concerned about how things were going at home as I had not had any mail from Ann and she was in her last month of pregnancy. That evening, when I arrived at my hotel, there were three letters waiting for me from home. Things were not going well. Ann was having a hard time dealing with Valerie, our 3½ year old daughter, and they had both been ill. I felt I was needed at home. I soon discovered that I was stuck in Istanbul for the weekend, as no one was available at the airport who could re-write a ticket for me until Monday morning.

For the next two days I tried to keep busy but I kept thinking about how things were with Ann, Valerie, and the soon to be born baby. On Saturday I took an all day tour of Istanbul, but the weather was cloudy and freezing and the light was so poor that I took no pictures. I made several checks on Saturday and Sunday on how the weather was in Iran, and it was colder and more overcast than Istanbul. There was no reason to continue on to Iran. Finally Monday morning came, I got to the airport and found someone who was able to re-route my air flight to leave Istanbul in the early evening.

I returned from Egypt and Turkey on Wednesday morning, February 5, 1975.

Following is a list of the major places we visited and the temples, tombs, palaces, museums, and other buildings we explored at each place.

EGYPT:

Cairo:	Egyptian Museum.
	Coptic Museum.
	Ibu-Tulun Mosque.
	Sultan Hassan Mosque.
	Citadel.
	Mohammed Ali Mosque.

City of the Dead.  
 EL-Azhar Mosque.  
 Bazaar.

**Sakkara:** Pyramid of Unas.  
 Pyramid complex of King Zoser.  
 Tomb of Mereruka.  
 The Serapeum (Burial place of the Sacred Bulls).  
 Mastaba of Ti.

**Memphis:** Colossal Statue of Ramesses II.  
 Alabaster Sphinx.

**Beni Suef:** Pyramid of Meydum.  
 Mastaba #17.

**Beni Hassan:** Cliff Temple of K'hety (#17).  
 Cliff Temple of Bakht III (#15).  
 Cliff Temple of Khum-hotep II (#3).  
 Cliff Temple of Amenemhat (#2).

**El Ashmunein:** Statues of the giant Baboons.  
 The Agora.

**Tuna El Gebel:** Tomb of Pedusiri.  
 Tomb of Isidora.  
 The Roman Saquia.  
 Underground Animal Necropolis (Burial place of the Sacred Ibis and Baboons).  
 Stela of Akhetaton.

**El Amarna:** Cliff Tomb of Ahmose (#3).  
 Cliff Tomb of Mery-re (#4).  
 Cliff Tomb of Pentu (#5).  
 Cliff Tomb of Penehse (#6).  
 Southern Palace Area: Hall of Foreign Tribute.  
 Southern Palace Area: The Great Temple.  
 Southern Palace Area: The Records Office.  
 Southern Palace Area: The Small Temple.  
 Southern Palace Area: The Official Palace.

Abydos: Temple of Seti I.  
The Osireion.  
Temple of Ramesses II.

Dendera: Temple of Hathor.

Karnak: Avenue of Sphinxes.  
Temple Complex of Karnak: Hypostyle Hall of the Amun Temple.  
Temple Complex of Karnak: Chapel of Seti II.  
Temple Complex of Karnak: Temple of Ramesses III.  
Temple Complex of Karnak: The Sacred Lake.  
Temple Complex of Karnak: Temple of Khonsu.  
Temple Complex of Karnak: Festival Hall of Tuthmosis III.  
Temple Complex of Karnak: Obelisks of Queen Hatshepsut.  
South Avenue of Sphinxes.

Thebes: Valley of the Kings: Tomb of Tut-ankh-Amun.  
Valley of the Kings: Tomb of Amenophis II.  
Valley of the Kings: Tomb of Seti I.  
Valley of the Kings: Tomb of Ramesses IV.  
Deir El-Bahari: Temple of Queen Hatshepsut.  
The Ramesseum.  
Medinet Habu: Temple of Ramesses III.  
The Colossi of Memnon.  
Tombs of the Nobles: Nakht (#52).  
Tombs of the Nobles: Menna (#69).  
Tombs of the Nobles: Rekhmire (#100).  
Tombs of the Nobles: Userhat (#56).  
Tombs of the Nobles: Ramose (#55).  
Deir El-Medina: The Workmans Village.  
Valley of the Queens: Tomb of Queen Tiy (#52).  
Valley of the Queens: Tomb of Amun-Kerchopshep (#55).  
Valley of the Queens: Tomb of Khaemwaset (#44).

Luxor: Temple of Luxor.

Esna: Temple of Khnum.

Edfu: Temple of Horus.



Kom-Ombo: Ptolemaic Temple of Kom-Ombo: (Burial place of the Sacred Crocodiles).

Assuan: Sadd El-Asli: New High Dam.  
 Old Assuan Dam.  
 Philae Island: Temple complex of Isis.

Abu Simbel: Temple of Ramesses II.  
 Temple of Nefertari.

Giza: Pyramid of Cheops.  
 Pyramid of Chephren.  
 Pyramid of Mycerinus.  
 Valley Temple of Chephren.  
 Solar Boat Pits.  
 The Sphinx.

Abusir: Pyramid of Sah-re.  
 Pyramid of Ny-user-re.  
 Pyramid of Nefer-ir-ka-re.

TURKEY:

Istanbul: Mosque of Sulyman the Magnificent.  
 The Blue Mosque.  
 Aqueduct of Valens.  
 The Hippodrome.  
 St. Sophia.  
 Topkapi Palace and Museum.  
 The Grand Bazaar.

## INDEPENDENT STUDY.

After my return from Egypt and Turkey on February 5, 1975, I needed a lot of rest due to jet lag and fatigue from the hectic Egypt Tour. Within a week, however, I was back on my feet and ready to start the last phase of my sabbatical and prepare for the birth of our baby.

I had been very concerned that my Egypt slides, especially those of dark interiors in tombs and pyramids, might not have been focused or exposed correctly. But when they returned from the photo lab I was delighted to find that out of about 500, only 6 were duds. I spent hours sorting, labeling, and placing the slides in a proper sequence. As I did this the visual impact of the symbols in wall paintings and sculptural reliefs began to give me new ideas for my work in the months ahead.

As all of this was going on, things were hectic at home as Ann was nearing term. I had done the right thing in returning home early. I will never know how she kept everything going while I was away, and it was very obvious that she couldn't have kept up much longer. So I took over complete responsibility for the household, giving Ann the complete rest she needed. At 2 AM on March 1, 1975, Ann woke me up saying "This is it!". We got everything and everyone in the Van, dropped Valerie off at a friend's house, and made the wild dash through butter thick fog to Inter-Community Hospital in Covina. Ann had a very hard labor, and at 5:30 that afternoon, our son Timmy was born. After two days in the Hospital, Ann and Timmy came home. The following night complications developed and Ann almost bled to death. She was readmitted to the Hospital, and after a day came home again. It had been extremely hard on her and she was literally exhausted.

Thus with three more months left of my sabbatical I found myself having three people to take care of as well as continue my art work and independent study. My work took on new symbols as it related to the experience that we had all gone through with Timmy's birth, and our now completed family.

My independent study marked the first time in years that I could focus on art without slighting my teaching duties. The Ideas came easily and I was anxious to work.

My art during this period was gold and silver leafed etched panels using mandala like structures in the compositions, and symbols relating to

people, wings, trees-of-life, astrological signs, and signs of creation and the universe. My drawings dealt with the same type of symbolic concerns and compositional arrangements as the panels, but were done in color with water-color and black lines.

During this period I also worked out ideas and got started on some long term three-dimensional structures which will be covered with surface decoration and embellishment techniques, but these were not completed by June and work continues on them. They will be extremely detailed, and the techniques I am using are very time consuming.

This phase of my sabbatical was the culmination of my travel and study. It allowed me to bring together and express many of the artistic concepts and ideas I had dealt with during the year.

## CONCLUSIONS.

From what has already been said in this report, it is clear that with all that I set out to accomplish, it was a most trying year for my family. It was a hard year for my wife, being in her last months of pregnancy during the times that I was traveling in India and Egypt. It was a hard year for our 3½ year old daughter Valerie with my being away so much at school and traveling, and her wondering if I was going to return. And it was a hard year on me with my concerns of what might happen while I was away. On the other hand, there was much that I learned, many things that I created, and many fantastic experiences as I traveled and saw the land and culture of India and ancient Egypt.

The year gave me new perspectives on the student-teacher relationship as it functions in the visual arts. My experience at Otis Art Institute was fulfilling and helpful. The students who were former art major graduates of Mt. SAC aided me in understanding the emphasis of basic art concepts that we here at Mt. SAC need to stress in our teaching. In this way we can prepare students for four year institutions or specialized upper division and graduate schools of Art like Otis Art Institute.

The year gave me an opportunity to acquire new resource materials and slides of art concepts and symbols of the cultures of India and Egypt that I will be using in my teaching and sharing with other faculty and students.

The year gave me time for reading and visual research into the arts of India and Egypt and the experience of travel through these cultures. I saw how the human qualities, geographical limitations, and philosophies of these countries had influenced and were expressed through the art forms they had created. It gave me a chance to better understand the symbols, design concepts, surface decoration and embellishment techniques, and relief and sculptural forms used by these cultures, and this in turn has enriched my own personal growth and development as an artist and a teacher of art.

These then, are the things that happened that I feel will have long impact into my continual growth and development as a person, an artist, and a teacher, and increase my effectiveness and service to Mt. San Antonio College and the students in my classes.

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