

# WALLA WALLA BOUND

BUSTER SIMPSON



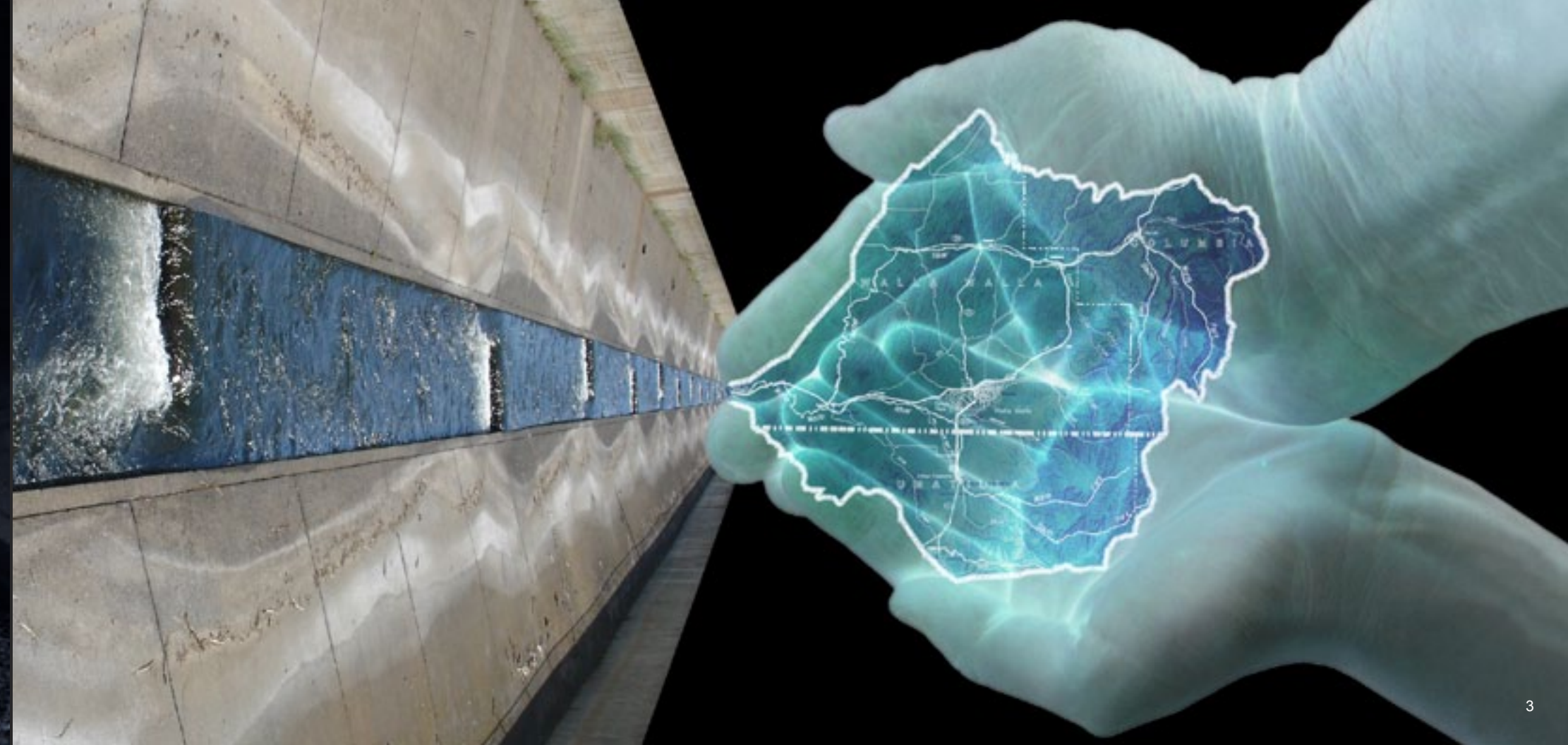
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Book Design: Buster Simpson & Todd Metten  
Layout & Copy Editing: Todd Metten

Printed and bound by Rhino Digital Printing

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### WALLA WALLA BOUND

*Walla Walla Bound* is an artwork that has two components. The project consists of an episodic series of poetic observations called *Poetic License* and an array of resonating harrow discs which combine to create *Instrument implement: Walla Walla Campanile*. Both of these projects are sited along the constrained urban stretch of Mill Creek in the City of Walla Walla, Washington as it makes its way to the Walla Walla River. *Walla Walla Bound* is intended to engage the public in a discourse for the eventual restoration of the urban stream to a habitat conducive to salmon migration.

The Mill Creek Watershed begins east of Walla Walla in the Blue Mountains and provides water for habitat, fish, irrigation, and municipal water. As Mill Creek enters and passes through the town of Walla Walla, the stream becomes confined within concrete walls and in some places encased on all four sides, flowing under buildings. A consortium of engaged governmental, tribal, and citizen organizations have been working to restore Mill Creek as a viable resource to all who depend on its life flow. Their charge is finding a balance between the sharing of the waters for ecological, economical, and spiritual needs. The process of returning this urban stream to a more habitat friendly passage will take time. *Poetic License* is intended to serve as both short-term provocateur and long-term healer. *Instrument Implement: Walla Walla Campanile* is a sonic sculpture which repurposes harrow discs from implement to a musical instrument including



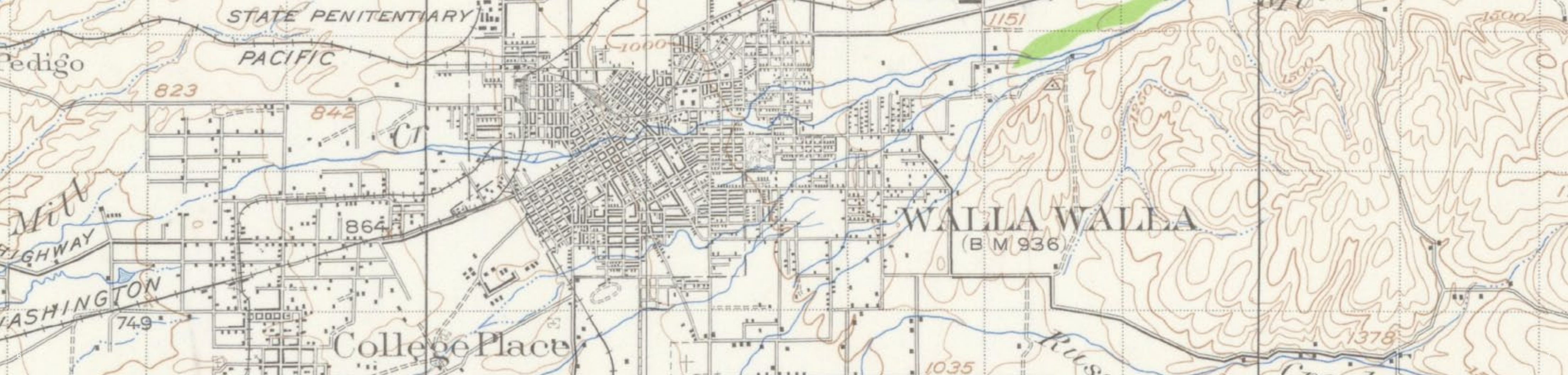
references to its siting at the William A. Grant Water & Environmental Center, Walla Walla Community College.

Agriculture in the area is beginning to incorporate sustainable methods resulting in farm harrow implements being phased out. The saying “from swords to plowshares (harrows),” transposes to “from implement to musical instrument.” The Walla Walla Penitentiary License Plate Factory stamped a series of “poetic license” plates with creative writing provided by inmates and writers of the Walla Walla Watershed. Writers were asked to distill their notions of BOUND using Mill Creek as its metaphor. The license plates were then stamped and sited as a long term “temporary” attachment along Mill Creek and will remain for 10 to 30 years depending on the life cycle of given segments of the containment wall of Mill Creek. As the old containment walls are replaced with new, more habitat friendly designs, the license plates will be part of the formwork to be cast into concrete “poetry.”

In the 1930s, cast concrete walls formed up at the Walla Walla Penitentiary used license plates as a pragmatic solution to patch holes in the formwork. Their imprint remains as a concrete bas relief and serves as the historical connection.

The community’s effort to return Mill Creek to a viable habitat is a lengthy and complex process. It is the intent of the artist that *Instrument Implement: Walla Walla Campanile* and *Poetic License* will keep the civic goal of that task fresh in the mind’s eye and ear.

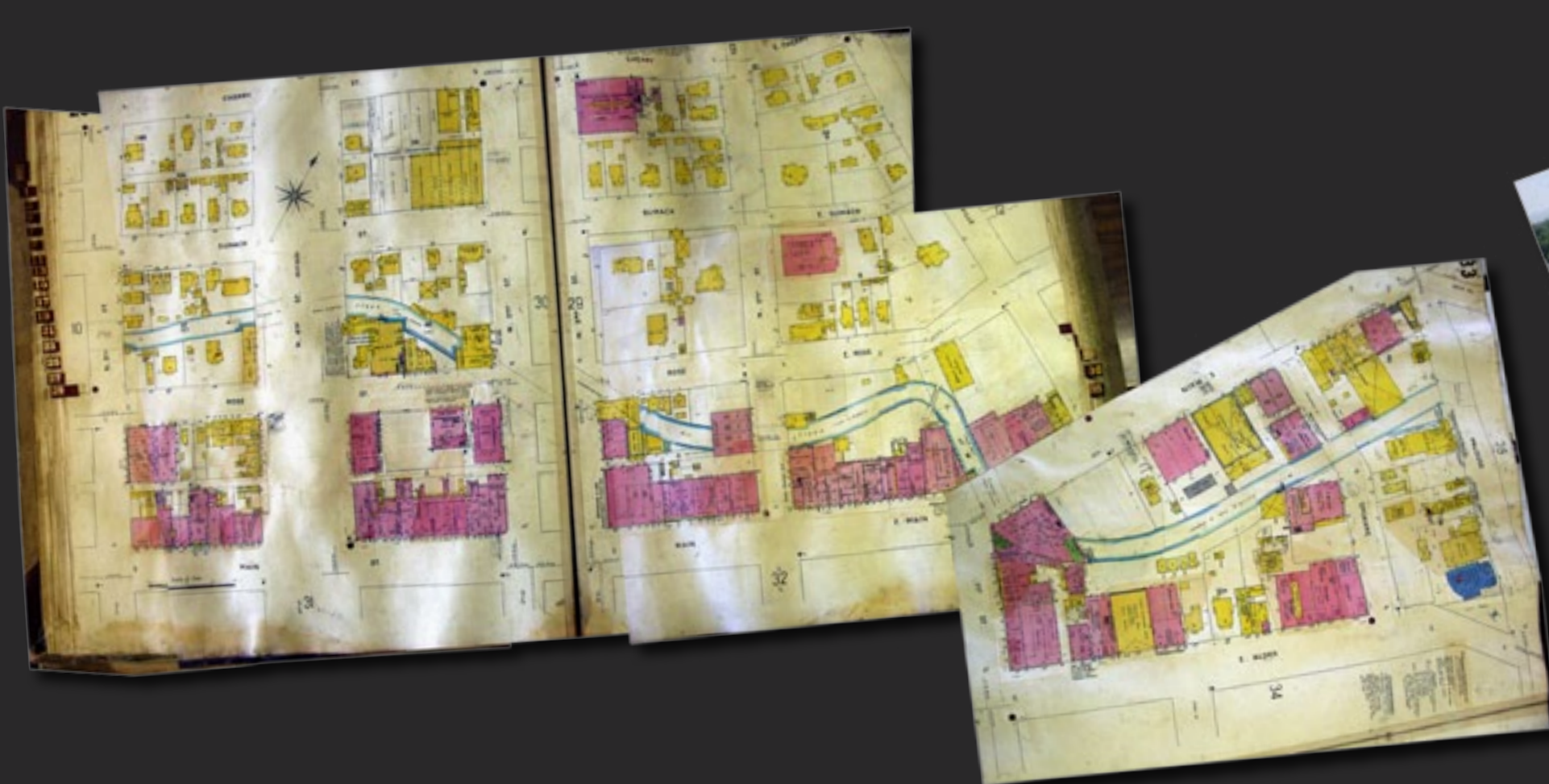






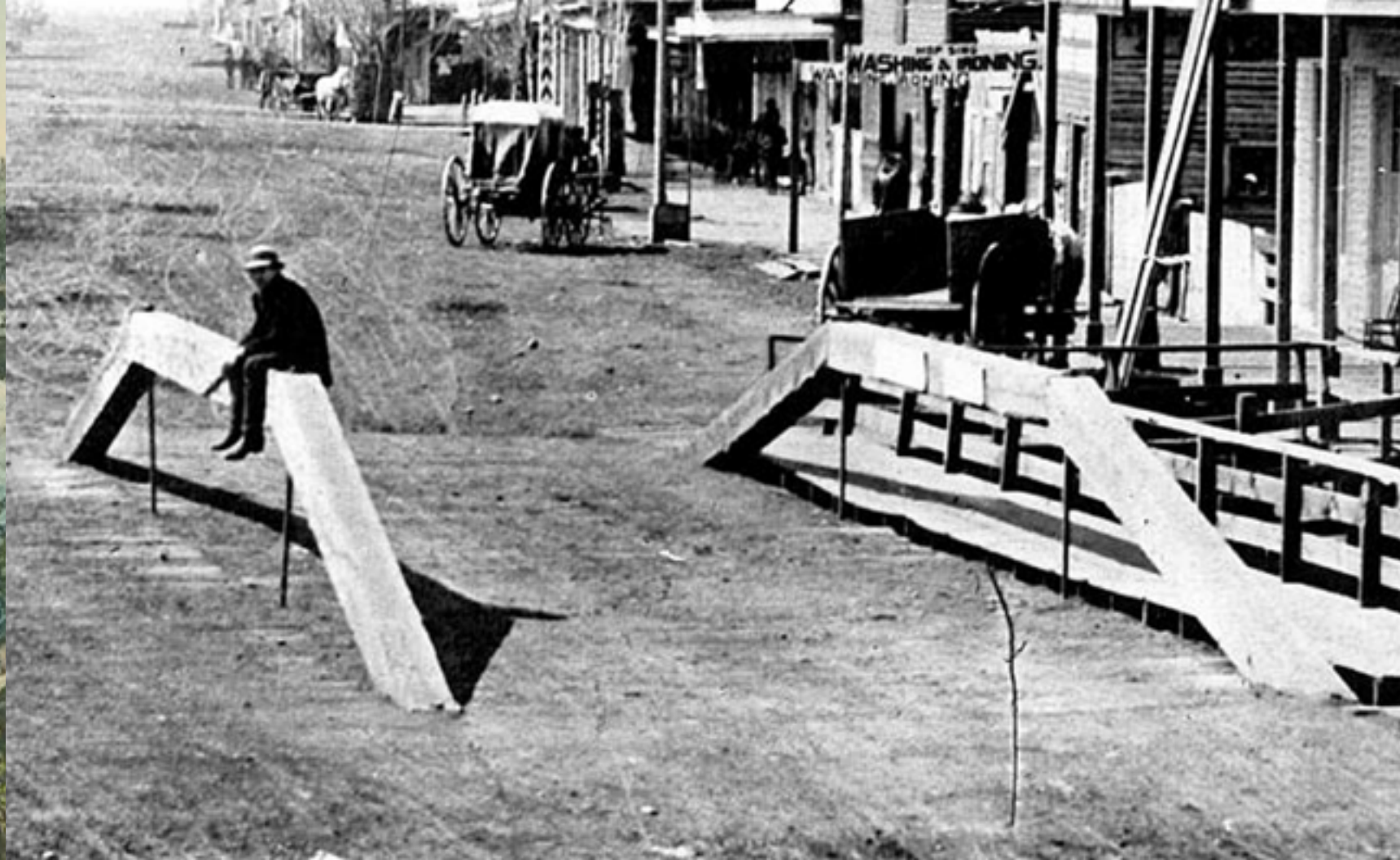








Mill Creek near Walla Walla, Wash.

































**INSTRUMENT IMPLEMENT:**  
Work by Buster Simpson

Saturday, August 26 – Thursday, October 5, 2006  
Sheehan Gallery, Whitman College  
Walla Walla, Washington

“Instrument Implement: Work By Buster Simpson” at Sheehan Gallery presented an ongoing investigation of *Walla Walla Bound* — Buster Simpson’s proposed public art commission project for the Walla Walla Penitentiary and the City of Walla Walla, Washington. The project was originally to be sited along an urban section of Mill Creek, a tributary of the Walla Walla River bound for the Columbia River, that flows through the city. Following Simpson’s fascination with natural and man-made systems surrounding water, this project focused on a concrete channel in need of major habitat and engineering revisions. The Sheehan Gallery served as a public laboratory to test and explore various aspects of his proposal and the exhibition provided rare insight into how a major public art work comes into being.

The exhibition was a venue for generating public support for two parts of Simpson’s proposal. The first, titled *Poetic License*, became a series of words composed for license plates. These words were stamped at the Walla Walla Penitentiary License Plate Factory and installed along the imprisoned urban sections of Mill Creek. The second part, titled *Instrument Implement: Walla Walla Campanile*, is comprised of plowing discs, each of which have a unique bell sound. This piece is intended to serve as the town campanile.



The harrow bells were originally to be sited mid-block at a location where the creek momentarily reveals itself from under pavement and buildings. At this location, the sound would have been conveyed under structures resonating chamber up and downstream, to sonically reveal where Mill Creek reappears. The modulation of water levels, the duel chamber channel, and the resonating frequency of these chambers were the elements that would enhance the sound composition. The ringing of the harrow bells was to be composed from real time sources such as the monitoring of returning salmon and water gauge data creating a chance composition. At noontime, the instrument would serve to function as a civic amenity producing either an ambient score, pre-recorded or live. The intent was that *Instrument Implement: Walla Walla Campanile* would serve as a community instrument accessible to local composers and musicians much like a community campanile.

Ultimately, the Walla Walla City Commission did not approve placement of the campanile at the first proposed site in downtown Walla Walla. At that point, Walla Walla Community College requested that it be sited at their new Environmental Learning Center, then under construction. Many aspects of the project were retained when *Instrument Implement: Walla Walla Campanile* was installed in 2008.













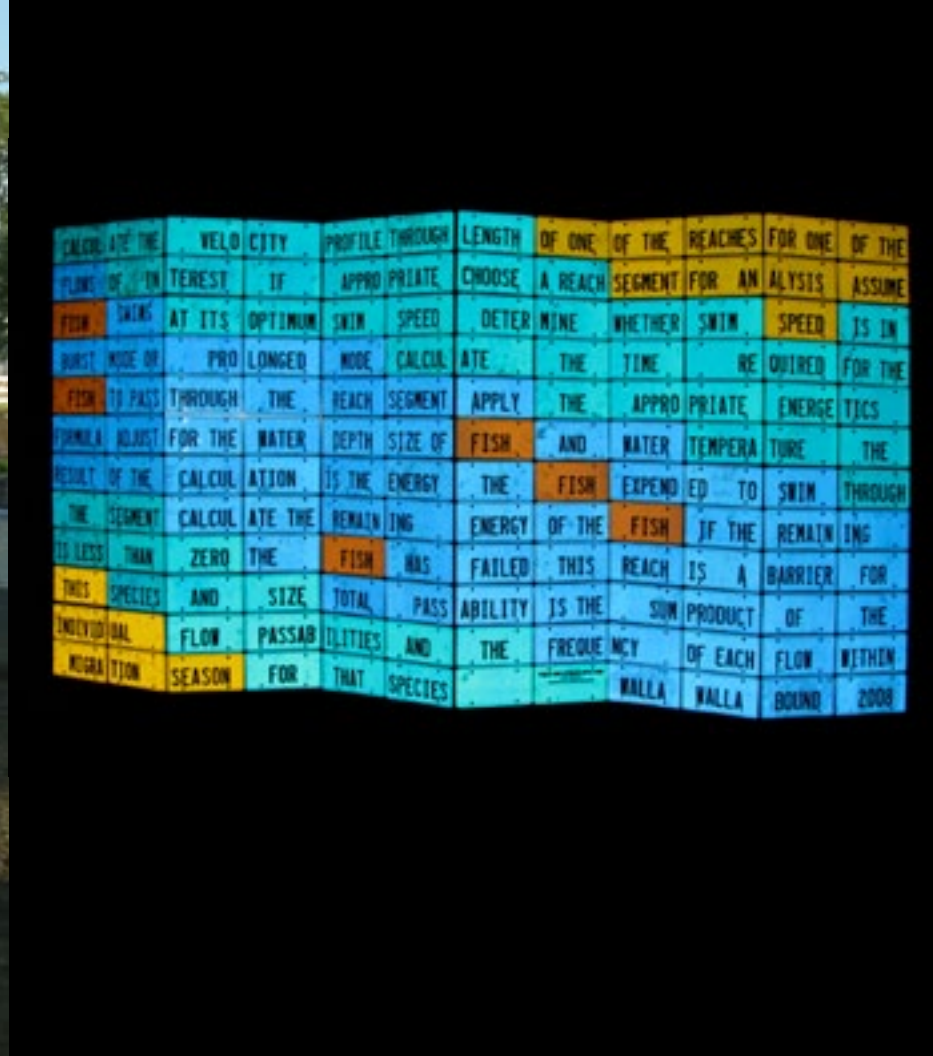




## POETIC LICENSE

At the confluence of Titus and Mill Creek, a two-sided screen supporting 288 stamped aluminum license plates made at the Walla Walla Penitentiary provides a poetic discourse to the project. One side presents poetry by writers who live within the watershed. The poets are Jennifer Boyden, Janice King, Dan Lamberton, and Katrina Roberts. The other side is a scientific habitat assessment for Mill Creek, which Simpson appropriated and altered the text of, subtitled the work *Field and Stream with Fish*. The plates have a reflective color background creating a color field. A *Poetic License – Poetry of the Watershed* series was eventually sited along the environmentally imprisoned sections of Mill Creek.

























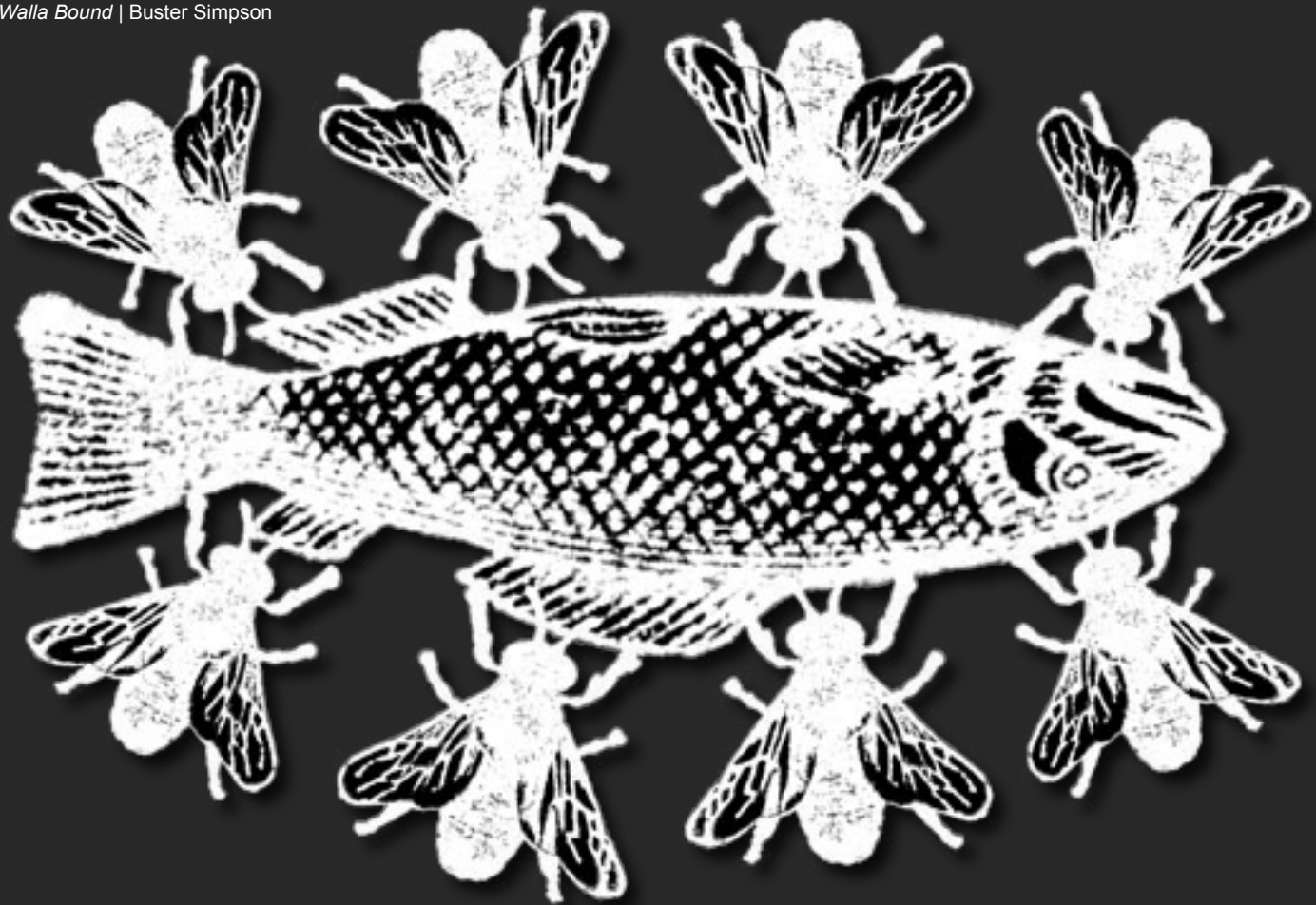




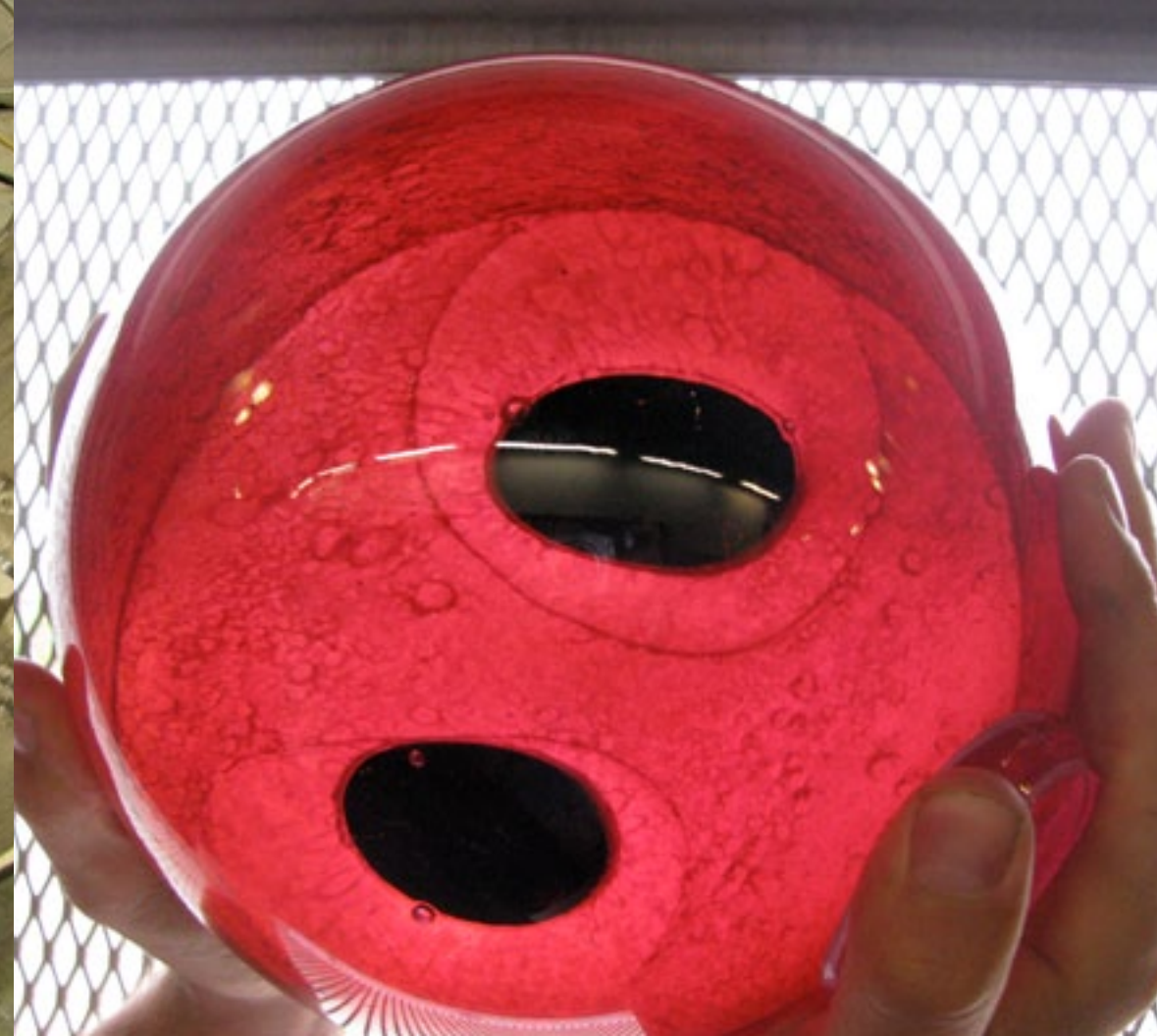












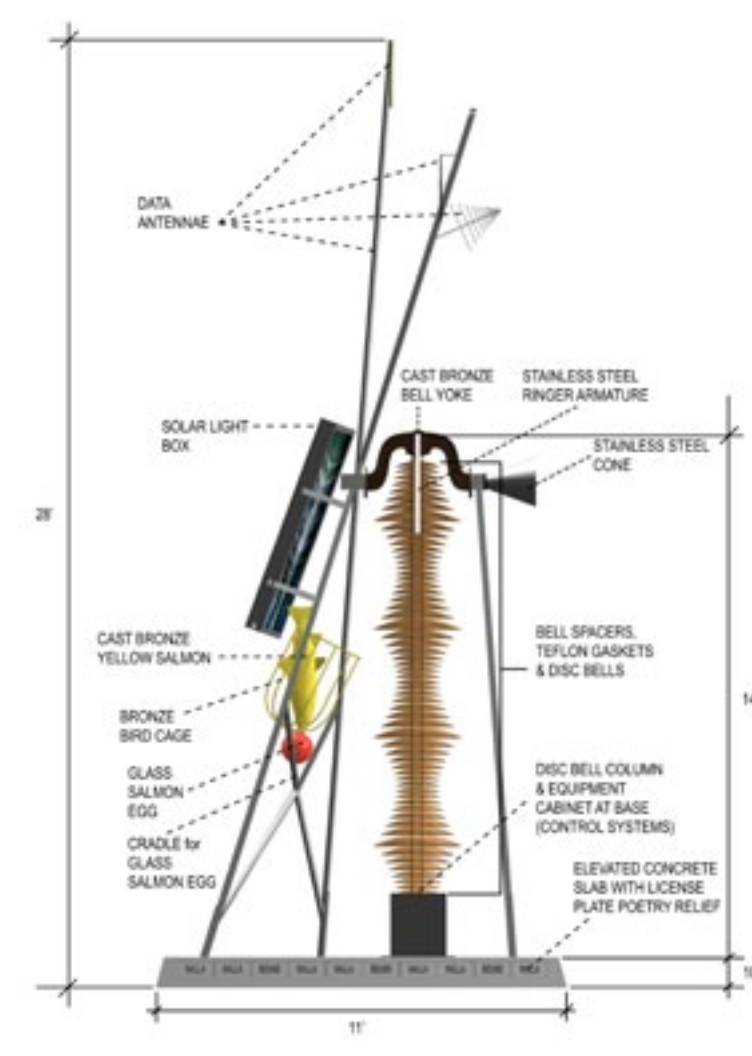
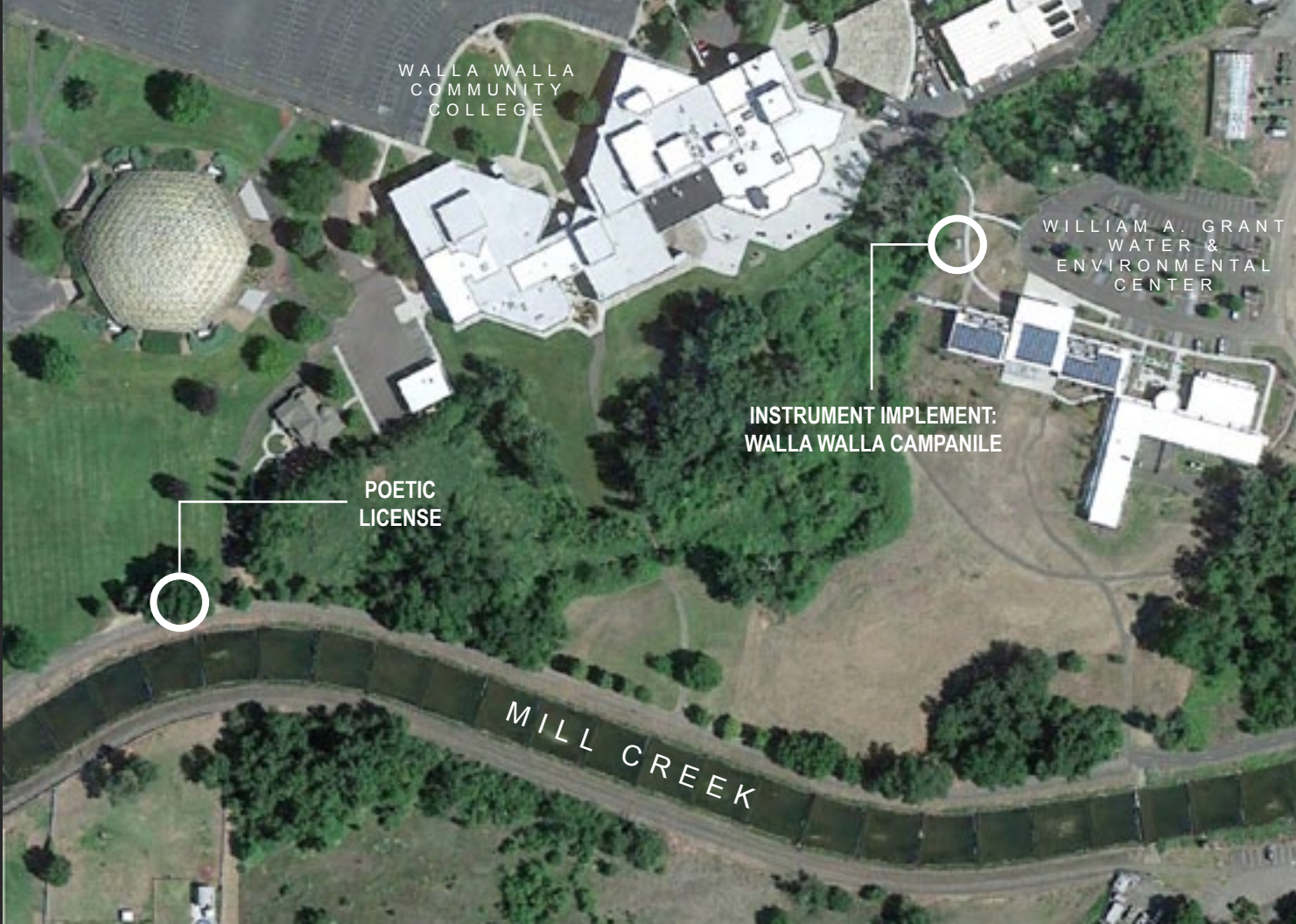


**INSTRUMENT IMPLEMENT:  
WALLA WALLA CAMPANILE**

*Instrument Implement: Walla Walla Campanile* measures twenty-five and a half feet high and is located in front of the William A. Grant Water & Environmental Center at Walla Walla Community College. The center is designed as a common ground meeting place, to collectively garner consensus for the sake of a healthy watershed and the next seven generations. Art often serves as a catalyst to that consensus process and is the intent of the *Walla Walla Campanile*.

The sculpture, as "instrument," marks the passage of time as well as heralding the environmental conditions of the Walla Walla Watershed. As "implement," the discs that once worked the local loess soils have been transformed into a campanile which, when combined with an ensemble of additional elements, embellishes the sculpture as allegory.

The tintinnabulation, or ringing, of the campanile is set by computer to the time of day, to a traditional change ringing peal, to compositions based on the eight disc "chance scale", and responds to the ongoing scientific data stream rhythms gleaned from the Walla Walla Watershed. The campanile includes sixty-one carbon steel harrow discs. The top eight are framed with a brass bell yoke and can be pneumatically rung, triggered by a computer signal. The remaining discs can be rung manually. The profile of the fifteen-foot high structure of harrow discs is based on a bell profile which, when repeated, resembles a sonic wave sign.



As if change ringing, the sonic peal responds to the data stream, tolling the health of the watershed and the return of the salmon. The salmon is the "canary in the coal mine," a living indicator of the condition of the watershed. A triptych sculptural assemblage, consisting of a cast bronze female salmon (coated canary yellow) placed in a cage/net and balanced on a solid glass salmon egg, suggests that the salmon is our "canary" indicating the health of our ecosystem and in particular, the Walla Walla Watershed.

The campanile is supported by a structure mimicking the power transmission towers crisscrossing eastern Washington that transport hydroelectric power. The structure inverts at the top into an antenna tower suggesting a tepee. The tower armature also supports a double-sided framed panel with glass-laminated photovoltaic cells facing south and on the reverse side, an image of McNary Dam. During the day the solar cells cast their shadows onto the translucent image of the dam. Both the dam image and solar array are backlit at night. The sculpture is sited near Titus Creek and adjacent to the trail from the main campus to the Water & Environmental Center.

The realization of the *Instrument Implement* project is the result of the efforts of many citizens, organizations, companies, governmental entities and tribal members including the support of the Washington State Arts Commission in partnership with Washington State Department of Corrections and Walla Walla Community College.























<p>All photos by Buster Simpson except where otherwise noted.</p> <p><b>Front Cover</b> <i>Bound</i>, 2006. Aluminum license plate. 6" x 12" x .25".</p> <p><b>Page 1</b> <i>Walla Walla Bound</i>, 2006. Limited edition of 100. Aluminum license plates. 13" x 24.5" x .25".</p> <p><b>Page 2</b> Workshop with art department students from Whitman College observing and drawing the urban Mill Creek containment, c. 1981. Walla Walla, WA.</p> <p><b>Page 3</b> <i>Mill Creek Watershed Offering Contained</i>, 2006. Digital composite: Todd Metten.</p> <p><b>Page 4 - 5</b> <i>Coal Miner with Canary and Salmon</i>, 2013. The salmon is the northwest canary. Photo: Unknown. 3D model, rendering, and digital composite: Todd Metten.</p> <p><b>Page 6 - 7</b> Map of Walla Walla, c. mid-20th century. Walla Walla, WA.</p> <p><b>Page 8 - 9</b> Aerial photo showing Mill Creek, c. 2005. Walla Walla, WA. Photo: Unknown.</p> <p><b>Page 10</b> Kroll Map of Walla Walla, c. 1890's. View of the same area in downtown Walla Walla, 2006.</p> <p><b>Page 11</b> Aerial photo showing a contained Mill Creek, 2006. Walla Walla, WA. Photo: Unknown.</p> <p><b>Page 12 - 13</b> Left: Postcard showing an uncontained Mill Creek, c. early 1900's. Walla Walla, WA. Photo: Unknown.</p>	<p>Center: Bridge truss structure on Main Street over Mill Creek, c. early 1900s. Walla Walla, WA. Photo: Unknown</p> <p>Right: <i>Mill Creek</i>, 2006. Digital photo. Walla Walla, WA.</p> <p><b>Page 14 - 15</b> Left: Channelization of Mill Creek in 1937, necessitated by the Flood of 1931. Walla Walla, WA. Photo: USACE.</p> <p>Center: <i>Instrument Implement: Walla Walla Campanile (Detail)</i>, 2008. Concrete impression of license plate on the base of the sculpture. William A. Grant Water &amp; Environmental Center, Walla Walla Community College, Walla Walla, WA. Stainless steel, concrete, glass, harrow discs, solar panels, bronze fish and cage. 30' x 11' x 7'.</p> <p>Right: <i>Channelized Mill Creek in Walla Walla</i>, 2005-2008. Digital photos. Walla Walla, WA.</p> <p><b>Page 16 - 21</b> <i>Channelized Mill Creek in Walla Walla</i>, 2005-2008. Digital photos. Walla Walla, WA.</p> <p><b>Page 22 - 23</b> Left: <i>Municipal 18-Hole Golf Course Adjacent Wheat Field During Burning</i>, 2006. Digital photo. Walla Walla, WA.</p> <p>Center: <i>Burning Wheat Fields on the Edge of Town</i>, 2006. Digital photo. Walla Walla, WA.</p> <p>Right: <i>Plowing Field with Harrow Discs Broadcasting Plumes of Loess Soil</i>, 2006. Digital photo. Walla Walla, WA.</p> <p><b>Page 24 - 25</b> Left: <i>Plowing Field with Harrow Discs Broadcasting Plumes of Loess Soil</i>, 2006. Digital photo. Walla Walla, WA.</p> <p>Center: <i>Proposed Repurposing of Silt Fencing</i>, 2006. A concept further explored in the "Instrument Implement: Work by Buster Simpson" installation at Sheehan Gallery and</p>	<p>later fully realized in the <i>Orange Lining and Concrete Poetry Impressions</i> project for TriMet Light Rail, Portland, OR, 2013-2015. Poetry: Jennifer Boyden. Digital composite: Todd Metten.</p> <p>Right: Flood in the channelized Mill Creek showing large amounts of sediment, February 1996. Photo: Unknown. Walla Walla, WA.</p> <p><b>Page 26 - 27</b> Left: <i>Pumps Drawing from a Creek</i>, 2006. Digital photo. Walla Walla Community College, Walla Walla, WA.</p> <p>Center: <i>Gauging Station, Walla Walla Watershed</i>, 2006. Digital photo. Walla Walla, WA.</p> <p>Right: <i>Irrigation Pumps Drawing from the Walla Walla Basin Aquifer</i>, 2008. Digital photo. West of Walla Walla, WA.</p> <p><b>Page 28</b> Left: <i>'Instrument Implement: Work by Buster Simpson' at Sheehan Gallery</i>, 2006. Whitman College, Walla Walla, WA. 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Sandstone grinding stone, galvanized steel, bearings, water. 4' x 4' x 5.5'.</p> <p><b>Page 30 - 31</b> <i>'Instrument Implement' Installation Views</i>, 2006. "Instrument Implement: Work by Buster Simpson," Sheehan Gallery, Whitman College, Walla Walla, WA. Photos (Left &amp; Right): Ian Boyden.</p> <p><b>Page 32 - 33</b> Left: <i>Palouse Aquifer with Cartesian Overlay</i>, 2006. The wooden stakes have been dipped in Palouse stubble field loess and marked on four sides with the following data: Well Permit Number, Water Use, Location, Amount of Draw. Referencing pumps that draw water from the Walla Walla Aquifer. "Instrument Implement: Work by Buster Simpson," Sheehan Gallery, Whitman College, Walla Walla, WA. Ink, wood, plaster, soil, wheat straw. 2' x 24' x 24'.</p> <p>Center: <i>Flag Field – Habitat Marker Flags</i>, 2006. Repurposed after the show. "Instrument Implement: Work by Buster Simpson," Sheehan Gallery, Whitman College, Walla Walla, WA. 4' x 72' (spanning three walls). Photo: Ian Boyden.</p> <p>Inset: <i>Wooden Stake at Pump Station</i>, 2013. Digital photo. Walla Walla, WA.</p> <p>Right: <i>Water Futures</i>, 2006. The commercial five-gallon water containers held water as an investment in the commodities market. Water futures were held for the duration of the show. "Instrument Implement: Work by Buster Simpson," Sheehan Gallery, Whitman College, Walla Walla, WA. Plastic and water. Photo: Ian Boyden.</p> <p><b>Page 34 - 35</b> <i>Harrowing Ensemble: Musical Performance with Harrow Discs as Instruments</i>. 2006. "Harrow discs worked the Palouse, honed to its particular ring." Selected discs from this installation were incorporated into the creation of <i>Instrument Implement: Walla Walla Campanile</i>. "Instrument Implement: Work by Buster Simpson," Sheehan</p>	<p>Gallery, Whitman College, Walla Walla, WA. High carbon steel with various strikers. Dimensions vary.</p> <p><b>Page 36 - 37</b> <i>Poetic License</i>, 2008. In collaboration with Jennifer Boyden, Janice King, Dan Lambertson, and Katrina Roberts. Additional text paraphrased from a Mill Creek habitat technical report originally produced by Ken "Kozmo" Bates. Shown alongside Mill Creek. Aluminum license plates and frame, Scotchlite. 6' x 12' x 3'.</p> <p>Inset: <i>Poetic License (Detail)</i>, 2008. Dedication plaque. Aluminum license plate. 6' x 12' x .25".</p> <p><b>Page 38 - 39</b> <i>Poetic License (Field and Stream with Fish)</i>, 2008. Text paraphrased from a Mill Creek habitat technical report originally produced by Ken "Kozmo" Bates. The multi-colored reflective license plates have been configured to resemble an abstracted field and stream with fish. Aluminum license plates and frame, Scotchlite. 6' x 12' x 3'.</p> <p><b>Page 40</b> Left: <i>Walla Walla Penitentiary</i>, 2006. Digital photo. Walla Walla, WA.</p> <p>Right: <i>Necktie with Preamble to the U.S. Constitution Written in License Plates</i>, 2005. Digital photo. Walla Walla Penitentiary License Plate Factory, Walla Walla, WA.</p> <p><b>Page 41</b> Left: <i>License Plates at the License Plate Factory</i>, 2006. Digital photo. Walla Walla Penitentiary License Plate Factory, Walla Walla, WA.</p> <p>Right: <i>Prisoners Producing 'Bound' License Plates</i>, 2006. Digital photo. Walla Walla Penitentiary License Plate Factory, Walla Walla, WA.</p> <p><b>Page 42</b> <i>Poetic License – Poetry of the Watershed (River Tells the Story)</i>, 2009. Part of the Poetic License</p>	<p>series from the permanent collection at Whitman College. Poetry: Jennifer Boyden. Bridge over headwaters of Mill Creek in the Blue Mountains, Walla Walla, WA. Aluminum license plates, Scotchlite. Each plate: 6' x 12 x .25".</p> <p><b>Page 43</b> <i>Poetic License – Poetry of the Watershed (There is Nothing not Tied to the Flow)</i>, 2009. Part of the Poetic License Series from the permanent collection at Whitman College. Poetry: Katrina Roberts. Walla Walla, WA. Aluminum license plates, Scotchlite. Each plate: 6' x 12 x .25".</p> <p><b>Page 44 - 45</b> <i>Poetic License – Poetry of the Watershed (There is Nothing not Tied to the Flow)</i>, 2008. Part of the Poetic License Series from the permanent collection at Whitman College. Poetry: Katrina Roberts. Taken during high water runoff along Mill Creek on the Whitman College Campus, Walla Walla, WA. Aluminum license plates, Scotchlite. 6" x 22'. Each plate: 6" x 12 x .25".</p> <p><b>Page 46 - 47</b> <i>Poetic License – Poetry of the Watershed (Appropriated Habitat Assessment)</i>, 2013. Study for transitional placement. Text paraphrased from a Mill Creek habitat technical report originally produced by Ken "Kozmo" Bates. Walla Walla, WA.</p> <p><b>Page 48</b> Left: A unique historical example of a local concrete stamping technique on a Walla Walla sidewalk, c. 1930s. Walla Walla, WA.</p> <p>Right: Concrete impression using license plates to patch holes in formwork, c. 1930s. Walla Walla Penitentiary, Walla Walla, WA.</p> <p><b>Page 49</b> Left: A unique historical example of a local concrete stamping technique on a Walla Walla sidewalk, c. 1930s. Walla Walla, WA.</p> <p>Right: <i>Instrument Implement: Walla Walla Campanile (Detail)</i>, 2008. Concrete impressions of license plates around the base of the</p>	<p>sculpture. The sculpture rests on a plinth serving as a footing. The side surfaces of the pedestal present cast concrete impressions taken from license plates stamped at the penitentiary in Walla Walla. These "Poetic License" impressions include: on the east side, "WALLA WALLA CAMPANILE INSTRUMENT IMPLEMENT 2008"; on the north side, "DISCS HERALD THE WATERSHED PEAL OF CHANGE RINGING"; on the west side, a poem by WWCC professor Jennifer Boyden. "WATER IS LODGE TO WHAT IS DIS LODGED"; and on the south side, "BOUND TO BE," by Hillela Simpson. Suggesting an approach to be used with the <i>Poetic License – Poetry of the Watershed</i> when forming up new habitat friendly Mill Creek in downtown Walla Walla. William A. Grant Water &amp; Environmental Center, Walla Walla Community College, Walla Walla, WA. Stainless steel, concrete, glass, harrow discs, solar panels, bronze fish and cage. 30' x 11' x 7'.</p> <p><b>Page 50</b> <i>Farmers Discussing New Techniques in Low Impact Farming</i>, 2006. Digital photo. Walla Walla, WA.</p> <p><b>Page 50 - 51</b> Judith Johnson's 'Stream Bank Rehabilitation Project' with Plant Specimens, 2008. Digital photo. Walla Walla, WA.</p> <p><b>Page 52</b> <i>Prisoners Providing Community Service Restoring Habitat Along Garrison Creek – Tributary to Mill Creek</i>, 2013. Funding for the Garrison Creek project provided by the Washington State Department of Ecology through the Creating Urban Buffers Program (CURB) of the Tri-State Steelheaders, Kooskooskie Commons, and the Walla Walla County Conservation District. The Washington State Department of Corrections is a partner in the project. Tim and Amanda Fleeger are the property owners. Digital photo. Walla Walla, WA.</p> <p><b>Page 53</b> Judith Johnson and Prisoners Alongside Habitat Restoration Project on a Mill Creek Tributary with</p>	<p><i>Poetic License Plates</i>, 2013. Digital photo. Walla Walla, WA.</p> <p><b>Page 54 - 55</b> Left: <i>Spawned Salmon Lunch</i>, 2011. Created using rubber stamps and ink. Digital composite: Todd Metten.</p> <p>Center: <i>Instrument Implement: Walla Walla Campanile (Detail)</i>, 2008. "Bound to Be," poetry by Hillela Simpson, in concrete impressions taken from license plates stamped at the Walla Walla Penitentiary. William A. Grant Water &amp; Environmental Center, Walla Walla Community College, Walla Walla, WA. Stainless steel, concrete, glass, harrow discs, solar panels, bronze fish and cage. 30' x 11' x 7'.</p> <p>Right: Salmon Eggs, 2006. Photo: Judith Johnson.</p> <p><b>Page 56</b> Left: Salmon caught by Umatilla tribal member being prepared for casting in bronze at the Walla Walla Foundry, 2008.</p> <p>Right: Cast bronze fish prior to assembly and painting canary yellow, 2008.</p> <p><b>Page 57</b> Left: <i>Glass Salmon Egg</i>, 2008. Fabricated at the International Museum of Glass Hot Show. Incorporated into <i>Instrument Implement: Walla Walla Campanile</i>. 8" dia.</p> <p>Right: <i>Instrument Implement: Walla Walla Campanile (Detail)</i>, 2008. William A. Grant Water &amp; Environmental Center, Walla Walla Community College, Walla Walla, WA. Stainless steel, concrete, glass, harrow discs, solar panels, bronze fish and cage. 30' x 11' x 7'.</p> <p><b>Page 58</b> Aerial photo showing location of <i>Instrument Implement: Walla Walla Campanile and Poetic License</i>, 2007. William A. Grant Water &amp; Environmental Center, Walla Walla Community College, Walla Walla, WA. Photo: Google Earth.</p>	<p><b>Page 59</b> Left: <i>Instrument Implement Technical Elevation Drawing</i>, 2008. 3D model, rendering, and technical drawing: Todd Metten. Additional modeling: Joe Burmeister.</p> <p>Right: <i>Instrument Implement Composite Rendering</i>, 2007. 3D model, rendering, and digital composite: Todd Metten.</p> <p><b>Page 60</b> Left: <i>Programming the Bell Clapper Device</i>, 2008. Simpson Studio on Yakima, Seattle, WA.</p> <p>Right: <i>Instrument Implement: Walla Walla Campanile (Detail)</i>, 2008. Face plate for data enabler cabinet. William A. Grant Water &amp; Environmental Center, Walla Walla Community College, Walla Walla, WA. Stainless steel, concrete, glass, harrow discs, solar panels, bronze fish and cage. 30' x 11' x 7'.</p> <p><b>Page 61</b> Left: <i>Instrument Implement: Walla Walla Campanile (Detail)</i>, 2008. Showing bell clapper devices. William A. Grant Water &amp; Environmental Center, Walla Walla Community College, Walla Walla, WA. Stainless steel, concrete, glass, harrow discs, solar panels, bronze fish and cage. 30' x 11' x 7'.</p> <p>Right: <i>Instrument Implement: Walla Walla Campanile</i>, 2008. William A. Grant Water &amp; Environmental Center, Walla Walla Community College, Walla Walla, WA. Stainless steel, concrete, glass, harrow discs, solar panels, bronze fish and cage. 30' x 11' x 7'.</p> <p><b>Page 62</b> Left: <i>Strikers at the Ready for Musical Performance with Harrow Discs as Instruments</i>, 2006. "Instrument Implement: Work by Buster Simpson," Sheehan Gallery, Whitman College, Walla Walla, WA.</p> <p>Right: <i>Instrument Implement: Walla Walla Campanile</i>, 2008. Campanile as a participatory ringing instrument implement, here engaging</p>	<p>students in the school of music. William A. Grant Water &amp; Environmental Center, Walla Walla Community College, Walla Walla, WA. Stainless steel, concrete, glass, harrow discs, solar panels, bronze fish and cage. 30' x 11' x 7'.</p> <p><b>Page 63</b> Left: <i>Instrument Implement: Walla Walla Campanile</i>, 2008. Campanile as a participatory ringing instrument implement, here engaging students in the school of music. William A. Grant Water &amp; Environmental Center, Walla Walla Community College, Walla Walla, WA. Stainless steel, concrete, glass, harrow discs, solar panels, bronze fish and cage. 30' x 11' x 7'.</p> <p>Right: <i>Musical Performance with Harrow Discs as Instruments</i>, 2006. "Instrument Implement: Work by Buster Simpson," Sheehan Gallery, Whitman College, Walla Walla, WA. Digital photo.</p> <p><b>Page 64 - 65</b> <i>Instrument Implement: Walla Walla Campanile</i>, 2008. William A. Grant Water &amp; Environmental Center, Walla Walla Community College, Walla Walla, WA. Stainless steel, concrete, glass, harrow discs, solar panels, bronze fish and cage. 30' x 11' x 7'.</p> <p><b>Page 66 - 67</b> <i>Bound School Wind Vanes</i>, 2007. Limited run. Stamped aluminum license plate, wood, mirrors, paint. 8" x 30" x 1". In this application of the license plate BOUND, the plate restricts the wind vane to osculate as if a fish swimming.</p> <p><b>Page 68 - 69</b> Left: <i>Native Fishing Platform Along the Yakima River</i>, 2008. Digital photo.</p> <p>Right: <i>Umatilla Tribal Celebration at Walla Walla Community College</i>, 2008. Digital photo.</p> <p><b>Page 72</b> <i>Aid to Navigation, Hillela Simpson</i>, 2007. At the confluence of the Columbia and Snake Rivers.</p>
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**ACKNOWLEDGMENTS**

Laura Sindell  
Hillela Simpson

Ian Boyden and Sheehan Gallery  
International Museum of Glass

Judith Johnson  
Kooskooskie Commons

Poets of the Watershed:  
Jennifer Boyden  
Janice King  
Dan Lamberton  
Katrina Roberts  
Ken "Kozmo" Bates

Simpson Studios:  
Todd Metten  
Joe Burmeister  
Mick Lorusso  
Ron Kornfeld  
David Rueter  
Andrew Schloss

Starr Sutherland

Umatilla Tribe

Walla Walla City Council  
Walla Walla County Commissioners

Walla Walla Community College  
William A. Grant Water & Environmental Center  
Walla Walla Community College Music Department

Walla Walla Foundry

Washington State Arts Commission  
Alice Taylor  
Beverly Watt

Washington State Department of Corrections  
Ron Alexander  
Walla Walla Penitentiary License Plate Factory

Whitman College  
Whitman College School of Art  
Whitman College School of Music

