

# Helen Lundeborg



History of Transportation

La historia de los medios  
de transporte





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### New Site

"The History of Transportation" restores Grevillea Art Park as a commemorative place while linking it to the area's early transportation network. A railroad spur constructed here in 1888 connected Daniel Freeman's packing plants to a railroad that ran between Los Angeles and Redondo Beach. After the spur was abandoned in 1913, the land was developed as a city park. In 1947, the park became the home of "The Obelisk," a memorial now standing in front of City Hall that honors Inglewood residents who died serving in World War II.

### Original Site

"The History of Transportation" was installed in 1940-41 at the entrance to Centinela Park, now the Edward Vincent, Jr. Park, where a variety of nearby transportation modes reinforced the mural's theme. The mural was framed by the busy intersection of Redondo Boulevard and Florence Avenue and was visible to passengers on the passing trolleys of the Los Angeles Railway. Santa Fe freight trains ran adjacent to the park and the growing air transportation industry had a home at nearby Mines Field, now the Los Angeles International Airport.

### Sitio nuevo

"La historia de los medios de transporte" (History of Transportation) restaura a (nombre del parque) como sitio conmemorativo y al mismo tiempo lo vincula a los inicios de la red de transporte público del área. Un ramal de ferrocarril construido aquí en 1888 conectaba las plantas de empaque de Daniel Freeman con un ferrocarril que corría entre Los Ángeles y Redondo Beach. Después de que el ramal fue abandonado en 1913, el terreno fue convertido en un parque municipal. En 1947, el parque se convirtió en el hogar del "Obelisco", un monumento ubicado ahora enfrente del Ayuntamiento Municipal que conmemora a los residentes de Inglewood que lucharon y murieron en la Segunda Guerra Mundial.

### Sitio original

"La historia de los medios de transporte" fue instalada en 1940-41 en la entrada del Parque Centinela, conocido ahora como el Parque Edward Vincent, Jr., en donde una variedad de modalidades de transporte estaban incluidas en la temática del mural. El mural se encontraba en el muy activo cruce de las calles Redondo Boulevard y Florence Avenue y era visible a los pasajeros de los tranvías que transitaban por la línea de tranvías de Los Ángeles. Los trenes de carga del ferrocarril Santa Fe pasaban al lado del parque, y la creciente industria del transporte aéreo tenía su hogar cerca de allí, en el aeroparque Mines, ahora conocido como el Aeropuerto Internacional de Los Ángeles.

"History of Transportation", Grevillea Park, 2008  
Dedication ceremony in Inglewood, 1941  
The mural, Centinela Park, 1940



# Helen Lundeberg

## and the "History of Transportation" Mural

### The Great Depression

On "Black Friday," October 25, 1929, the New York Stock Exchange crashed, beginning a process that led to bank closures, business failures, decreased wages, massive unemployment, and widespread misery. Responding to the economic crisis, the American people elected Franklin Delano Roosevelt president in 1932. He embarked on a "New Deal" that created permanent programs, such as Social Security, as well as temporary agencies, such as the Works Progress Administration (WPA). Between 1935 and 1943, the WPA built highways, bridges, airports, and parks, and through its Federal Art Project, produced and displayed the arts.

### Helen Lundeberg

Helen Lundeberg (1908-1999) moved from Chicago to Pasadena with her family at age four. She began studying art in 1930 at the Stickney Memorial School of Art in Pasadena, where she was encouraged by her teacher and future husband, Lorser Feitelson. Between 1933-1942, Lundeberg worked on New Deal projects, first executing lithographs and then designing murals. After World War II, she became one of California's most revered artists, creating critically acclaimed paintings in a variety of unique and individual styles.

### Federal Art Project

The Federal Art Project, the largest of the five visual art programs of the New Deal, employed artists, artisans, and skilled workers to create posters, prints, paintings, sculptures, and more than 2,500 murals. The largest freestanding Federal Art Project mural, "The History of Transportation," is a treasured part of our nation's cultural legacy of surviving New Deal murals that preserve images expressing the Depression era's values, hopes, and experiences.

### Lundeberg and Federal Art Project Murals

Helen Lundeberg's involvement with Federal Art Project murals began in 1936, when she assisted Lorser Feitelson on a project at Thomas A. Edison Junior High School in Los Angeles. Between 1939, when she began her own works, and 1942, when she designed the last Federal Art Project mural in Southern California at Patriotic Hall in downtown Los Angeles, Lundeberg created "The History of Transportation" as well as murals for the Fullerton City Council, Canoga Park High School, George Washington High School, and Venice High School.

### Creating the Mural

Based on her research of the project's theme, Lundeberg prepared a small detailed colored drawing of the mural. Next, she transferred the design, which was originally titled, "Past, Present, and Future of Inglewood," to full-size drawings. Federal Art Project craftsmen then traced the figures from the drawings onto masonite boards leaving an outline for shaping the molds used to form the Petrachrome images.

### Petrachrome

Petrachrome is a terrazzo-like composition of cement, pigment, and crushed colored stone. Panels were made by pouring the material into molds attached to masonite boards. After the mixture dried, the molds were removed, the masonite sheets were separated, and the surface of the panel was polished. Requiring many workers, this process was developed by the Southern California Office of the Federal Art Project to create a durable material and to get unemployed people back to work.

### Physical Elements of the Mural

"The History of Transportation" is 240 feet long and contains 60 petrachrome panels, each 4 feet wide and over 7 feet tall, attached to a cast concrete backing. When the first panel was installed in November 1940, Inglewood Mayor Raymond Darby dedicated the mural to the memory of "The Pioneers of the Centinela Valley." In 2004, the mural was added to the California Register of Historical Resources in recognition of its importance to the history of the Works Progress Administration and its portrayal of the important role transportation played in the development of California.

### Content of the Mural

"The History of Transportation" integrates a progression of advancing transportation modes with a parade of some of the racial and ethnic groups that resided in the Centinela Valley. Indigenous people merge into the Spanish settlers of the Mission Period, who are succeeded by American pioneers, including the founder of Inglewood, Daniel Freeman, standing alongside a high-wheeled wagon pointing west. Reflective of the period, many ethnic populations are under-represented in their contributions made to the area and to the transportation growth within the State of California.

### Mural Condition

During the sixty years after "The History of Transportation" was completed, the sun and pollution had faded its colors, vandals had defaced its surface with graffiti, negligent drivers had destroyed large sections of its petrachrome panels, rain had eroded its structure, and unskilled repairs had left the mural in a poor and deteriorated state. The underlying structure was weak, cracks were visible over the entire mural surface, the petrachrome layer was separating from the cement support, and a third of the design was lost.

### Restoration of the Mural

Restoration of "The History of Transportation" began as a community effort when Inglewood residents formed the Historic Site Preservation Committee in 1988. With a grant from the City of Inglewood, conservators were hired to study the mural in 1989 and 1992. In 2000, a grant awarded by the J. Paul Getty Grant Program, proposed plans for treatment and conservation. The voter-approved 2000 and 2002 California Park Bonds funded the restoration. Restoration began in 2003 with the ground breaking ceremony on November 5, 2005, at this location. The mural was dedicated at Grevillea Art Park August 11, 2007.

*Michael Severa*



# Helen Lundeberg

## La historia de los medios de transporte

### La Gran Depresión

La bolsa de valores de Nueva York se derrumbó el "Viernes Negro", 25 de octubre de 1929, iniciando un proceso que culminó con el cierre de bancos, quiebras empresariales, disminución de salarios, desempleo masivo y miseria generalizada. En respuesta a la crisis económica, en 1932 los ciudadanos de los Estados Unidos eligieron a Franklin Delano Roosevelt como presidente. Roosevelt inició el "Nuevo Acuerdo" (New Deal) que estableció programas permanentes, tales como el Sistema del Seguro Social, así como entidades temporales, tales como la Administración de Obras Públicas (Works Progress Administration - WPA). Entre 1935 y 1943, la WPA construyó carreteras, puentes, aeropuertos y parques, y a través de su Proyecto Federal de Arte, produjo y exhibió distintas obras de arte.

### Helen Lundeberg

Helen Lundeberg (1908-1999), se mudó de Chicago a Pasadena con su familia cuando tenía cuatro años. Comenzó a estudiar arte en 1930 en la Escuela de Arte Stickney Memorial, ubicada en Pasadena. Allí fue alentada por su maestro y futuro marido, Lorser Feitelson. Entre 1933-1942, Lundeberg trabajó en varios proyectos de arte patrocinados por el Nuevo Acuerdo de Roosevelt. Al principio realizó litografías y más tarde se dedicó a diseñar murales. Después de la Segunda Guerra Mundial, se convirtió en una de las artistas de mayor renombre en California, creando pinturas aciameadas por los críticos en una variedad de estilos únicos e individuales.

### Proyecto Federal de Arte

El Proyecto Federal de Arte, el más grande de cinco programas de arte visual incluidos en el Nuevo Acuerdo, empleó a artistas, artesanos y trabajadores capacitados para crear carteles, litografías, pinturas, esculturas y más de 2500 murales. El mural independiente más grande del Proyecto Federal de Arte, "La historia de los medios de transporte", es un valioso componente del legado cultural de nuestra nación dejado por los murales del Nuevo Acuerdo que preservan imágenes que expresan los valores, esperanzas y experiencias de la era de la Depresión.

### Lundeberg y los murales del Proyecto Federal de Arte

La participación de Helen Lundeberg en los murales del Proyecto Federal de Arte comenzó en 1936, cuando trabajó como asistente de Lorser Feitelson en el proyecto ubicado en la escuela intermedia Thomas A. Edison, en Los Ángeles. Entre 1939, cuando comenzó a realizar sus propias obras, y 1942, cuando diseñó los últimos murales para el Proyecto Federal de Arte en el Sur de California dentro del predio del Patriotic Hall, en la zona céntrica de Los Ángeles, Lundeberg creó "La historia de los medios de transporte" así como otros murales para el Ayuntamiento Municipal de la ciudad de Fullerton, la escuela preparatoria de Canoga Park, la escuela preparatoria de George Washington y la escuela preparatoria de Venice.

### La creación del mural

Basándose en su investigación sobre el tema del proyecto, Lundeberg preparó un pequeño y detallado dibujo a color del mural. Luego, transfirió el diseño, que originalmente se titulaba, "Pasado, presente y futuro de Inglewood", a dibujos de tamaño natural. Luego los artesanos del Proyecto Federal de Arte calcaron las figuras de los dibujos en planchas de fibra de madera dejando delineadas las formas de los moldes utilizados para formar las imágenes en Petracromo (Petrachrome).

### Petracromo

El Petracromo es una composición similar al terrazo formada con cemento, pigmento y piedra de colores molida. Los paneles se fabricaron vertiendo el material en moldes pegados a planchas de fibra de madera. Después de que la mezcla se secó, se quitaron los moldes, se separaron las planchas de fibra de madera y se pulló la superficie del panel. Este proceso requiere la participación de muchos trabajadores y fue desarrollado por la Oficina del Proyecto Federal de Arte en el Sur de California para crear un material duradero y emplear a los desempleados.

### Los elementos físicos del mural

"La historia de los medios de transporte" mide 240 pies de largo y contiene 60 paneles de petracromo. Cada uno de estos paneles mide 4 pies de ancho y más de 7 pies de alto y está pegado a un panel de concreto moldeado. Cuando se instaló el primer panel en noviembre de 1940, el Alcalde de Inglewood, Raymond Darby, dedicó el mural a la memoria de "los pioneros del Valle de Centinela". En 2004, el mural fue agregado a la lista de recursos históricos de California en reconocimiento de su importancia para la historia de la Administración de Obras Públicas y su expresión de la importante función de los medios de transporte en el desarrollo de California.

### El contenido del mural

"La historia de los medios de transporte" integra una progresión de modalidades de transporte cada vez más avanzadas con un desfile de algunos de los grupos raciales y étnicos que residían en el Valle de Centinela. Los pueblos indígenas convergen con los españoles durante el período de las misiones, y a su vez, éstos son seguidos por los pioneros americanos, incluyendo al fundador de Inglewood, Daniel Freeman, que se encuentra parado al lado de una carreta de ruedas grandes apuntando hacia el Oeste. Reflejando el período, varias poblaciones étnicas están subrepresentadas en relación a las contribuciones que realizaron al área y al desarrollo de los medios de transporte dentro del estado de California.

### El estado del mural

Durante los seis años posteriores a la terminación de "La historia de los medios de transporte", el sol y la contaminación afectaron sus colores, los vándalos dañaron su superficie con graffiti, los conductores descuidados destruyeron grandes secciones de sus paneles de petracromo, la lluvia erosionó su estructura y las reparaciones mal hechas dejaron el mural en un estado triste y deplorable. La estructura subyacente estaba débil y había grietas visibles en toda la superficie del mural. Adicionalmente, la capa de petracromo se estaba separando del apoyo de cemento y se había perdido una tercera parte del diseño.

### Restauración del Mural

La restauración del mural "La Historia del Transporte" comenzó como un esfuerzo comunitario cuando los residentes de Inglewood formaron el Comité de Conservación de Sitios Históricos en 1988. Con un subsidio de la Ciudad de Inglewood, se contrataron restauradores para estudiar el mural en 1989 y en 1992. En 2000, con un subsidio recibido del Programa de Subsidios de J. Paul Getty, se propusieron planes para dar tratamiento y conservar el mural. La Ley para Bonos para Parques de California que fue aprobada por los votantes en 2000 y en 2002 proporcionó fondos para la restauración. En 2003 se inició el proyecto de restauración seguido por una ceremonia de colocación de la primera piedra el 5 de noviembre de 2005 en este sitio. El mural fue develado en el Parque Grevillea el 11 de agosto de 2007.

Michael Severa





## Anatomía del mural

- 1 Los trabajadores quitan los paneles del mural de la pared en el sitio original, el parque Edward Vincent, Jr.
- 2 Los conservadores aplican protección a los paneles del mural para mantener los fragmentos en su lugar al quitarlos
- 3 Los miembros del Comité de Conservación de Sitios Históricos estudian la colocación de los paneles en el estudio del conservatorio en donde son restaurados los paneles
- 4 Detalle de un panel durante el proceso de restauración
- 5 Descripción general del área en un panel en donde el material original se perdió
- 6 Los conservadores verifican el avance de un panel
- 7 Fragmento de un panel que está por ser restaurado
- 8 Avance de la restauración en el estudio
- 9 Continúa la restauración de los paneles
- 10 Detalle de la técnica de petrachrome en donde se muestra la textura del mural
- 11 La cuadrilla de instalación usa andamios para instalar los paneles al ser desempacado cada uno de ellos
- 12 Continúa la instalación de los paneles
- 13 Los conservadores retocan las orillas entre los paneles
- 14 Dedicatoria del mural en el Parque de Arte de Grevillea
- 15 Los miembros de la tribu Tongva llevan a cabo la bendición ceremonial del parque durante la ceremonia de dedicatoria
- 16 Develación del mural
- 17 Los bailarines del Ballet Folklórico bailando enfrente del mural
- 18 El bajista de jazz durante la ceremonia de dedicatoria
- 19 El público mira de cerca el mural

## Anatomy of the mural

- 1 Workers remove mural panels from the wall of original site, Edward Vincent, Jr. Park
- 2 Conservators apply facing to mural panels to keep the fragments in place during removal
- 3 Historic Site Preservation Committee members study panel layout in the conservation studio where panels are restored
- 4 Detail of panel during the restoration process
- 5 Outline of area on a panel where the original material has been lost
- 6 Conservators check progress on a panel
- 7 Fragment of a panel about to be restored
- 8 Restoration in progress in the studio
- 9 Restoration of panels continues
- 10 Detail of the petrachrome technique shows the mural's texture
- 11 Installation crew use scaffolding to install the panels as each is un-crated
- 12 Panel installation continues
- 13 Conservators touch up the seams between the panels
- 14 Dedication of the mural at Grevillea Park
- 15 Tongva tribal members perform ceremonial blessing of the park during dedication ceremony
- 16 The mural is unveiled
- 17 Jazz bassist entertains during dedication ceremony
- 18 Ballet Folklorico dancers perform in front of the mural
- 19 The public takes a closer look at the mural



**City of Inglewood**  
Parks, Recreation & Community  
Services Department  
One Manchester Boulevard  
Inglewood, CA 90301  
310.412.8750  
cityofinglewood.com





photo by Robert Bruce Inverarity

The History of Transportation  
Helen Lundeborg, Artist

***This artwork was re-dedicated to the community  
of Inglewood on August 11, 2007***

**This project was sponsored by the generous support of:**

The State of California Resources Agency  
California Department of Parks and Recreation  
California Office of Historic Preservation  
California Cultural and Historical Endowment

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Quality Equipment Rentals

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Historic Site Preservation Committee  
Historical Society of Centinela Valley  
Inglewood Parks, Recreation and Community Services Department  
Inglewood Public Works Department  
Inglewood Police Department



The maintenance of this project is sponsored  
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the Arts Program.





## THE WRITTEN WORD (1972)

*The Written Word* is Tom Van Sant's public art treatment for three distinct concrete areas of the Inglewood Public Library. The work is cast into the concrete surfaces of the exterior stairwell column on Manchester; the lower level of an interior lobby, and an exterior wall of the Lecture Hall.

Van Sant explores the development of written thought in numbers, letters, theories and histories from diverse cultures in diverse times. Egyptian hieroglyphics, Polynesian counting systems, European cave painting and Einstein's mathematical equations are some of the many images to inspire Library's patrons with the wealth of words found inside.

Van Sant was commissioned through the NEA Art in Architecture program to work with Civic Center architects Charles Luckman and Associates. This artwork required special molds built in reverse so the texts and drawings would be correctly read, a technique requiring a high degree of craft. *The Written Word* is one of the few examples of a poured-in-place concrete bas-relief in the Los Angeles basin and one of the largest to employ this technique in the world.

### Artist:

Tom Van Sant

### Collection:

City of Inglewood

### Medium:

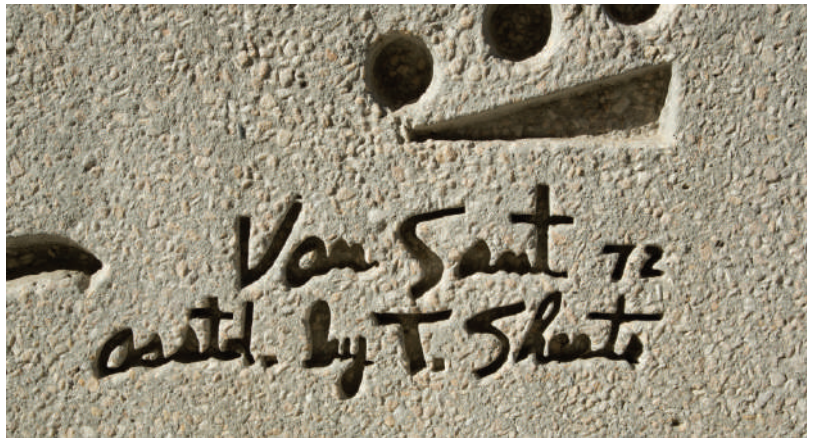
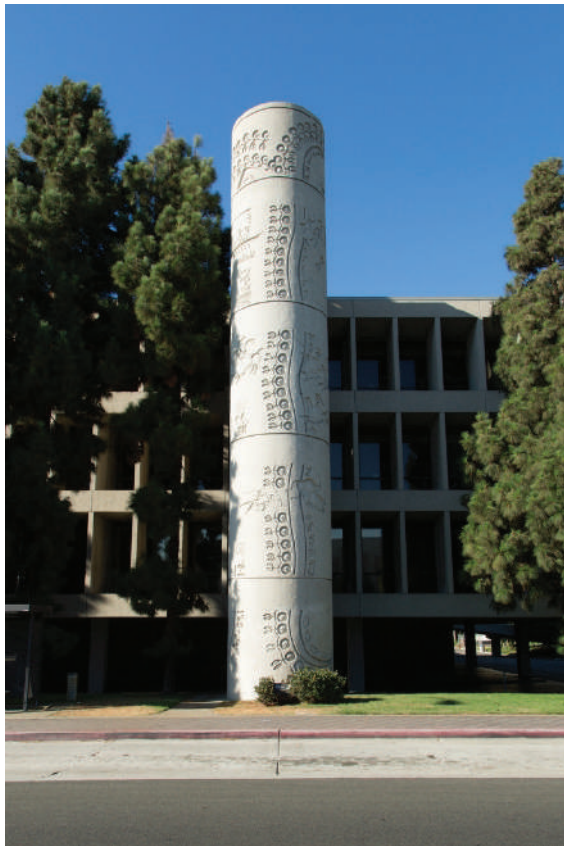
Bas-Relief

### Material:

Poured-in-place concrete

Inglewood Public Library  
101 West Manchester Boulevard  
Inglewood, CA





### Tom Van Sant

Tom Van Sant is a sculptor, painter, and conceptual artist with major sculpture and mural commissions for public spaces around the world. His art is collected globally. His professional skills and interests include architecture, planning, education, an advanced technical invention.

Van Sant was a Fellow with the MIT Institute for Advanced Visual Studies and founder of the GeoSphere Project, the environmental display system for Earth's resource management.







Construction Photo Courtesy of the Inglewood Public Library Collection above.

Top Left Stairwell Column on Manchester Boulevard

Left Lecture Hall Facade on the entry level











## SKEDANS (1975)

*Skedans* is Tony DeLap's site-specific commission for Inglewood's Civic Center. Funded from the National Endowment for the Arts Art-in-Architecture Program it was an early precursor to contemporary public art efforts.

*Skedans* refers to a Canadian Indian village in the Queen Charlotte Islands of the North Coast of British Columbia and was a tribal government site. DeLap frequented the area and was inspired by ancient trees and totems rising from the shallow waters. He brought the form and inspiration to Inglewood's government center.

DeLap worked with the Civic Center complex architects Charles Luckman and Associates to design a centerpiece monument for Inglewood City Hall. *Skedans* is a 50' tall upright column, standing on a 10' tall and 20' wide octagonal base that housed an early flow fountain.

**Artist:**

Tony DeLap

**Collection:**

City of Inglewood

**Medium:**

Sculpture

**Material:**

Steel, concrete, and recirculating fountain system

**Size:**

50' high column

Base :10' high, 20' dia. octagon

Inglewood City Hall  
1 West Manchester Boulevard  
Inglewood, CA

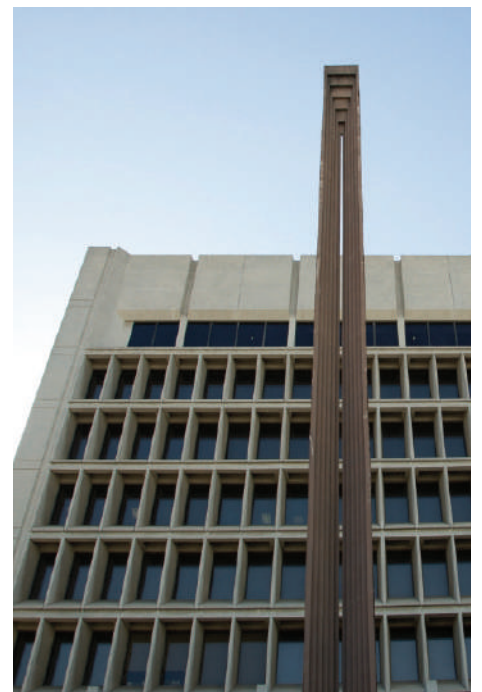




## Tony DeLap

Tony DeLap is an artist working between painting, sculpture and public art. A pioneer of West Coast Minimalism and Op Art, DeLap challenges the viewer's perception of reality. His studio works are in museum collections across the United States and in Europe and Asia. His public art has been commissioned by many cities including the City of Santa Monica.

An artist educator, DeLap is an emeritus professor at the University of California Irvine. He studied fine art, illustration and graphic design. His lifelong interest in magic and illusion inform his art practice. He lives in Corona del Mar, California.







## INCOMPLETE CONCH SHELL (1972)

Jack Zajac draws inspiration from the natural world in his marble sculpture titled *Incomplete Conch Shell*. Blending traditions of surrealist and romanticist art, *Incomplete Conch Shell* bisects the marine shell's central chamber with blunt geometry. The form is displayed on a circular pedestal on the west lawn of the Civic Center. Organic and abstract, the curvaceous work sits in strong contrast to the geometric architecture of City Hall.

*Incomplete Conch Shell* was purchased for the newly opened Inglewood Civic Center with funds made available through the Art in Architecture program of the National Endowment for the Arts.

**Artist:**

Jack Zajac

**Collection:**

City of Inglewood

**Material:**

White Carrera marble

Inglewood Civic Center  
1 West Manchester Boulevard  
Inglewood, CA





Photo on the right was taken shortly after installation.  
It is from the Inglewood Public Library Collection.



## Jack Zajac

Jack Zajac is an artist renowned for his bronze and marble sculpture. His work is in museum collections at the Hirshhorn, MOMA, San Jose Museum of Art, the Walker Art Center and many other public and private collections. He received a Guggenheim Fellowship, the Rome Prize and has been honored with solo exhibits and recognition. Born in 1929 in Ohio, Zajac's family moved to California when he was fifteen. He credits early work at Kaiser Steel Mill to enable him to attend Scripps College and explore the world of art. Living and travelling internationally, Zajac currently resides in central California.





## INGLEWOOD STORIES (2015)

*Inglewood Stories*, a three-story montage by artist Michael Massenburg, combines images of Inglewood's past and present blended in atmospheric painted passages. Inglewood's diverse generations and ethnic communities are depicted next to images of historic streetcars and NASA's Space Shuttle that travelled through Inglewood streets in 2012. The 1936 postmark and cancelled stamp in the top right of the artwork support a handwritten letter from an Inglewood resident to President Theodore Roosevelt. Thematically uniting the artwork is the writer's central question to the President: are we family?

Massenburg selected photographs, postcards and letters from the Inglewood Public Library Special collections to accompany his original images.

### Michael Massenburg

Michael Massenburg is an Inglewood artist and educator. He explores visual and social issues in collage, paint and digital media. He writes that his goal is to "inform, provoke thoughts or inspire" the viewer by incorporating everyday images reflecting the culture and history of a community. The artist's public art commissions include the Los Angeles County Metropolitan Transit Authority's Rosa Parks Station with Robin Strayhorn; the Mark Twain Los Angeles Public Library, and the American Jazz Museum in Kansas City, Missouri. Massenburg writes that he is committed to making art with a social purpose. He studied art at California State University, Long Beach and the Otis Art Institute. He was born in San Diego, California.

### Artist:

Michael Massenburg

### Collection:

City of Inglewood

### Medium:

Mural

### Material:

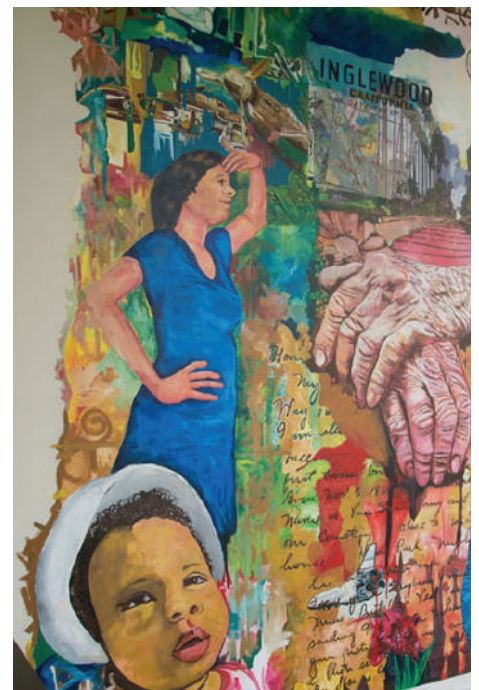
Acrylic paint over photo collage

### Size:

30' wide x 30' high

Inglewood Public Library  
101 West Manchester Boulevard  
Inglewood, CA









## CULTURE FUSION (2002 )

*Culture Fusion* is an artistic collaboration in paint and fired ceramics by Richard Wyatt and Ricardo Duffy. The three photo-based porcelain tile portraits reflect the diversity of the City. Painted clouds and Native American symbols create a united cultural background reflecting shared heritage and civic life.

### Artists:

Richard Wyatt + Ricardo Duffy

### Collection:

City of Inglewood

### Material:

Mural

### Material:

Painted Concrete and Tile

Locust Street Parking Garage  
101 North Locust Street  
Inglewood, CA









### Richard Wyatt

Richard Wyatt is a painter noted for weaving culture and history into permanent murals across Los Angeles. His most celebrated works are seen at Watts Towers in south Los Angeles, Capitol Records in Hollywood, White Memorial Hospital in east LA and the East Portal in Union Station in the downtown LA transit hub. Wyatt created his first mural at age 12 for a sidewalk art contest then went on to study at Otis Art Institute and UCLA.

### Ricardo Duffy

Ricardo Duffy is a master ceramicist working in studio and public art arenas. His public art commissions include the LA Metro Blue Line Florence Station and a work in the Ontario, CA International Airport. He has exhibited his works across the United States and internationally.

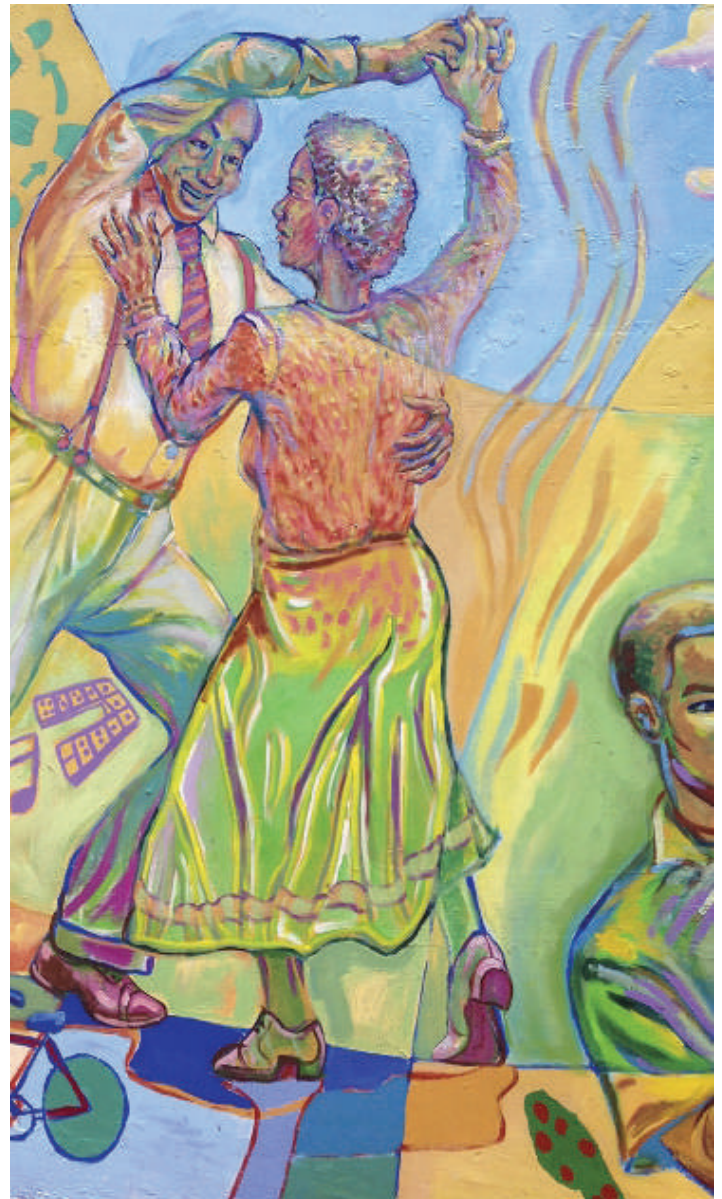
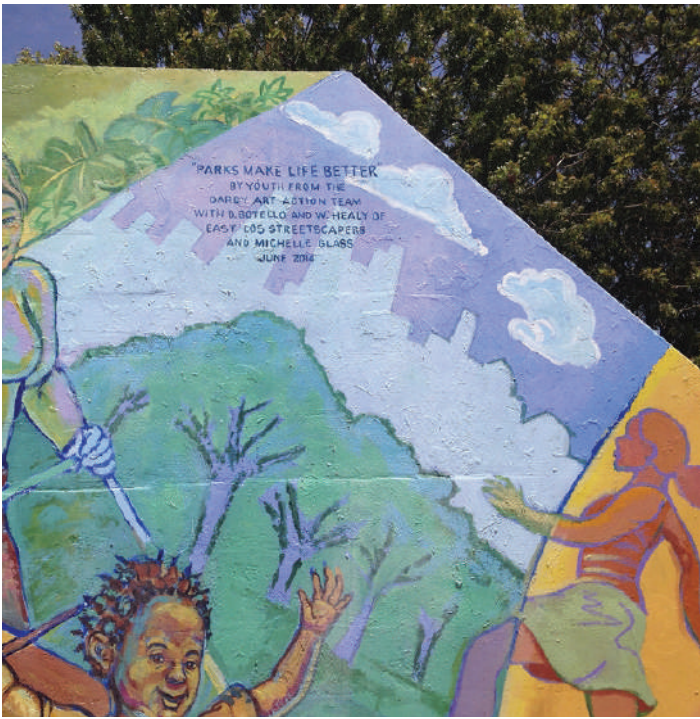






Darby Park  
3400 West Arbor Vitae St.  
Inglewood, CA









### Wayne Healy

Wayne Healy is an East Los Angeles artist dedicated to public art. With David Botello, he co-founded East Los Streetscapers (ELS) in 1975, among the earliest artists in the East LA mural movement. Noted for their dramatic designs, ELS's permanent murals and sculptures are seen throughout Los Angeles and greater Southern California. Healy has exhibited his studio art locally and internationally. He earned his MFA from California State University, Northridge.

### David Botello

David Botello, a visual and public artist with 40 years experience, co-founded East Los Streetscapers with Wayne Healy. He works in acrylic and ceramic murals, metal sculpture and concrete relief. Botello brings advertising and theme park backdrop painting to the ELS practice. He exhibits his studio work in galleries.



### Michelle Glass

Michelle Glass is a social practice artist working to build equity and social justice relevant to the challenging issues of human rights, education, poverty, health, and the environment. She earned her MFA from Otis College of Art and Design and BA from California State University, Los Angeles and founded Ai::RE-Public (Art in the RE-public) with Hataya Tubtim in 2011.







## THE MANY FACES OF INGLEWOOD (2000 )

*The Many Faces of Inglewood* is a ceramic tile mural by Darby Park Summer Camp participants and artist Karen Koblitz. Youth sixteen and younger were asked to create illustrations of what Inglewood means to them. Koblitz guided the technical process while the youth developed content: visions of the community. The hand-painted glazed tiles depict family, friendship, animals, and rainbows.

Koblitz arranged the tiles into a rectangular panel permanently installed in the City's Locust Street Parking Facility. This artwork was funded through an Inglewood Community Development Block Grant in a process led by Inglewood Cultural Arts.

### Karen Koblitz

Karen Koblitz is a master ceramicist with work in collections of the Smithsonian American Art Museum, Los Angeles County Museum of Art and the Skirball Cultural Center and has exhibited in the US and internationally. In 2002 she was named American Art Ambassador to Moscow, Russia as part of the U.S. State Department's ART in Embassies Program. She teaches ceramics at the University of Southern California.

#### Artist:

Karen Koblitz

#### Collection:

City of Inglewood

#### Material:

Mural

#### Material:

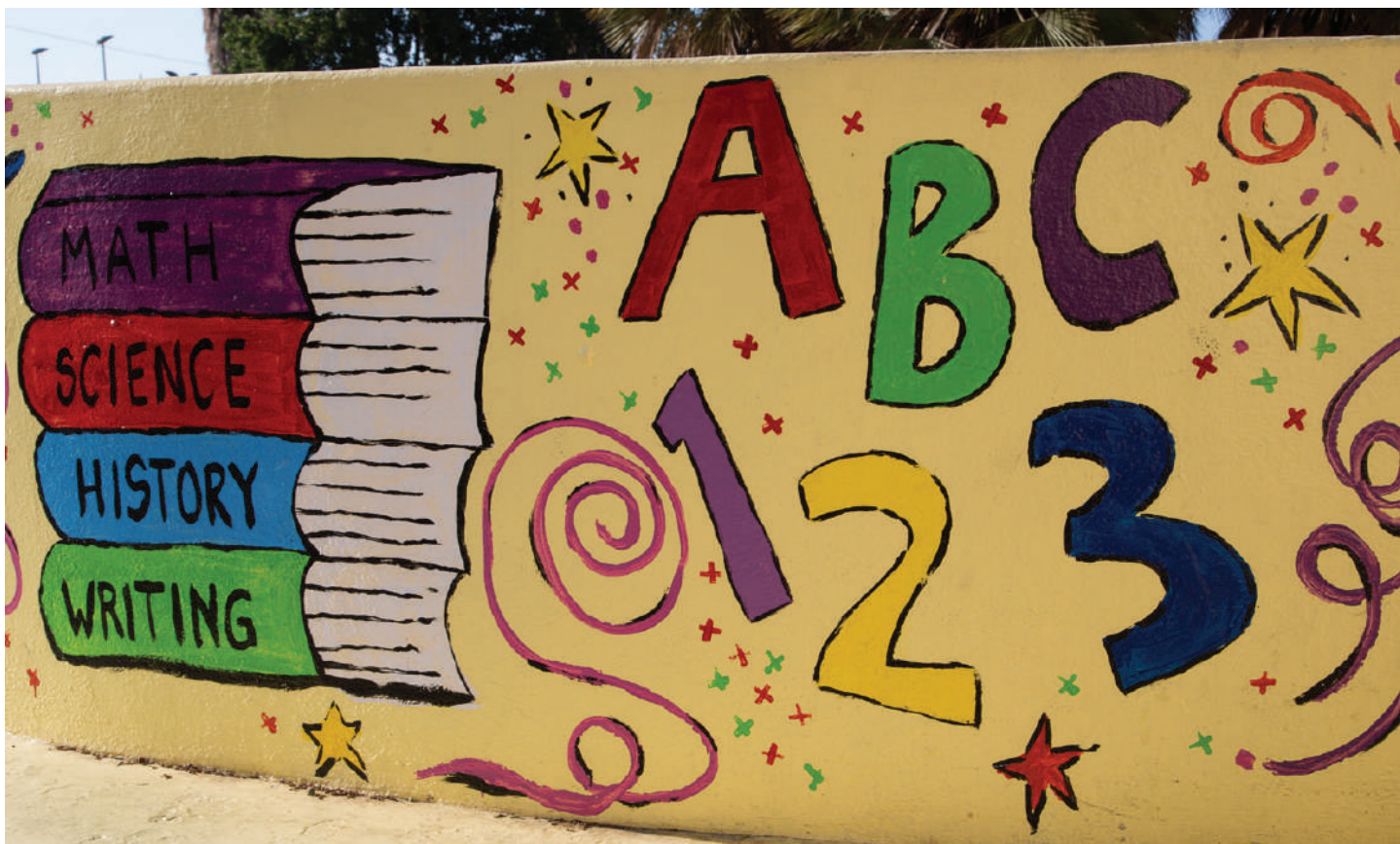
Painted ceramic tile

Locust Street Parking Facility  
101 Locust Street  
Inglewood, CA.









## FOR THE KIDS (2011 )

*For the Kids* is a true community art effort organized by Adriana King of DaVita Industries, the national health care provider. DaVita's Inglewood staff and volunteers beautified a children's play area in Rogers Park by painting four exterior concrete barricades. Although professional artists were not involved, the City values the mural's message of TEAM: Together Everyone Achieves More.

### Artists:

Concept: Adriana King  
DaVita, Inc

### Collection:

City of Inglewood

### Medium:

Mural

### Material:

Paint

Rogers Park  
400 West Beach Avenue  
Inglewood, CA.









## QUEEN PARK GARDEN (2011)

*Queen Park Garden* is a mural celebrating natural wonder in the Park. The artwork is a graffiti abatement effort in partnership with KaBOOM!, the national non-profit dedicated to building parks and playgrounds for children.

Artist Ink REZIN drew cartoon-style vegetables and tropical birds to brighten the East Wall of a community garden. Youth from St John Chrysostom School added colors to the design, and REZIN added finishing shading, depth and an anti-graffiti sealant.

### REZIN

REZIN, the artistic name of Ron Lewis, was born in Greenville, Mississippi and moved to Los Angeles as a child. His visual artwork uses a graffiti style that grew out of the LA music scene. REZIN is a multi-media artist working in the area music scene.

#### Artist:

REZIN

#### Collection:

City of Inglewood

#### Medium:

Mural

#### Material:

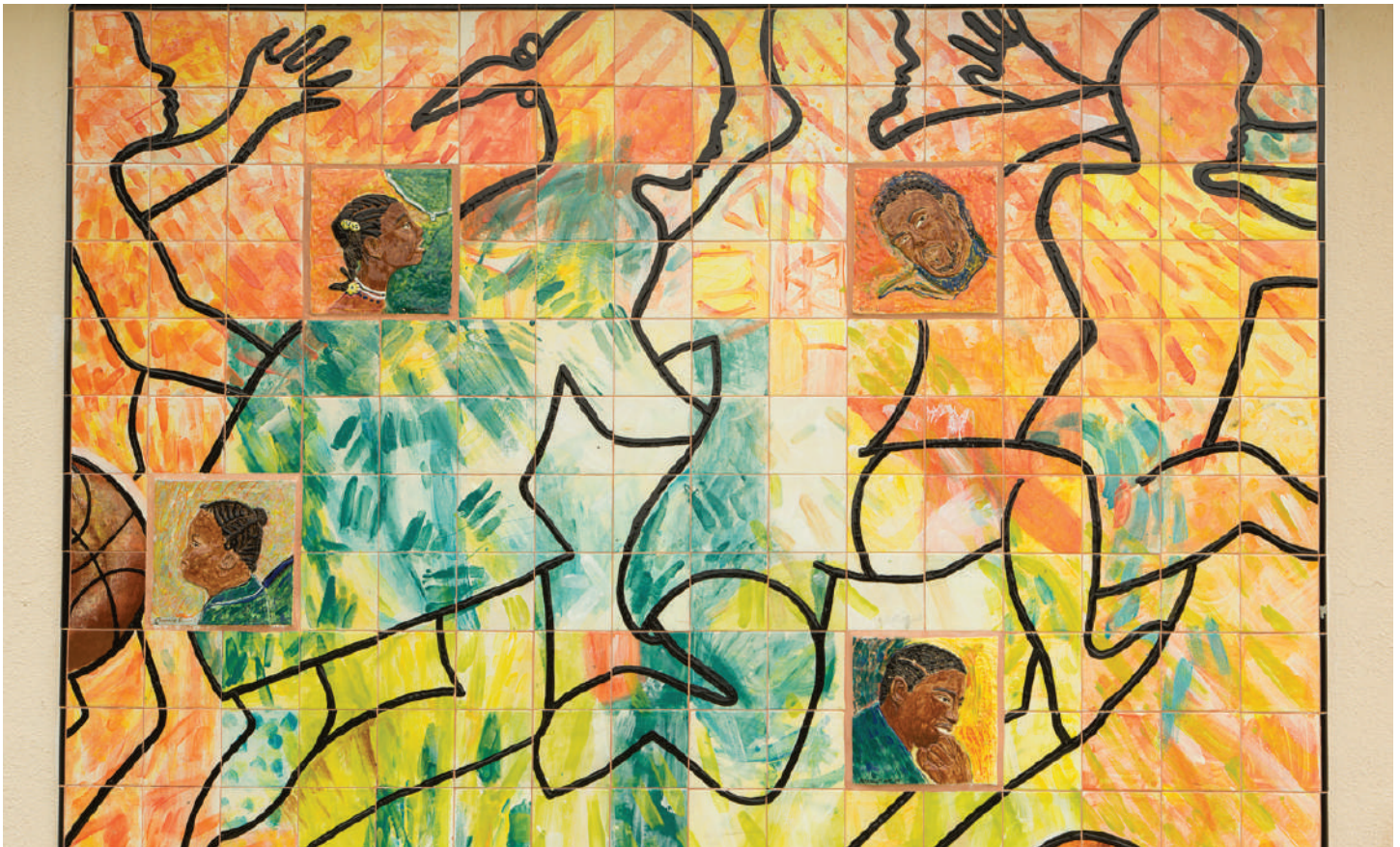
Paint

Queen Park  
552 East Queen St.  
Inglewood, CA.









## ON YOUR MARK (2000 )

This ceramic tile mural has been created by students from Harry A. Mier Center/Ability First under the supervision of artist Lucy Blake-Elahi. Despite all the challenges of working with the group of developmentally disabled kids and adults whose ages varied from 6 to 24 years old, the artist had them make drawings and paintings which became a background for the mural. The artist made a drawing to overlay inspired by the workshop. The four main portraits visible on the mural are each a representation of a different group of the youth that has been working on the project.

The approach succeeded in creating a vibrant piece of art that leaves a vivid mark on the community of Inglewood. It was one of the half dozen murals commissioned as part of the Inglewood Cultural Arts Project.

### Artist:

Lucy Blake-Elahi

### Collection:

City of Inglewood

### Medium:

Mural

### Material:

Painted ceramic tiles

Harry A Mier Center  
3400 West Arbor Vitae St.  
Inglewood, CA









### Lucy Blake-Elahi

Lucy Blake-Elahi is a multi-media artist and art activist. Her 30-year public art career includes mosaic, steel and ceramic works in Pasadena, Long Beach, Culver City and Los Angeles. Blake-Elahi has long been involved with local community art and environmental concerns. She teaches art education and art history in local colleges and universities. Blake-Elahi earned her MA from Pratt Institute and BFA from State University of New York in New Paltz.







## INGLEWOOD GENESIS (2013 )

*Inglewood Genesis* is a mosaic tile mural based on drawings made by youth at the Lockhaven Community Center, a City recreational facility. The mural is comprised of thousands of tiny Venetian glass tiles set into mortar. The artist assembled the diverse youths' drawings into a coherent whole taught them how to work with the mosaic tiles.

It was also one of the first Venetian Glass Mosaics that June Edmonds did. She went on to create many more mosaics in the medium. The Mural was created over a summer in 2000 and installed in a different location in 2013.

### June Edmonds

June Edmonds grew up in the greater Los Angeles area but spent her childhood summers in New York. Part of her family is from Barbados, formerly the British West Indies. She studied art in San Diego and has a Master of Fine Arts in painting from the Tyler School of Art in Philadelphia, PA. She is part of Creation Woman, Artist's Alliance of Southern California, and the Women's Caucus for the Arts.

**Artist:**

June Edmonds

**Conservator:**

June Edmonds

**Collection:**

City of Inglewood

**Medium:**

Mural

**Media:**

Venetian Glass Tiles

**Dimensions:**

3' high x 10' long

Inglewood Public Library  
101 West Manchester Boulevard  
Inglewood, CA.









## COMPROMISING IS KEY (2000)

*Compromising is Key* is a ceramic tile mural created by youth from the Zenith Girls Home working with Inglewood artist Michael Massenburg. Youth using creative action worked with adults, institutions and agencies, to create a colorful artwork representing the diverse cultures of Inglewood. It is permanently installed at the ground level of City Hall.

This mural, and others in this series, arose from the Inglewood Youth Plan, adopted in 1999 by the City. The introduction states:

"Inglewood youth have a lot of ideas. They want to be part of making Inglewood a safe, healthy, nurturing place for youth and families.

Inglewood youth want to be more involved in improving the conditions of Inglewood for the present and the future. Inglewood Youth want more than token responsibility.'

### Michael Massenburg

Michael Massenburg is an artist and educator committed to working with community youth. In addition to his own work in public and studio art, Mr. Massenburg co-founded Inglewood Cultural Arts, the arts and education non-profit. He served on the Inglewood Arts Commission and participated in the 1997 Cultural Arts Master Plan.

### Artist:

Michael Massenburg + Zenith Girls Home Youth

### Collection:

City of Inglewood

### Medium:

Mural

### Material:

Painted Ceramic Tiles

Inglewood City Hall  
1 West Manchester Boulevard  
Inglewood, CA.









## UNTITLED MURAL (2000 )

This Untitled Mural was created by youth from the Zenith Boys Home working with Inglewood artist Michael Massenburg. Through creative action, the youths worked with adults, institutions and agencies, to create a colorful artwork centered around sports and physical activities, a topic which they .

This mural, and others in this series, arose from the Inglewood Youth Plan, adopted in 1999 by the City. The introduction states:  
 "Inglewood youth have a lot of ideas. They want to be part of making Inglewood a safe, healthy, nurturing place for youth and families.  
 Inglewood youth want to be more involved in improving the conditions of Inglewood for the present and the future. Inglewood Youth want more than token responsibility."

### Michael Massenburg

Michael Massenburg is an artist and educator committed to working with community youth. In addition to his own work in public and studio art, Mr. Massenburg co-founded Inglewood Cultural Arts, the arts and education non-profit. He served on the Inglewood Arts Commission and participated in the 1997 Cultural Arts Master Plan. He writes that he is committed to creating art with a social purpose.

### Artist:

Michael Massenburg + Zenith Boys Home

### Collection:

City of Inglewood

### Medium:

Mural

### Material:

Painted Ceramic Tiles

Rogers Park  
 400 West Beach Avenue  
 Inglewood, CA.









## YOUTH PLEDGING PEACE (2010 )

Youth Pledging Peace is a mural by a youth group of that name working with artist Michael Massenburg. YPP is a City Parks and Recreation youth program to engage thirteen to seventeen year olds in community enhancement. The youth developed a symbol of a globe surrounded by colorful hand imprints, realized through the technical expertise of the professional artist.

The project was created in partnership between the City and Inglewood Cultural Arts, the non-profit group founded by Mr. Massenburg.

### Michael Massenburg

Michael Massenburg is an artist and educator committed to working with community youth. In addition to his own work in public and studio art, Mr. Massenburg co-founded Inglewood Cultural Arts, the arts and education non-profit. He served on the Inglewood Arts Commission and participated in the 1997 Cultural Arts Master Plan. He writes that he is committed to creating art with a social purpose.

### Artist:

Michael Massenburg + Youth Pledging Peace

### Collection:

City of Inglewood

### Medium:

Mural

### Material:

Acrylic Paint on Prepared Wall

Rogers Park  
400 West Beach Avenue  
Inglewood, CA.





## KIDS COME IN ALL SIZES (2012 )

*Kids Come in All Sizes* is a collaboration between Inglewood artists Anne Cheek La Rose and REZIN and the North Park community. Creatively addressing graffiti abatement, the artists combined their interests in fiber arts and hip-hop culture to design a mash up mural outline.

They worked with community volunteers and neighborhood children and taught them what was involved in painting a permanent mural. Anne Cheek La Rose worked with the children. She laid out the blocks to be painted. Each child chose the color and block they wished to paint. This made them a part of their park; when they are older they can bring their own children to the park to show them their block.

The project was funded in part from KaBOOM!, the national non-profit dedicated to building parks and playgrounds for children.

**Artists:**

Anne Cheek La Rose, REZIN  
and Community Volunteers

**Collection:**

City of Inglewood

**Medium:**

Mural

**Material:**

Acrylic Paint on Prepared Wall

North Park  
625 E Hargrave St.  
Inglewood, CA.





## WELCOME TO INGLEWOOD (2010 )

This approximately 8' by 6' mural was done with Youth Pledging Peace to commemorate Inglewood's designation as an All American City. The Artist Michael Massenburg and the local youth wanted to come up with symbols and themes to honor the city of Inglewood.

The piece centers around the city's seal, but it also includes some other landmarks and iconic images: part of the Forum, Randy's Donuts, which are recognizable to not only people of the City of Inglewood but also to people in the surrounding area.

### Michael Massenburg

Michael Massenburg utilizes collage techniques, painted figures, abstract images, and found objects within his work to explore social issues. The artist notes that his goal is to "inform, provoke thoughts or inspire" the viewer. Often Massenburg relies on incorporating recognizable images from everyday life into his work to convey stories that are reflective of the culture and history of the community. The artist exhibits at the M. Hanks Gallery and has completed several public art commissions including the Rosa Parks Station (with Robin Strayhorn) and the Watts Urban Greenway for the Los Angeles MTA, Mark Twain Los Angeles Public Library, Inglewood City Hall, and the American Jazz Museum in Kansas City, Missouri.

### Artist:

Michael Massenburg + Local Youth Pledging Peace

### Collection:

City of Inglewood

### Material:

Painted mural

Municipal Service Center  
West Beach Avenue + West Ivy Street  
+ West Ivy Street  
Inglewood, CA.





## THE CENTINELA SPRINGS (1937)

Archibald Garner carved mahogany panels for the Post Office under the federal Works Progress Administration art program, more specifically the Treasury Section of the Fine Arts (TRAP). The program was an early example of reserving a percent of the construction budget for art.

When commissioned, the mural artists were given a series of guidelines for their selection of themes. Typically, the subjects finally selected were local. Here Garner chooses the Centinela Springs, which was the very reason that the Inglewood area developed. The scene depicts early California residents getting water from Centinela Springs, a valued source of local spring water in coastal Southern California.

Inglewood Historian, Anne Cheek LaRose said that "Garner's original design was larger than the WPA commission was awarding for the work. Rather than compromise his vision, Garner purchased the additional material cost out of his own pocket. Additionally, his studio was not large enough to house the panels as he worked, so the carving was done in his friend, Gordon Newell's studio."

**Artist:**

Archibald Garner

**Collection:**

US Post Office

**Material:**

Carved Mahogany

Inglewood Post Office  
300 East Hillcrest Boulevard  
Inglewood, CA.





## Archibald Garner

Archibald Garner was born in Onida, South Dakota in 1904. During the 1930s Garner was a pupil of Stackpole and Cravath in San Francisco followed by study at Chouinard Art School in Los Angeles. During the Depression he fulfilled commissions for the Federal Art Project and was a sculpture designer for 20th Century Fox. An exponent of modern art, his style was termed "hard edge." He died in 1969.

He, too sculpted reliefs for other post offices including Transportation of the Mall in the San Diego Post Office with glazed terra cotta relief panels, Justice in Fresno, Law in Los Angeles. He was also one of the artists who worked on the Astronomer's Monument in Griffith Park.





## LION BUFFALO RAM + BEAR (1937)

Four plaster facade reliefs depicting California wildlife--a buffalo, bear, ram, and lion decorate the exterior of the Inglewood, California post office entrance. They were created by Gordon Newell and Sherry Peticolas in 1937 as part of the Works Progress Administration, and funded by the Treasury Relief Art Project (TRAP).

In addition to Inglewood's Post Office, the pair also completed reliefs in other Los Angeles post offices. Among them are the *Eagle* in Colton, *Horseman* in Hollywood and *Transportation of the Mail* in San Fernando.

**Artists:**

Gordon Newell + Sherry Peticolas

**Collection:**

US Post Office

**Medium:**

Facade Relief Sculptures

**Material:**

Carved plasterworks

Inglewood Post Office  
300 East Hillcrest Boulevard  
Inglewood, CA.





## MONUMENT TO PENELOPE (REX) (1939)

The bronze sculpture memorializes Penelope, a dog known locally in Inglewood for following a postman along his route.

The Inscription on the fountain reads: "A faithful dog which followed the mail carrier on route fifteen in Inglewood daily for more than thirteen years. This fountain was erected through popular subscription received from citizens and friends to animals." Nov 25, 1989

**Artist:**

Unknown

**Medium:**

Sculpture on a carved stone fountain base

**Material:**

Bronze

Inglewood Post Office  
300 East Hillcrest Boulevard  
Inglewood, CA.





## THE INGLEWOOD PROJECT (1987)

Wyatt's 4-part mural juxtaposes the face of a Native Californian onto a south-western landscape. Adobe construction, sandstone walls are juxtaposed with modern concrete buildings similar in aesthetic to the adjacent Civic Center.

### Richard Wyatt

Richard Wyatt studied at the Otis Art Institute and the University of California Los Angeles. He created his first mural at age 12 at a sidewalk art contest. Wyatt often weaves cultural history into his murals. He is one of LA's most noted muralists. His monumental work is located throughout Los Angeles including in the Watts Towers, Capitol Records in Hollywood, White Memorial Hospital, Ontario Airport, the Metro Stop at Wilshire and Western, and the East Portal in Union Station.

### Artist:

Richard Wyatt

### Collection:

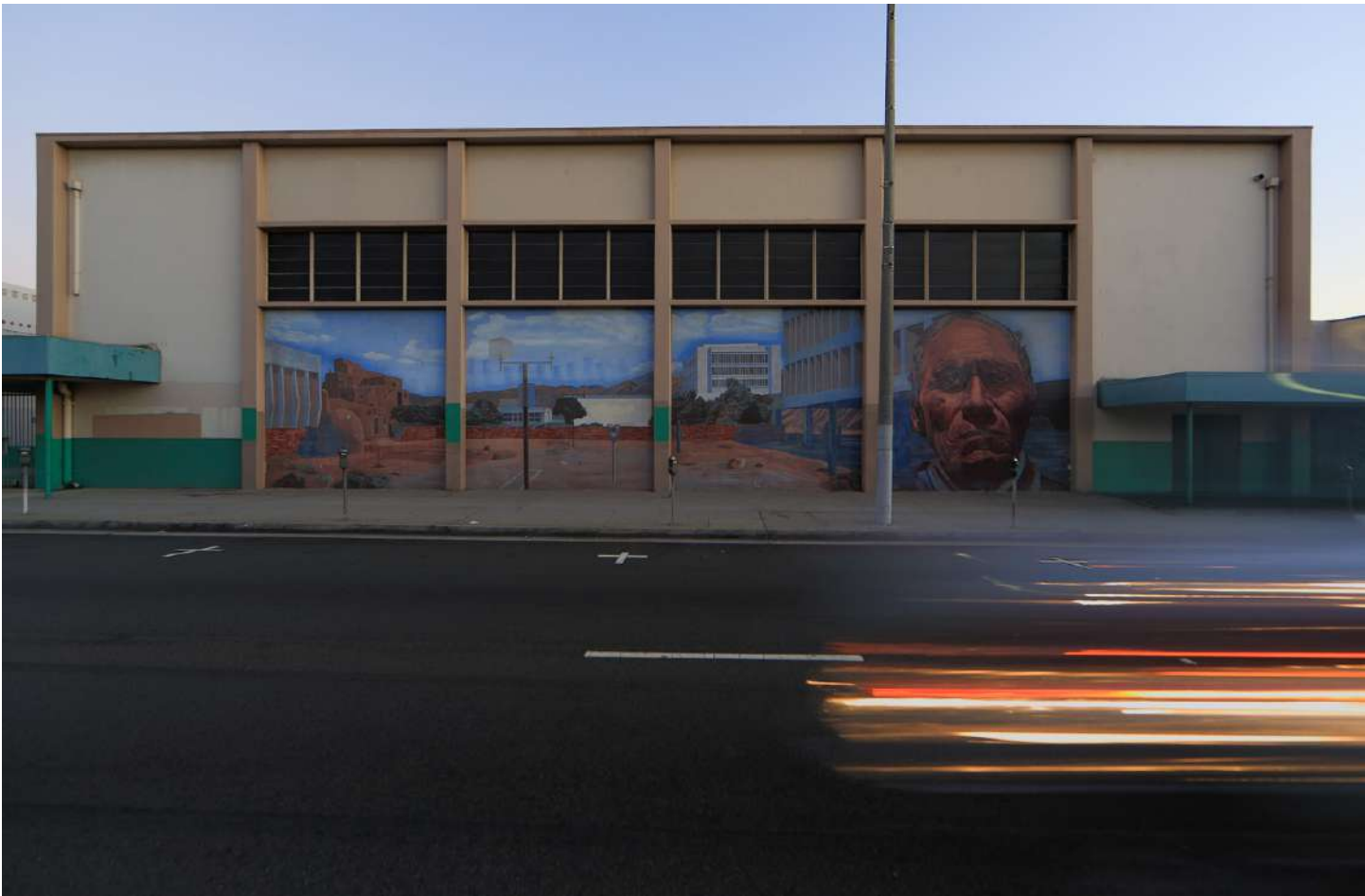
Inglewood Unified School District

### Material:

Painted mural on concrete

Inglewood High School  
231 South Grevillea  
Inglewood, CA.









## CIRCLE OF SOUNDS (2014)

The fifty-four artistic medallions embedded in the parking lot surrounding Inglewood's iconic Forum show conga drums, a saxophone, piano keys, a violin, and other musical instruments played in the Forum's diverse concerts. The images connect music and community through a journey celebrated by artist Michael Massenburg. Four guitar-pick medallions mark distance to provide art and incentive to all who walk the mile-long perimeter.

These artworks were commissioned by the Forum as part of an overall design to comply with the City of Inglewood's Percent for Art ordinance.

### Michael Massenburg

Michael Massenburg is an artist and educator committed to working with community youth. In addition to his own work in public and studio art, Mr. Massenburg co-founded Inglewood Cultural Arts, the arts and education non-profit. He served on the Inglewood Arts Commission and participated in the 1997 Cultural Arts Master Plan. He writes that he is committed to creating art with a social purpos

**Artist:**  
Michael Massenburg

**Collection:**  
Inglewood Forum  
Inglewood Percent for Art Program

**Medium**  
Painting

**Material:**  
Printed vinyl decals

Inglewood Forum  
3900 West Manchester Boulevard  
Inglewood, CA.





## MOMENTS MURAL (2014)

As part of the City's Percent for Art Program the Forum commissioned Inglewood Artist Michael Massenburg to create a mural depicting the rich history that took place at the Forum. The mural fills a wall behind the landscaped garden at the front of the Forum.

Highlights include unforgettable images of events that happened at the Forum. The mural pays homage, for instance, to the famed "Miracle on Manchester" Hockey game. This occurred on April 10, 1982 in Game 3 of the first round of the Stanley Cup Playoffs. During the third period the underdog Kings scored 5 goals beating the Edmonton Oilers and propelling an unknown rookie, Daryl Evans, to instant fame. More than a quarter of a century later this is still considered the most exciting hour in Kings history.

Scenes come from memorable sports events: Lakers championships, the Davis Cup and the Olympics. Sports figures depicted include Mohammed Ali, Michael Jackson, Wayne Gretzky, and Kareem Abdul-Jabbar. There are also highlights from concerts and performances at the Forum. It is all woven into a tapestry illustrating the role that events at the Forum have played on the larger Los Angeles and international stage.

### Artist:

Michael Massenburg

### Collection:

Inglewood Forum  
Inglewood Percent for Art Program

### Medium:

Mural

### Material:

Painted Wall

### Dimensions:

4-1/2' high x 30' long

Inglewood Forum  
3900 West Manchester Boulevard  
Inglewood, CA.





## FORUM BENCHES (2014)

With the new facelift The “Fabulous” Forum received in 2014, artist Gale McCall was commissioned as part of Inglewood’s Percent for Art program.

The design came about because the Forum parking lot is heavily used by the Inglewood community during the day mainly for jogging, bike riding and dog walking. The artist thought that creating benches would enhance the community use.

Her final design consisted of a set of organic shaped benches located in front of the Forum. Made of cast concrete, the abstract forms contain a series of perforations. They are lit at night.

### Gale McCall

Inglewood Artist Gale McCall studied art in California and received her MFA at Central Washington University. She has exhibited widely at galleries and museums throughout Southern California as well as MoMA’s PS1. She often works in metal and has public artwork in the collections of Seattle’s Sound Transit, San Diego, and Long Beach and Sacramento as well as in public buildings in the Los Angeles area.

**Artist:**

Gale McCall

**Collection:**

Inglewood Forum  
Inglewood Percent for Art Program

**Medium:**

Benches

**Material:**

Cast Concrete with LED lighting

Inglewood Forum  
3900 West Manchester Boulevard  
Inglewood, CA.





## THE HAND OF GOD (1917)

Located in the Hospital's outdoor Court of Honor is a small Rodin Sculpture. Rodin began to use large hands in a series of compositions toward the end of his career and gave them titles such as the Hand of God and the Hand of the Devil (1903), The Cathedral (1908), and The Secret (ca. 1910). There are many versions of this sculpture in marble and bronze. One of them is at the Rhode Island School of Design Museum and the other is in the Musée Rodin in Paris, a third in the Met.

The sculpture itself consists of a roughly hewn block representative of the earth from which there are two small figures on one side and a large hand on the other. The idea is that the large hand is supposed to be a commentary and a metaphor on creation with the hand being that of God the creator represented by the sculptor. Half buried in the 'earth' are small figures of Adam and Eve who are embracing. Many critics talk about how this piece shows Rodin's bridging of symbolic and realistic art.

### Artist:

Auguste Rodin

### Collection:

Centinela Valley Community Hospital

### Medium:

Sculpture

### Material:

Bronze on a marble base

### Dimensions:

17" high x 16" wide x 16" deep

Centinela Valley Community Hospital  
555 East Hardy Street  
Inglewood, CA.





## TIGER TOPIARY (2012 )

*Tiger Topiary* is a public art collaboration between La Tijera Elementary School and Otis College of Art and Design's Creative Action Program.

Artist Robin Murez worked with students to create a permanent topiary sculpture featuring a welded steel tiger which is the school's mascot covered in vines. It sits beside the entry.

### Robin Murez

Robin Murez's public art is seen across the United States. Her work in California collections includes pieces at the Oakland Zoo. She was Artist in Residence at Laumeier Sculpture Park in Missouri in 1998. She founded the community art project Venice Public Art in 2001. An artist educator, Murez teaches at Otis College of Art and Design.

Murez earned her undergraduate degree in art history from Oberlin College. She received both Law and MFA degrees from Washington University in Saint Louis, MO. She founded the independent studio practice Venice Public Art in 2001, and resides in Venice, California.

### Artist:

Robin Murez

### Collaborator:

Otis Creative Arts Action

### Owner:

Inglewood Unified School District

### Medium:

Sculpture

### Material:

Steel and plants

La Tijera K-8 School  
1515 La Tijera Boulevard  
Inglewood, CA.





## PIGMENTED RIVER + PAW PRINTS (2012 )

*Pigmented River and Paw Prints* is a public art collaboration between La Tijera Elementary School and Otis College of Art and Design's Creative Action Program. Artist Robin Murez worked with students to create art embedded into the school infrastructure, similar to the Community Public Art process used by the City. Murez and her team cast a curved resin path in the concrete to reference the La Tijera River. Tiger paw prints embedded in the pavement relate to the school's tiger mascot.

### Robin Murez

Robin Murez's public art is seen across the United States. Her work in California collections includes pieces at the Oakland Zoo. She was Artist in Residence at Laumeier Sculpture Park in Missouri in 1998. She founded the community art project Venice Public Art in 2001. An artist educator, Murez teaches at Otis College of Art and Design.

Murez earned her undergraduate degree in art history from Oberlin College. She received both Law and MFA degrees from Washington University in Saint Louis, MO. She founded the independent studio practice Venice Public Art in 2001, and resides in Venice, California.

### Artist:

Robin Murez

### Collaborator:

Otis Creative Arts Action

### Owner:

Inglewood Unified School District

### Medium:

Paving

### Material:

Cast Resin in Concrete Paving

La Tijera K-8 School  
1515 La Tijera Boulevard  
Inglewood, CA.





## CENTINELA PARK SWIMMING POOL MURAL (2013 )

Local artist, Ink REZIN, painted a series of murals surrounding the Centinela Park Swimming Pool. With characters including a ferocious shark guarding a hidden treasure chest and swimming fish, the use of colors and style associated with Rezin's technique, brightens the area.

**Artist:**

REZIN

**Owner:**

City of Inglewood

**Medium:**

Mural

**Material:**

Painted on Concrete Block Walls

Centinela Park Swimming Pool  
700 Warren Lane  
Inglewood, CA.





## BOOKMARK @ THE INGLEWOOD PUBLIC LIBRARY (2014)

*Bookmark@ The Inglewood Public Library* is an interactive temporary artwork that addresses the transition that libraries throughout the country are going through as new books are added to collections to replace older books and reading transitions from printed matter into e-books and electronic media. Like many libraries, the Inglewood Public Library had decommissioned books. This artwork repurposes the 10,000 decommissioned books and creates a participatory 'work in progress'.

The architect describes *Bookmark* as a "way of paying our respect to the books that have enlightened the lives of many and as an act of placemaking to strengthen the connection between people and the places they share. Patrons are invited to help finish building / writing the final chapter for 10,000 books by partaking in the formation of the 'writer's blocks' book furniture and the mesh fabric of the tossed 'crumpled page'. Patron participation will not only mark the readers place + contribution of this project at the Inglewood Public Library, but it will also help to leave a celebratory mark for the respective writers of these books forever.

### Artist / Architect:

(fer)Studio

### Owner:

City of Inglewood

### Medium:

Sculpture

### Material:

Decommissioned Books

Inglewood Public Library  
101 West Manchester Boulevard  
Inglewood, CA