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## **Guide to the Salvador Roberto Torres papers CEMA 38**

Finding aid prepared by Principal processor Susana Castillo, 2002-2003 (papers) and Benjamin Wood, 2004-2006 (slides).

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7/01/2014

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**Title:** Salvador Roberto Torres papers

**Identifier/Call Number:** CEMA 38

**Contributing Institution:** UC Santa Barbara Library, Department of Special Collections

**Language of Material:** English

**Physical Description:** 12.0 linear feet(26 boxes, including 2 oversized flat boxes and 4 scrapbook albums, 6 slide albums, audio and video)

**Date (bulk):** Bulk, 1962-2002

**Date (inclusive):** 1934-2002

**Abstract:** Salvador Roberto Torres is a Chicano artist who is a cultural activist, educator, and an influential figure in the Chicano art movement in California. Some of Torres' notable artistic contributions in the San Diego area include leadership in the creation of Chicano Park and the use of the Coronado Bridge for murals. His collection includes personal correspondences, photographs, slides, news clippings, reports, sketches, video and audio materials, and silkscreen prints. Materials are contained in 21 boxes and span from 1934-2002.

**Physical Location:** Del Norte

**Language of Materials:** The collection is in English.

**creator:** Torres, Salvador Roberto

**Access Restrictions**

Collection is open for research. Service copies of audiovisual items may need to be made before viewing or listening. Please consult Special Collections staff for further information.

**Use Restrictions**

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**Preferred Citation**

[Identification of Item], Salvador Roberto Torres papers, CEMA 38. Department of Special Collections, UC Santa Barbara Library, University of California, Santa Barbara.

**Acquisition Information**

Donated by Salvador Roberto Torres, Dec. 12, 1998.

**Processing Information**

Principal processor Susana Castillo, 2002-2003 (papers) and Benjamin Wood, 2004-2006 (slides). Supported by the University of California Institute for Mexico and the United States (UC MEXUS). Adam Schnee and Lauren Cain helped migrate the guide into EAD format, 2014.

**Biography**

Salvador Roberto Torres is a Chicano (Mexican American) artist, born in El Paso Texas, on July 3, 1936. He is considered to be an important and influential figure in the Chicano art movement, owing as much to his art as to his civic work as a cultural activist. Torres' primary media are painting and mural painting. Selected exhibitions that have included his work are "*Califas: Chicano Art and Culture in California*" (University of California, Santa Cruz, 1981), "*Salvador Roberto Torres*" (Hyde Gallery, Grossmont College, San Diego, 1988), the nationally touring "*Chicano Art: Resistance and Affirmation: 1965-1985*", (Wight Art Gallery, UCLA, 1990-1993), "*International Chicano Art Exhibition*" (San Diego, 1999), "*Viva la Raza Art Exhibition*" (San Diego Repertory Theater Gallery, 2000), and "*Made in California: 1900-2000*" (Los Angeles County Museum of Art, 2000).

Torres has married twice. He has three daughters from his former wife, Carolina Anne Moreno. The oldest daughter is Theresa Sarafina Navarro. She is married to Pablo Daniel Navarro. They have two sons, Ivan Efen Navarro and Blaise Paul Navarro. His second daughter was an identical twin, Dolores Carolina Boxell. Her twin brother Mario passed away in San Diego seven days after birth. Dolores is married to Ronald Boxell. They have a son, Michael Douglas Boxell. Torres' third daughter is Amapola Sabina Martin. She has two children, Saraphina Rose Eberhart and Alexander William Eberhart.

Torres' second former wife is Gloria Robelledo. Gloria has three children from former marriages. Torres and Robelledo's marriage lasted for about twenty three years. Robelledo developed into a Chicana artist and muralist who worked diligently with Torres on many murals and educational programs in San Diego, California.

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Torres was born in "El Barrio del Diablo" in El Paso, Texas. At the age of three months, his mother Sabina Delgado Torres and father Salvador Torres moved to Los Baños, California. They joined Salvador Roberto Torres' grandmother, Dolores Aguilar Rios Delgado, and his uncle, Daniel Delgado, who recently had moved from El Paso, Texas to Los Baños, California to live at Faucet Ranch. Faucet Ranch was a cotton plantation as well as a cantaloupe, wheat, alfalfa, and dairy farm. Torres lived with Roberto's uncle and aunt, Pedro "Pete" Rios Delgado, and his aunt, Regina Rodriguez Delgado, and cousins Elizardo "Chalo" Delgado, Alexander "Alex" Delgado, Alfred "Freddy" Delgado, and Sofia Delgado. Torres' aunt Luz and Casimiro gave birth to Mario, Pepe, Arturo, and Dora Delgado that lived in Los Angeles in the 1940s and 1950s.

As a young child Torres moved with his family in 1942 to settle in Logan Heights, San Diego. It was there that Torres attended public schools, and later, San Diego City College where he earned a statewide art scholarship to the California College of Arts and Crafts in Oakland, California, where in 1964 Torres earned the B.A. Ed. in art. In 1973 he earned the M.A. in painting and drawing from San Diego State University. Some positions he has held have included artist, muralist, and Metro Gallery director. Since 1973 he has been a lecturer and tour guide for the Chicano Park Murals. He has taught painting, drawing and ceramics for Springfield College in San Diego. He has taught painting and drawing for the Adult Education Program, Coronado High School. From 1987-1991 he was Assistant Professor in policy studies in language and cross-cultural education at San Diego State University. From 1963-1967 he taught painting and drawing at various institutions, including Diablo Valley Junior College in Contra Costa, California and for the City of Oakland Recreation Department. From 1960 to the present Torres has also been Assistant to the Art Director at XETV Channel 6, in San Diego, in the field of video design. He taught five programs entitled "Arts in the Class" on KGO TV, Channel 7 in San Francisco for the Walnut Creek Civic Arts Center in Walnut Creek, California.

As a painter, Torres is best known for his compelling 1969 "Viva La Raza", an oil on canvas painting depicting the transformation of the United Farm Workers' eagle into a rising phoenix. A former farm worker, Torres' vivid rendering of the rallying cry "Viva la Raza" was captured in bold strokes and slashes. These visual icons became enduring symbols of the farm worker and the Chicano art movements. Torres describes his work as Chicano art that is "based upon the creative Chicano lifestyle, whose Mexican and American interrelationships and cultural influences form its ideologies and themes." (*Chicano art: resistance and affirmation, 1965-1985*. Los Angeles: Wight Art Gallery, University of California, Los Angeles, 1991). Torres, a lifelong artist and arts educator in California, is best known as the "architect of the dream" for his crucial role in the creation of San Diego's Chicano Park, the largest collection of Chicano murals in the world, and for being a founder of the Centro Cultural de la Raza, also in San Diego. He became its first director, and later helped form *Las Toltecas en Aztlán*, a Chicano artist group that was instrumental in eventually converting the Ford Building in Balboa Park into the present cultural arts museum and center, the Centro Cultural de la Raza.

Torres began his teaching career in 1963 at Berkeley Elementary School and at the Walnut Creek Civic Arts Center, and went on to teach a wide variety of classes to all levels of students. He also participated in and conducted instructional television art classes for several stations in San Francisco. Torres worked and studied in the San Francisco Bay Area for six years. There he met other Chicano artists who were all exploring ways to integrate their Mexican American roots into their work as artists. After returning to San Diego in 1968, Torres began work on his Master of Fine Arts degree at San Diego State University, where he began bringing Chicano artists together to talk about cultural and artistic issues of the Chicano community.

It was also during this period that Torres became involved in the creation of Chicano Park and conceived of the idea of the Monumental Public Mural Project he later helped create. On April 22, 1970, local residents protesting the proposed use of the land for a new Highway Patrol parking lot occupied the land underneath the Coronado Bridge in the Logan Heights neighborhood of San Diego. Torres proclaimed that, "Chicano artists and sculptors would turn the great columns of the bridge approach into things of beauty, reflecting Mexican-American culture." In search of inspiration and guidance for this project, Torres traveled to Mexico City to videotape the dedication of Siquieros' mural at the Polyforum. Hearing Siquieros speak about the history of his murals and the Congress of Revolutionary Painters, of which Siquieros was a part, propelled Torres to create a similar statement for the people of Logan Heights. True to his word, in 1973, Torres began work on the mural project in the newly created Chicano Park. Inviting artists from San Diego, Los Angeles, and Tijuana to participate, Torres' vision became a reality as the giant pillars of Coronado Bridge were transformed from graffiti-covered eyesores into works of art.

More recently, Torres assisted in producing an award-winning documentary film on the History of Chicano Park and its Monumental Public Mural Concept. Torres' vision and his art have been described as "uplifting, lyrical, inventive, and often humorous." Recent mural projects have included "The Kelco Historical Community Mural", that Torres completed in 1993 with his former artist wife Robelle. Situated in San Diego's Barrio Logan, the mural is an evocative historical account of the contributions of the people of Logan Heights and provides a glimpse of the future of the children of that community. In 2000, Torres was commissioned to design and create murals on simulated pillars for an NBC television pilot "Fortunate son" (Stu Segall Productions, San Diego) and also was commissioned by the La Joya Playhouse to create backdrops for the

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production "The Birth of Corn" based on a Mayan legend. In explaining his life's work, Torres states "I choose these creative experiences to create and discover a new horizon in the history of art, a horizon inspired by the spiritual ideals and realities of La Raza and by other Chicana/Chicano and international artists who are striving to achieve social justice and freedom of self-expression on all artistic levels" (*Chicano art: resistance and affirmation, 1965-1985*).

### **Scope and Content**

The Salvador Roberto Torres Papers consists of personal papers including correspondence, photographs, slides, news clippings, reports and other documents, sketches, one original silkscreen print titled "Viva la Raza", mural concepts, films, and audiocassettes. Included is one oversize box containing artwork from children Torres worked with. The collection is divided into nine series described below. Each series is organized in alphabetical order while the contents found within each folder are arranged in chronological order. The collection is stored in 21 boxes including one oversize box. The collection spans ten and a half linear feet in linear length.

**Series I Personal and Biographical Information, 1963-1996.** This series is made up of five subseries. The first subseries is *Education, 1968-1996*. The items contained in this subseries are his Baccalaureate exam, his San Diego Graduate Program and his Master Thesis.

**The second subseries** is *General Biographical Information, 1963-1995*, with Torres' teaching credentials, photographs, newspaper clippings, writings, and his résumés and vitae.

The third subseries is *Legal Matters, 1970-1988*, which contains two folders pertaining to court documents and a temporary restraining order by Torres against another artist.

The fifth subseries is *Los Gallos, 1940s-1998*, a youth social club that participated in community events such as competitive sports with other youth clubs and had joint meetings with female social clubs from other areas of San Diego.

**Series II Professional Activities, 1956-2002.** This series is the largest and is housed in six archival boxes. All the information pertains to Torres' involvement with different organizations in the Barrio Logan area of San Diego and the various projects he was a part of. It is here that information can be found related to the founding of Chicano Park. The series is made up of three subseries and one sub-sub series. The first subseries is *Organizations and Associations, 1956-2002*. Several organizations found within this subseries are Centro Cultural de la Raza, Barrio Logan, Congreso de Artistas Chicanos en Aztlán (CACA), Museo del Pueblo, and Chicano Park. Contents include minutes and agenda, correspondence, newspaper clippings, and budgets. Chicano Park is broken down into another sub-subseries *Committees, 1974-1994*. This sub-subseries contains committees such as The Chicano Park Arts Committee, Chicano Park Arts Council and The Chicano Park Mural Committee. The information found here includes their minutes, budget, correspondence, and proposals.

The second subseries is *Other Projects, 1976-1994*. This subseries contains Torres' involvement with programs such as Young at Art, Young Audiences, Junior Achievement, Tierra Amarilla Youth Brigade and two film projects pertaining to Chicano Park and Barrio Logan.

The third subseries is *Publications, 1975-1995*. This subseries contains two folders pertaining to Torres' published artwork. The first folder contains a publication from the Ilan Lael Foundation and the second folder is of miscellaneous published works.

**Series III Teaching, 1970-1992.** This series is made up of two subseries and two sub-subseries. The first subseries is *Subject Files, 1978-1992*, which contains Torres' teaching materials such as Classroom Ideas, Fine Arts Curriculum Guide, and Disciplined Based Art Education.

The second subseries is *San Diego State University (SDSU), 1988-1990*. All files pertain to Torres' teachings at San Diego State. Information that can be found here are his syllabi, course critique, and information about the College of Education. The first sub-subseries is *Classes Taught, 1988-1990*. This file contains classes such as Multicultural Education and Teaching Art in Elementary Schools. The second sub-subseries is *Student Papers, 1988-1990*. These are files pertaining to student work done in the classes taught by Torres. The subjects found within these papers are about Chicano Park, El Centro Cultural de la Raza, and Education.

**Series IV Correspondence, 1955-1997.** This series is made up of two subseries. The first subseries is *General Correspondence, 1955-1997*. The subseries is arranged in two groups: the outgoing correspondence from Torres is arranged chronologically; incoming letters to Torres are arranged alphabetically by sender and then chronologically. When envelopes accompany correspondence, they immediately follow the corresponding letter.

The second subseries is *Miscellaneous Correspondence, 1965-1992*. The correspondences included are miscellaneous letters that were not written by Torres nor addressed to him, but that relate to Torres. They are grouped as incoming and are arranged alphabetically by sender and then chronologically.

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**Series V Art Work, 1968-1994.** This series is made up of two subseries. The first subseries is *Mural Projects, 1972-1994*. Within this series are the many mural projects Torres was involved in such as the Escondido Mural, Memorial Junior High Mural, South Chula Vista Library Mural and the Kelco Mural. Several other folders pertain to his mural restoration work. The second subseries is *Sketches, n.d.* This one folder contains various undated drawings and sketches of his artwork and ideas for mural work.

**Series VI Exhibitions, 1967-2002.** This series contains the subseries *Exhibits Involved In, 1967-1995*. Found within this subseries are exhibits such as *Chicanarte, Governor Brown's Exhibit, Chicano Art: Resistance and Affirmation* or better known as *CARA*, and *The International Art Show*. One folder contains descriptions of the possible artwork he may have displayed in the various exhibits.

**Series VII Research Files, 1934-1996.** This series is the second largest of all the series and is housed in five archival boxes. The series is made up of nine subseries. The first of these subseries is *Artists, 1971-1991*. This subseries contains information about several Chicano artists such as Ramses Noriega, Mario Torero, and Manuel Cruz. Another folder contains information about other artists such as James Jacobs and Diego Rivera. Included are several résumés from artists.

The second subseries is *Chicanos, 1966-1992*. This subseries contains information related to Chicanos such as the history of Chicanos, published Chicano art, and writings on Chicano art.

The third subseries is *General Exhibitions, 1968-1995*. This subseries contains exhibits not related to Torres but that occurred throughout the years. They are arranged in two folders. The first folder covers 1968-1982 and the second folder covers 1983-1995. Other information found within this subseries is brochures of galleries and an art gallery price list.

The fourth subseries is *Miscellaneous Subject Files, 1965-1995*. This subseries contains general information Torres may have collected for future use. Some of the items found is a folder of information regarding copyrights, and a folder containing newsletters from other organizations.

The fifth subseries is *Moya del Pino, José, 1934-1989*. This subseries pertains to the Spanish artist José Moya del Pino. The two folders within this series contain information regarding the report from the San Diego Planning Department on preserving the murals of Del Pino but demolishing the San Diego Aztec Brewery Rathskeller once the artwork has been removed. The second folder contains the opposed proposal to turn the Brewery into a historical monument rather than removing the artwork and demolishing the building.

The sixth subseries is *News Articles, 1972-1993*. These are newspaper clippings about art, Chicano art, and miscellaneous topics.

The seventh subseries is *Professional Organizations, 1973-1991*. These are organizations that Torres took interest in but was not a part of, such as the African Arts Committee, Contemporary Arts Committee, and the Mural Conservancy of Los Angeles.

The eighth subseries is *Resource Materials, 1972-1993*. This subseries contains folders that Torres used as resources for his many art murals and projects. One such folder contains art resources in which there are booklets for ordering art supplies, another folder contains resources for mural painting.

The ninth subseries is *San Diego, 1974-1996*. This subseries contains information regarding the San Diego area where Torres resides. Information found here includes maps of San Diego, the San Diego Commission for Arts and Culture, San Diego Coast Regional, and the Unified Port of San Diego.

**Series VIII Audio-Visual Recordings, 1967-1997.** This series consists of four subseries. A listing of the title, content, and date, if applicable, is provided for each of the reels, audiocassettes, videos, and LP's. This portion of the collection will be reformatted CD's and transcribed at a later date.

The first subseries is *Audio Reels, 1967-1971*, which contains information about such artists as Joe Montoya, Manuel Martinez, Steve Villa, and Malakias.

The second subseries is *Audiocassettes, 1970-1997*. Within this series is information pertaining to Chicano Park, Neighborhood House of San Diego and various television and radio programs.

The third subseries is *Videos, undated*, which contains information pertaining to Barrio Logan and Salvador "Queso" Torres.

The fourth subseries is *LP Albums, 1967-1985*, which contains two LP's with information about David Alfaro Siqueiros and the Royal Chicano Air Force. These LP's can be found within the Pegasus Website: (<http://pegasus.library.ucsb.edu/catalogs/pegasus/pegasus.html>).

**Series IX Slides, 1964-1995.** This series consists of two subseries. The first subseries is the *Catalog of Slides, 1964-1995*. The slides are contained in two slide albums. There are 2,590 slides on various subjects such as Chicano Park, Barrio Logan, Murals of Los Angeles and San Francisco, and Mural Projects. An inventory of the slides is provided that gives an as-yet incomplete description of each slide.

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The second series is *Slide Lecture, 1971-2002*. This collection of 267 slides is what Torres used in his lecture "Evolution of Chicano Murals in Southern California", on April 8, 2002 at the University of Santa Barbara. The slides are contained in one binder and are also housed in the CEMA office. An audiocassette is also available of his lecture along with the transcription of the audiocassette.

The *Catalog of Slides, 1964-1995* contains 712 records that are organized first according to major categories of art medium, such as "Drawings", "Graphic Arts", or "Murals". Then, within each of these broader categories the individual slides are arranged in alphabetical order by name of the artist. "Artist Unknown" works are listed at the beginning of each section indicating that we do not have information on who created that work. For the sake of clarification the terms "Untitled" and "(title unknown)" are not interchangeable. "Untitled" is a legitimate title of a work given by the artist, while "title unknown" means that we do not have any information about the title. The records are as complete as possible; however, to a certain degree the catalog is a "work in progress." In time, information about the "Artist Unknowns" and "title unknowns" will become known and the catalog will be updated and re-issued.

#### **Subjects and Indexing Terms**

Audiocassettes

Chicano Park (San Diego, Calif.)

Correspondence

Mexican American art -- 20th century

Mexican American artists

Photographs

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#### **Series I: Personal/Biographical 1963-1996**

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##### **Education 1968-1996**

Box 1, Folder 1	<b>International Baccalaureate Exam 1991-1996</b>
Box 1, Folder 2	<b>San Diego State Graduate Program 1968-1973</b>
Box 1, Folder 3	<b>Thesis 1973</b>

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##### **General Biographical Information 1963-1995**

Box 1, Folder 4	<b>Certificates and Teaching Credentials 1964-1993</b>
Box 1, Folder 5	<b>Employment Material 1968-1992</b>
Box 1, Folder 6	<b>Miscellaneous Personal/Biographical Information 1967-1990</b>
Box 1, Folder 7	<b>Newspaper Clippings 1968-1995</b>
Box 2, Folder 1	<b>Personal Logo 1968-1986</b>
Box 2, Folder 2	<b>Photographs 1963-1977</b>
Box 2, Folder 3	<b>Resumés/Vitae 1981-1993</b>
Box 2, Folder 4	<b>Writings, Stories, Poems 1964-1995</b>

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##### **Legal Matters 1970-1988**

Box 2, Folder 5	<b>Court Documents 1970-1975</b>
Box 2, Folder 6	<b>Temporary Restraining Order 1986-1988</b>

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##### **Rebolledo Torres, Gloria 1978-1994**

Box 2, Folder 7	<b>Certificates 1978-1993</b>
Box 2, Folder 8	<b>Correspondence, In-coming 1987-1989</b>
Box 2, Folder 9	<b>Exhibits 1990-1994</b>
Box 2, Folder 10	<b>Photographs 1990</b>
Box 2, Folder 11	<b>Resumés/Vitae Undated</b>

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Box 2, Folder 12                      **Writings 1981-1991**

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**Los Gallos 1940's-1998**

Box 22, Folder 12                      **Los Gallos**  
 Box 22, Folder 13                      **Logan Heights**  
 Box 22, Folder 14                      **Photos**  
 Box 22, Folder 15                      **Reunion**  
 Box 22, Folder 16                      **Reunion Photos**  
 Box 22, Folder 17                      **Damaged Photos (saved for captions)**  
 Box 23,                                      **Los Callos Club Scrapbook**  
 Folder Box-Binder  
 Box 24,                                      **Club Negatives**  
 Folder Box-Binder  
 Box 25,                                      **Reunion Pictures and damaged photos saved for captions**  
 Folder Box-Binder  
 Box 26, Folder 1                      **Oversize**

**Series II: Professional Activities 1956-2002**

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**Organizations and Associations 1956-2002**

**Barrio Logan 1974-1995**  
 Box 3, Folder 1                      **Agenda/Minutes 1974-1977**  
 Box 3, Folder 2                      **Barrio Logan-Harbor 101 Community Planning Association 1975-1980**  
 Box 3, Folder 3                      **By-Laws Undated**  
 Box 3, Folder 4                      **Miscellany 1974-1995**  
 Box 3, Folder 5                      **Newspaper Clippings 1976-1990**  
 Box 3, Folder 6                      **Proposal 1975**  
 Box 3, Folder 7                      **Unpublished Story: "Miracle of the Barrio" 1977-1979**  
**Centro Cultural de la Raza 1975-1995**  
 Box 3, Folder 8                      **Agenda/Minutes 1991-1995**  
 Box 3, Folder 9                      **Correspondence 1974-1995**  
 Box 3, Folder 10                      **Miscellany 1975-1995**

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**Chicano Park 1983-1990**

Box 3, Folder 11                      **Activities 1983-1990**  
    **Committees 1974-1994**  
    **Chicano Park Arts Committee 1983-1985**  
 Box 3, Folder 12                      **Agenda/Minutes 1983-1984**  
 Box 3, Folder 13                      **Budget 1983-1984**  
    **Correspondence 1984**  
 Box 3, Folder 15                      **Miscellany 1983-1985**

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**Chicano Park Arts Council 1974-1994**

Box 4, Folder 1                      **Agenda/Minutes 1985-1991**  
 Box 4, Folder 2                      **Board of Directors 1987**  
 Box 4, Folder 3                      **Budget 1985-1988**  
 Box 4, Folder 4                      **By-Laws Undated**  
 Box 4, Folder 5                      **Cal-Trans Environmental Permit 1979-1990**  
 Box 4, Folder 6                      **Correspondence, Incoming 1984-1989**  
 Box 4, Folder 7-8                      **Correspondence, Outgoing 1974-1991**  
 Box 4, Folder 9                      **File Contents 1982-1984**  
 Box 4, Folder 10                      **Funding 1984-1988**

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Box 5, Folder 1	<b>Funding 1984-1992</b>
Box 5, Folder 2	<b>Miscellany 1984-1991</b>
Box 5, Folder 3	<b>Proposals 1988-1994</b>
Box 5, Folder 4	<b>Tax Forms 1984-1990</b>
	<b>Chicano Park Mural Committee 1974-1991</b>
Box 5, Folder 5	<b>Agenda/Minutes 1989-1991</b>
Box 5, Folder 6	<b>Mural Restoration 1984-1991</b>
Box 5, Folder 7	<b>Colossus Mural 1974-1990</b>
Box 6, Folder 1	<b>Miscellany 1989-1991</b>
	<b>Chicano Park Steering Committee 1975-1983</b>
Box 6, Folder 2	<b>Correspondence 1980-1983</b>
Box 6, Folder 3	<b>Newsletters 1975-1979</b>
Box 6, Folder 4	<b>Maps of Chicano Park 1988</b>
Box 6, Folder 5	<b>Miscellany 1990</b>
Box 6, Folder 6	<b>Newspaper Clippings 1970-1991</b>
Box 6, Folder 7	<b>Photographs 1974-1991</b>
Box 6, Folder 8	<b>Statistics 1986-1987</b>
Box 6, Folder 9	<b>Story of Chicano Park 1982</b>
Box 6, Folder 10	<b>Tours 1984-1987</b>
Box 6, Folder 11	<b>El Museo del Pueblo 1982-1984</b>
Box 6, Folder 12	<b>Combined Organization for the Visual Arts (COVA) 1984-1988</b>
Box 7, Folder 1	<b>Congreso de Artistas Chicano en Aztlán (CACA) 1974-1975</b>
Box 7, Folder 2-3	<b>Harbor View Community Council 1974-1989</b>
Box 7, Folder 4	<b>La Union del Barrio 1983-1991</b>
Box 7, Folder 5	<b>Los Gallos Teenage Club 1956</b>
Box 7, Folder 6	<b>Movimiento de Liberación Nacional (MLN) 1972-1990</b>
Box 7, Folder 7	<b>Nation of Aztlán 1993-1994</b>
Box 7, Folder 8	<b>State Coalition de Artistas 1975</b>
Box 7, Folder 9	<b>Toltecas en Aztlán 1974-1991</b>
Box 7, Folder 10	<b>Miscellaneous Professional Activities 1987-2002</b>

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**Other Projects 1976-1994**

Box 8, Folder 1	<b>Highway Art Program 1976-1979</b>
Box 8, Folder 2	<b>Junior Achievement Program 1979-1987</b>
Box 8, Folder 3	<b>Multicultural Instructional Television Program 1988-1990</b>
Box 8, Folder 4-5	<b>Red Bird Films 1980-1989</b>
Box 8, Folder 6	<b>Tierra Amarilla Ceramics Exploration Project Proposal Undated</b>
Box 8, Folder 7	<b>Tierra Amarilla Youth Brigade 1991-1992</b>
Box 8, Folder 8	<b>Young at Art Program 1988-1990</b>
Box 8, Folder 9	<b>Young Audiences: Chicano Park Monumental Public Tours 1989-1994</b>
Box 21, Folder 1	<b>Oversize Art of Children's Response to Tours Undated</b>
	<b>Publications 1975-1995</b>
Box 8, Folder 10	<b>Ilan Lael Foundation 1986-1990</b>
Box 8, Folder 11	<b>Miscellaneous Published Art Work 1975-1995</b>

**Series III: Teaching 1970-2009**

Box 9, Folder 1	<b>Miscellaneous Teaching Information 1970-1992</b>
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**San Diego State University (SDSU) 1988-1990**

	<b>Classes Taught 1988-1990</b>
Box 9, Folder 2	<b>Multicultural Education 1989-1990</b>
Box 9, Folder 3	<b>PLC 360: Student Teacher Seminar 1990</b>
Box 9, Folder 4	<b>TE 410: Teaching Art in Elementary Schools 1990</b>
Box 9, Folder 5	<b>College of Education 1988-1991</b>
Box 9, Folder 6	<b>Course Critique 1988-1990</b>

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Box 9, Folder 7	<b>Student Portfolio Evaluation Sheets Undated</b>
Box 9, Folder 8	<b>Syllabi 1989-2009</b>
	<b>Student Papers 1988-1990</b>
Box 9, Folder 9	<b>Centro Cultrual de la Raza 1990</b>
Box 10, Folder 1	<b>Chicano Park 1988-1989</b>
Box 10, Folder 2-3	<b>Chicano Park 1989-1990</b>
Box 11, Folder 1-3	<b>Chicano Park 1989-1990</b>
Box 12, Folder 1	<b>Education 1988</b>
Box 12, Folder 2	<b>Miscellany 1988-1990</b>

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**Subject Files 1978-1992**

Box 12, Folder 3	<b>Art Prints Across the Curriculum 1988</b>
Box 12, Folder 4	<b>Classroom Ideas 1986-1987</b>
Box 12, Folder 5	<b>Collaborative Strategies for Arts Education in CA 1988</b>
Box 12, Folder 6	<b>Disciplined Based Art Education 1988</b>
Box 12, Folder 7	<b>Fine Arts Curriculum Guide 1986</b>
Box 12, Folder 8	<b>Institute for Arts in Education 1991-1992</b>
Box 12, Folder 9	<b>Miscellaneous Teaching Materials 1978-1996</b>
	<b>Series IV: Correspondence 1955-1997</b>

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**General Correspondence 1955-1997**

	<b>Correspondence, Outgoing</b>
Box 13, Folder 1	<b>1962-1971</b>
Box 13, Folder 2	<b>1972-1986</b>
Box 13, Folder 3	<b>1987-1991</b>
Box 13, Folder 4	<b>1992-1993</b>
Box 13, Folder 5	<b>1994-1997</b>
Box 13, Folder 6	<b>Undated</b>
	<b>Correspondence, Incoming</b>
Box 14, Folder 1	<b>(A-L) 1965-1992</b>
Box 14, Folder 2	<b>(M-Z) 1968-1992</b>
Box 14, Folder 3	<b>Miscellany 1974-1987</b>
	<b>Series V: Artwork 1968-1994</b>
Box 14, Folder 4	<b>List of Mural Work 1968-1982</b>

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**Mural Projects (Salvador Torres) 1972-1994**

Box 14, Folder 5	<b>Audobon School Mural 1991</b>
Box 14, Folder 6	<b>Aztec Center Undated</b>
Box 14, Folder 7	<b>Baja Lobster Mural 1994</b>
Box 14, Folder 8	<b>Children's Mural 1985</b>
Box 14, Folder 9	<b>Chula Vista Student/Artist Mural 1989-1991</b>
Box 14, Folder 10	<b>Escondido Mural Project 1980-1990</b>
Box 14, Folder 11	<b>Graffiti Prevention Systems 1972-1994</b>
Box 15, Folder 1	<b>Kelco Mural 1991-1994</b>
Box 15, Folder 2	<b>Memorial Junior High Mural 1986-1987</b>
Box 15, Folder 3	<b>Ocean Beach People's Natural Foods Market Mural 1991</b>
Box 15, Folder 4	<b>San Diego Refrigerated Services Mural Project 1993</b>
Box 15, Folder 5	<b>San Diego State Mural 1990-1991</b>
Box 15, Folder 6	<b>Santa Fe Railroad Community Mural 1994</b>
Box 15, Folder 7	<b>South Chula Vista Library Mural 1992-1995</b>
Box 15, Folder 8	<b>Mural Restoration 1980-1987</b>
Box 15, Folder 9	<b>Mural Wall Preperation Undated</b>

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Box 15, Folder 10

**Proposals 1989-1994**

Box 15, Folder 11

**Sketches Undated**

**Series VI: Exhibitions 1967-1997**

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**Exhibits Involved In 1967-1993**

Box 16, Folder 1

**Acevedo Art Gallery International 1976-1989**

Box 16, Folder 2

**Califas: Chicano Art and Culture in California 1980-1981**

Box 16, Folder 3

**Chicanarte Exhibit 1975**

Box 16, Folder 4

**Chicano Art: Resistance and Affirmation (CARA) 1989-1993**

Box 16, Folder 5

**Chicano Art Show 1989-1990**

Box 16, Folder 6

**Governor Brown's Exhibit 1975**

Box 16, Folder 7

**International Art Show 1977**

Box 16, Folder 8

**Miscellany 1967-1991**

Box 16, Folder 9

**Work Displayed in Exhibits 1974-2002**

**Series VII: Research Files 1934-1996**

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**Artists 1971-1991**

**Chicano Artists 1973-1991**

Box 16, Folder 10

**Cervantes, José 1973-1986**

Box 16, Folder 11

**Cruz, Manuel 1981**

Box 16, Folder 12

**Diaz, Jacinto 1989-1991**

Box 16, Folder 13

**Montoya, José and Malaquias 1977-1978**

Box 16, Folder 14

**Noriega, Ramses 1977-1985**

Box 16, Folder 15

**Torero, Mario Undated**

**Other Artists 1971-1991**

Box 16, Folder 16

**Jacobs, James 1986**

Box 16, Folder 17

**Miscellany 1971-1991**

Box 17, Folder 1

**Résumés/Vitae 1976-1991**

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**Chicanos 1966-1992**

Box 17, Folder 2

**Chicano Events 1966-1992**

Box 17, Folder 3

**Chicano History 1970-1989**

Box 17, Folder 4

**Published Chicano Art 1977-1985**

Box 17, Folder 5

**Writings on Chicano Art 1980-1985**

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**General Exhibitions 1968-1995**

Box 17, Folder 6

**1968-1982**

Box 17, Folder 7

**1983-1995**

Box 17, Folder 8

**Galleries 1984-1991**

Box 17, Folder 9

**Gallery Art Price List 1975-1985**

Box 17, Folder 10

**Miscellaneous Exhibition Information 1974-1991**

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**Miscellaneous Research Files 1965-1991**

Box 17, Folder 11

**Art Collection Archives 1980-1985**

Box 17, Folder 12

**Art Market 1973-1981**

Box 18, Folder 1

**Copyrights 1973-1986**

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Box 18, Folder 2	<b>Miscellany 1965-1989</b>
Box 18, Folder 3	<b>Music Undated</b>
Box 18, Folder 4	<b>Newsletters 1975-1991</b>
Box 18, Folder 5	<b>Photographs Undated</b>

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#### **Moya del Pino, José 1934-1989**

Box 18, Folder 6	<b>San Diego Aztec Brewery 1984-1989</b>
Box 18, Folder 7	<b>San Diego Aztec Brewery Murals 1934-1989</b>
Box 22, Folder 1-2	<b>Aztec Brewery Art Ensemble</b>
Box 22, Folder 3	<b>Aztec Brewery Mural Photos</b>
Box 22, Folder 4	<b>Aztec Brewery Mural Preservation</b>
Box 22, Folder 5	<b>Aztec Brewery Murals</b>
Box 22, Folder 6	<b>"Mail and Travel by Stage Coach"</b>
Box 22, Folder 7-8	<b>Research on José Moya del Pino</b>
Box 22, Folder 9	<b>Reasearch and Restoration Project - Part 1</b>
Box 22, Folder 10	<b>Research and Restoration Project - Part 2</b>

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#### **News Articles 1972-1993**

Box 19, Folder 1	<b>Art News Clippings 1972-1992</b>
Box 19, Folder 2	<b>Chicano Art News Clippings 1976-1991</b>
Box 19, Folder 3	<b>Miscellaneous News Clippings 1972-1993</b>

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#### **Professional Organizations 1973-1991**

Box 19, Folder 4	<b>African Arts Committee 1987-1989</b>
Box 19, Folder 5	<b>Centro de Artistas Chicanos 1973</b>
Box 19, Folder 6	<b>Contemporary Arts Committee 1984</b>
Box 19, Folder 7	<b>Chicano Pinto Union Organizing Committee Undated</b>
Box 19, Folder 8	<b>International Association of Colour-Consultants 1991</b>
Box 19, Folder 9	<b>Movimento Estudiantil Chicano de Aztlán (MEChA) 1991</b>
Box 19, Folder 10	<b>Mechicano Art Center Undated</b>
Box 19, Folder 11	<b>Mural Conservancy of Los Angeles 1990-1991</b>
Box 19, Folder 12	<b>Raza Rights Coalition 1990</b>

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#### **Resource Materials 1949-1993**

Box 19, Folder 13	<b>Art Resources 1972-1985</b>
Box 20, Folder 1	<b>Mural Picture Resources 1949-1981</b>
Box 20, Folder 2	<b>Mural Resources 1973-1993</b>
Box 20, Folder 3	<b>Pottery 1982</b>
Box 20, Folder 4	<b>Printing Undated</b>
Box 20, Folder 5	<b>Sculpture 1985</b>

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#### **San Diego 1974-1996**

Box 20, Folder 6	<b>Coronado Bay Bridge 1984</b>
Box 20, Folder 7	<b>Maps of San Diego 1985</b>
Box 20, Folder 8	<b>Miscellany 1974-1985</b>
Box 20, Folder 9	<b>San Diego Coast Regional 1974-1975</b>
Box 20, Folder 10	<b>San Diego Commission for Arts and Culture 1988-1991</b>
Box 20, Folder 11	<b>San Diego Park and Recreation Department 1984</b>
Box 20, Folder 12	<b>San Diego Safety Committee Minutes 1992</b>
Box 20, Folder 13	<b>Unified Port of San Diego 1976-1996</b>

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Box 21, Folder 1

**Oversize Art of Children's Response to Tours Undated****Series VIII: Audio-Visual Recordings 1964-1997****Audio Reels 1967-1971**

tape A4998/R7 **Life in Barrio by Salvador Torres, 7" audio reel, 111 Standard Length Undated**  
 tape A4999/R7 **Side 1-Description of work, 3 3/4 IPS, 7" audio reel, 111 Standard Length Undated**  
 tape A5000/R7 **Side II-Martinez X, Toma D. Alva, 7 1/2 IPS, 5 TRK Tape #1 of 2, 7" audio reel, 201 Dynarange Series Undated**

tape A5001/R7 **X Martinez, 7 1/2 IPS 2 TRK, Tape 2 of 2, Dynarange Series Undated**  
 tape A5002/R7 **Side 1 - (blank), Side 2 - Ramsis, 3 3/4 IPS, 2 TRK, 7" audio reel, 111 Standard Length Undated**

tape A5003/R7 **Side 1-Lecture at San Diego State College, 3 3/4 IPS, 7" audio reel, 202 Dynarange Series December 9, 1970**

tape A5004/R7 **Side 1-Jose Montoya, Estaban Villa, Side 2-Estaban Villa, 3 3/4 IPS 2 TRK, 7" audio reel, 111 Standard Length Undated**

tape A5005/R7 **Side 1-Chicano Art, Manuel Hernandez 3 3/4 IPS 2 TRK, 7" audio reel, 111 Standard Length 1967**

tape A5006/R7 **Side 1-Manuel Martinez, Side 2-Manuel Martinez, 3 3/4 IPS 2 TRK, 7" audio reel**  
 tape A5007/R7 **Side 1 "Malakias", 3 3/4 IPS 2 TRK, 7" audio reel, 111 Standard Length Undated**  
 tape A5008/R7 **Ramses Noriega, 3 3/4 IPS 2 TRK, 7" audio reel, Standard Length Undated**  
 tape A5009/R7 **Side 1-Lecture at University San Diego College for Women, 3 3/4 IPS 2 TRK, 7" audio reel, 111 Standard Length January 14, 1970**

tape A5010/R7 **Side 1-David Alfaro Siqueros y El Presidente de la Republica Luis Echeverria, Folklorico, Side 2-High Lights of Anthony Quinn Mural Presentation, 3 3/4 IPS 2 TRK, 7" audio reel, 111 Standard Length Undated**

tape A5011/R7 **Side 1-G. Aranada, Side 2-Denver Artist, Rene, Pancho, 3 3/4 IPS 2 TRK, 7" audio reel, 111 Standard Length Undated**

tape A5012/R7 **Untitled, 7" audio reel, 1.0 mil x 1800' Undated**  
 tape A5013/R7 **Side 1-Hi Lites of Mural Presentation, Mexico City 1971, Cantinflas; Side 2-Mexico City 1971, Cantinflas, 12" LP, 33 1/3 December 16, 1971**

**Audio-Cassettes 1970-1991**

**Chicano Park**

tape A4449/CS **Chicano Park Tour with Mr. Gibbs October 5, 1985**  
 tape A4450/CS **Chicano Park**  
 tape A4451/CS **Side 1: Chicano Park Plan (Advisors), Side 2: Chicano Park Bid Plan August 31**  
 tape A4452/CS **Side 1: Chicano Park Bid, Side 2: Magic Chicano Park Bid**  
 tape A4453/CS **Salas & Brailsford, City Gates/Chicano Park Mural, Interview by Salvador Torres January 19, 1990**

tape A4454/CS **Chicano Park**  
 tape A4455/CS **Side 1: Chicano Park, Side 2: Barrio & La Placa-Chicano Park, Ben Livin in the Barrio La Placa 1970**

tape A4456/CS **Zavala-Dick Herman, Abram-Chicano Park Master Plan**  
 tape A4457/CS **Chicano Park Arts Committee Press Conference March 27, 1984**  
 tape A4458/CS **S.D. City Council, Chicano Park, Centro (First talk Scott Benjamin) July 20, 1970**  
 tape A4459/CS **Centro Cultural, Chicano Park July 20, 1970**

**Lectures**

tape A4460/CS **Side 1: Alurista Poetry, Side 2: Lecture at S.D. State College, Tomas de Alva December 9, 1970**

tape A4461/CS **Lectures**  
 tape A4462/CS **San Diego High Lecture, Pele 1971**  
 tape A4463/CS **Lecture at University of San Diego College for Women January 14, 1970**

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tape A4464/CS	<b>Lecture at Mexican American Art Class, San Diego State University</b>
tape A4465/CS	<b>Lecture at University of San Diego</b>
tape A4466/CS	<b>Carlos Velez Class Lecture on My Work</b>
tape A4467/CS	<b>Lecture at San Diego State College April 13, 1970</b>
tape A4468/CS	<b>Lecture</b>
tape A4469/CS	<b>Lecture</b>
tape A4470/CS	<b>Lecture at University of San Diego, to Catholic Nuns</b>
tape A4471/CS	<b>Barrio Art Lecture</b>
	<b>Mrs. Nissley's Lectures on Art and Architecture</b>
tape A4472/CS	<b>Architecture and Painting, Nissley</b>
tape A4473/CS	<b>North America, Nissley</b>
tape A4474/CS	<b>Spanish Colonial, Nissley</b>
tape A4475/CS	<b>Pablo Arch, Nissley</b>
tape A4476/CS	<b>Southwest, Nissley</b>
tape A4477/CS	<b>Pre-Columbian, Nissley</b>
tape A4478/CS-A4480/CS	<b>Mexican American Art, Nissley</b>
tape A4481/CS	<b>Barrio Arte Project, Nissley September 10, 1991</b>
tape A4603/CS	<b>Barrio Senior Villas, Awards Presentation June 5, 1997</b>
	<b>Neighborhood House</b>
tape A4482/CS	<b>Neighborhood House</b>
tape A4483/CS	<b>Jose Gomez, El Chile, Salvador Torres (Neighborhood House) Goya Titles</b>
tape A4484/CS	<b>First Building Patio</b>
tape A4485/CS	<b>Side 1: "No Te Escapas" Building in Balboa, Side 2: City Manager, New Ford Building</b>
tape A4486/CS	<b>Brief Description of Work in Ford Building</b>
tape A4487/CS	<b>Copy- Brief Description of Work in Ford Building</b>
tape A4488/CS	<b>Side 1: Salvador Torres, Discussion on Preservation of Artwork in Building, Side 2: Telephone Conversation</b>
tape A4489/CS	<b>Telephone Conversation</b>
tape A4490/CS	<b>Side 2: Theresa</b>
tape A4491/CS	<b>Interview with Carlos Negrete, re: Urban Cone Mural Project June, 1997</b>
tape A4492/CS	<b>Interview with Don Luis Hernandez Espinosa July 20, 1997</b>
tape A4493/CS	<b>Tape Counter 890 for Tom</b>
tape A4494/CS	<b>Jose Gomez: Readings of El Chicano and other Chicano Art Commentary</b>
tape A4495/CS	<b>Perros, Gallos</b>
tape A4496/CS	<b>Terry Clark</b>
tape A4497/CS	<b>Start of conversations about Ford Building article in San Diego Review</b>
tape A4498/CS	<b>New Tape</b>
tape A4499/CS	<b>Side 1: Victor Andy, Side 2: Tati Barbara</b>
tape A4500/CS	<b>Gilbert Lugan, Pocho Art</b>
tape A5001/CS	<b>Sal Abram Joe Viva</b>
tape A4502/CS	<b>CEVES Interview 1973</b>
tape A4503/CS	<b>Diego Rivera</b>
tape A4504/CS	<b>Side 1: Mercedes Sosa, Side 2: Dolores Pradera</b>
tape A4505/CS	<b>Cal Trans July 1984</b>
tape A4506/CS	<b>Hermans, Latinos, Parr, Diza, Torres</b>
tape A4507/CS	<b>Van Gogh</b>
tape A4508/CS	<b>Nicolas Frances de la Banesa, 14th and 15th century art in Europe</b>
tape A4509/CS	<b>Side 1: Lupe and Salvador, Side 2: Family, Dad, Amapola, Theresa, Daleroy</b>
tape A4510/CS	<b>De Anda, Urista, Mario, Jamie, Aranda</b>
tape A4511/CS	<b>Beth-Party Abram Queso</b>
tape A4512/CS	<b>Bob Dale and Salvador</b>
tape A4513/CS	<b>Salvador</b>
tape A4514/CS	<b>Salvador Tape 2</b>
tape A4515/CS	<b>Salvador Torres 234-6008</b>
tape A4516/CS	<b>Chino, Chicano Printmaker, Salvador Torres</b>
tape A4517/CS	<b>Side 1: Ron Ramsis, Side 2: Robert Chanley</b>
tape A4518/CS	<b>Ramses</b>

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tape A4519/CS	<b>Ramses</b>
tape A4520/CS	<b>Side 1: David Alfaro Siquieros, El Nuevo Realismo Mexicano, Side 2: David Alfaro Siquieros, Integración Plastica 1966</b>
tape A4521/CS	<b>David Alfaro Siquieros y el Presidente de la Republica Luis Echeverria</b>
tape A4522/CS	<b>Side 1: José Montoya (sleeping) and Music, Side 2: Telephone Conversations</b>
tape A4523/CS	<b>José Montoya reading his poems</b>
tape A4524/CS	<b>Side 1: José Montoya and Steve Villa, Side 2: Steve Villa</b>
tape A4525/CS	<b>Side 1: La Lida, Side 2: Chica y Logan</b>
tape A4526/CS	<b>Side 1: Perez Prado, Side 2: Dansones Silvia Mariachi Dareas</b>
tape A4427/CS	<b>Interview with Beth Coffey</b>
tape A4428/CS	<b>Malcolm X</b>
tape A4429/CS	<b>Lupe Gomez 1971</b>
tape A4530/CS	<b>Proposal for Chicano Park Aid</b>
tape A4531/CS	<b>Manuel Martinez</b>
tape A4532/CS	<b>Side 1: Ginerro Aranda, Francisco Camplis, Rene Angers, Side 2: Denver Artist: Rene, Poncho</b>
tape A4533/CS	<b>Letter to Victoria Hamilton</b>
tape A4534/CS	<b>Dr. Bensusan, Late January 1973, Centro Cultural</b>
tape A4545/CS	<b>Malaquias</b>
tape A4536/CS	<b>Manuel Parsons, Children's Art Movement November 11, 1986</b>
tape A4537/CS	<b>Segovia-Granada</b>
tape A4538/CS	<b>Side 1: Channel 8, Side 2: City Council Communication</b>
tape A4539/CS	<b>RCAF</b>
tape A4540/CS	<b>COBA, Mesca</b>
tape A4541/CS	<b>Slide Missing 1972</b>
tape A4542/CS	<b>Story</b>
tape A4543/CS	<b>El Sarape 239-9959</b>
tape A4544/CS	<b>Mechicano Los Angeles March 29, 1972</b>
tape A4545/CS	<b>Chicano Art, Manuel Hernandez 1969</b>
tape A4546/CS	<b>Side 1: San Diego City College, Side 2: Chicano Music October 22, 1970</b>
tape A4547/CS	<b>Chicano Mass</b>
tape A4548/CS	<b>Television and Radio Programs</b>
tape A4549/CS	<b>KSDO Talk on Muralist Diego Rivera and David Alfaro Siqueros</b>
tape A4550/CS	<b>Music</b>
tape A4551/CS	<b>Radio Program</b>
tape A4552/CS	<b>Channel 2 TV Chicano Art</b>
tape A4553/CS	<b>El Barrio de la Logan</b>
tape A4554/CS	<b>Program (documentation of San Diego Barrio)</b>
tape A4555/CS	<b>Other</b>
tape A4556/CS	<b>20 Cent-#140</b>
tape A4557/CS	<b>Side 1: Sculpture-Contemporary, Side 2: Optical Art &amp; Sculpture</b>
tape A4562/CS	<b>British Sculptors, Moore contemporary crafts</b>
tape A4563/CS	<b>Side 1: Solar Sculpture, Side 2: Solar Work, Gabbie, Pelo, Beth, Sal</b>
tape A4564/CS	<b>20th century Contemporary Art</b>
tape A4565/CS	<b>Pop Warhol</b>
tape A4566/CS	<b>Lecture on Figurative Art, San Francisco</b>
tape A4567/CS	<b>Constructivism</b>
tape A4568/CS	<b>Side 1: Fig Bischoff, Side 2: Pop Warhol</b>
tape A4569/CS	<b>Kinetic Sculpture</b>
tape A4570/CS	<b>Abstract Expressionism</b>
tape A4571/CS	<b>Expressionist Art</b>
tape A4572/CS	<b>Abstract/Express</b>
tape A4573/CS	<b>Contemporary Art History</b>
tape A4574/CS	<b>2 Talk Dot Bing</b>
tape A4575/CS	<b>Modern Art History, Duchamps</b>
	<b>Arte Chicano Symposium w/ A. Mesa-Baines and Thomas Ybarra-Frausto, UC Santa Cruz Spring 1988</b>
	<b>Tomas, Victor, Dave, Salvador, Interview Art in SD 1984</b>

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tape A4576/CS	<b>Side 1: Protecting the Arts Pricing, Side 2: Marketing Planning</b>
tape A4577/CS	<b>Side 1: Sales Exhibiting Price, Side 2: Sales Closing; Commissions and Projects</b>
tape A4587/CS	<b>Semantics-New Langsm Arts (First Night) April 17, 1987</b>
tape A4579/CS	<b>Side 1: Introduction, Side 2: Collectors in the Market</b>
tape A4580/CS	<b>Barrio Senior Villas, Sketch for "Louie and the Small Change"</b>
tape A4581/CS	<b>Panel Discussion, Mesa College</b>
tape A4582/CS	<b>Panel Discussion on (Preperation) for Salvador Torres</b>
tape A4583/CS	<b>Discussion</b>
tape A4584/CS	<b>Side 1: Folklorico, Side 2: Highlights of Mural Presentation, Anthony Quinn</b>
tape A4585/CS	<b>Chicano Art Projects</b>
tape A4586/CS	<b>Side 1: Coastal Commission, Side 2: Coastal Commission Right Power</b>
tape A4587/CS	<b>California Coastal Zone Conservative Commission</b>
tape A4588/CS	<b>San Diego State University, Restoration of Mural by Hilberto Ramirez 1991</b>
tape A4589/CS	<b>Classroom Mural Presentation &amp; Music June 26, 1990</b>
tape A4590/CS	<b>San Diego PG&amp;E Move, go around or underground</b>
tape A4591/CS	<b>Mexico City 1971, Cantinflas December 16, 1971</b>
tape A4592/CS	<b>Mexico Truck - walking birds</b>
tape A4593/CS	<b>APA</b>
tape A4594/CS	<b>Meeting of Mayor and City Manager of San Diego August 19, 1970</b>
tape A4595/CS	<b>Mural Presentation, Aranda Ramirez 1970</b>
tape A4596/CS	<b>"trial"</b>
tape A4597/CS	<b>Court Room</b>
tape A4598/CS	<b>Trial/start</b>
tape A4599/CS	<b>Marketing/Planning</b>
tape A4600/CS	<b>Side 1: Interview with Michaela, Daughter of Javier Martinez, San Francisco, Side 2: Conversation Re: Mexican/Chicano Artists, San Francisco</b>
tape A4601/CS	<b>Music</b>
tape A4602/CS	<b>Telephone Conversations</b>
Item LP239	<b>LP Albums (78's reformatting to cd's) 1971-1985</b>
	<b>David Alfaro Siqueiros: Voz Viva de Mexico, Side 1-El Nuevo Realismo Mexicano, Side 2-Integraión plástica, 12" LP, 33 1/3-tp-6 1967</b>
Item LP240	<b>El Trio Casindio and the Royal Chicano Air Force: Chicano Music All Day, 12" LP 1985</b>

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#### Videos Undated

tape V815	<b>Marilyn Mulford, "Barrio Logan", Queso's (Salvador Torres) Film" (Master Reversal Pos) Heads 16" film reel, Color 1600' (Magnetic Sound) Undated</b>
tape V816	<b>Queso Cepillazon (notes included) 16 mm film reel, CLR 1600' (Magnetic Sound) Undated</b>
tape V817	<b>Queso Cepillazon, 16 mm, 400', Etkachrome film reel, CLR 1600', No Sound Undated</b>
tape V818	<b>Untitled (notes included), 16 mm film reel, B/W 1600', No Sound Undated</b>
tape V819	<b>ECC-Tom Badua, Center City-C.K. Hery, Video Reel 1/2" x 2400'</b>
tape V820	<b>Comm. 007, Video Undated</b>
tape V821	<b>Untitled (not in a case), (Super 8) Undated</b>
tape V3408	<b>ART Cine Go My Trip in a 52 Ford</b>
tape V3409	<b>The Glorious ABC Mural 1988</b>
tape V3410	<b>UCSD Guestbook: Salvador Torres</b>
tape V3411	<b>City Council Ch9-Ch10</b>
tape V3412	<b>Tradition of Masters-The Chicano Mural</b>
tape V3413	<b>Aztec Brewery Murals 1988-TV, September 2</b>

#### Series IX: Slides 1964-1995

##### Other Descriptive Information

All slides by Salvador Torres unless noted otherwise

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**Drawings**

Album 1,  
Slide Cat. 4 001

**Drawing study of their [sic] first wall painted in Chicano Park March 1984**

**creator:** Castañeda, Tomás

**Other Descriptive Information**

Tomas Castaneda and his son Adrian Castaneda. "Mural Drawing was made for the first Chpac Inc. restoration and Continuation project funded by COMBO of San Diego." Salvador Torres.

Album 1,  
Slide Cat. 4 002

**Master Plan March 1984****Other Descriptive Information**

Tomas Castaneda holds up the 'master plan' for a Chicano Park mural. "New image added of Mestiza to new work[.] The mestiza was worked on and improved by Jose "Crazy Lion" Cervantes, on wall paper at ST studio on Logan Avenue" Salvador Torres.

Album 1,  
Slide Cat. 4 003

**(title unknown) 1988****Other Descriptive Information**

Drawing is of two elephants, one adult and one juvenile, both bathing themselves with their trunks.

Album 1,  
Slide Cat. 4 004

**Actriz del Circo Circus Performer 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"The 'Retired Circus Lady' trained wild birds of many kinds. She sits in Salazar's restaurant, with one of her faithful companions sitting on her finger. The lady and her bird appear melancholy, while the table stand sprouts "Huelga" wings under the table. A reminder of the farm workers' struggle boycotting grapes, that there is no retirement in the Labor Movement."--Salvador Torres.

Album 1,  
Slide Cat. 4 005

**Beko 1968**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is a portrait of a young man.

Album 1,  
Slide Cat. 4 006

**Boya**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is a portrait of a woman.

Album 1,  
Slide Cat. 4 007

**Cachetes de TJ December 11, 1967**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing is a portrait of a man with large cheeks.

Album 1,  
Slide Cat. 4 008

**Canto 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pencil drawing depicts a stylized Mayan in contemplation before a stylized Virgin of Guadalupe. The sky is filled with stars.



Album 1,  
Slide Cat. 009

***El Carnal de Boya 1968***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is a portrait of a young man. He may be named Manuel.

Album 1,  
Slide Cat. 4 010

***Chanate 1968***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is a portrait of an African-American man.

Album 1,  
Slide Cat. 4 011

***Compositional Designs for Kelco Mural late 1991***

**General Physical Description note:** "This series of slides show preliminary drawings for the Kelco Historical Mural."--Salvador Torres. 1. A kelp leaf, a fish's head, and blue squares. 2. A conchero and the Chicano Park kiosk. 3. The Chicano Park kiosk and musicians, a cannery worker, and a kelp leaf. 4. A kelp forest. 5. Part of a kelp forest and dockworkers. 6. Dolphins, bluefins, and turtles. 7. Cannery workers, a ship, and marine life. "The original drawing for this portion of the Kelco Mural was censored by the City of San Diego as advertising, 'any sign advertising is subject to billboard license yearly fees.' The kelp ship is substituted for California [otter] male, female, and pup. Otters prey on kelp creatures including the Sea Urchin. This portion of the composition contrasts the artificial and natural ecological balance. Man kills sea urchins because they eat the roots of the kelp, disrupting capital gain. Otters are the sea urchin's natural predator. Man almost sent otters into extinction. The California otter is making a comeback."--Salvador Torres. 8. A maguey, a ship, and part of bus. 9. A long kelp leaf. 10. A conchero. 11. The right side of Chicano Park kiosk with a three-piece band and a cannery worker. 12. A California sheephead fish (*Semicossyphus pulcher*). 13. A harbor seal. 14. A perspectival arch of the Chicano Park kiosk. 15. Female cannery workers. 16. Dolphins and bluefin tuna. 17. Bluefins. 18. A Great White shark and SCUBA diver/photographer. 19. A mother and child. 20. An elderly woman. 21. A maguey cactus and a dock. 22. Quetzalcoatl and a bus. 23. The headdress of an Aztec danzante. 24. Passengers on a bus. 25. The Chicano Park kiosk with faces. 26. Two large faces and three smaller ones. 27. A woman holding a child and watching a kelp ship bring in its haul. "The kelp ship is substituted for the California sea otter male, female and pup."--Salvador Torres. 28. A kelp boat (later expunged). 29. Two blue fish, a mother, and a child. 30. Angelfish and kelp. 31. The Chicano Park kiosk and dancers. 32. A bus and Quetzalcoatl. 33. A California sheephead and a SCUBA diver. 34. A cannery worker holding tuna by the tail. 35. A conchero. 36. A person speaking into someone's ear, an African-American girl's face, and an elderly bus passenger. 37. A shark that is about to bite a SCUBA diver. 38. A seal and a Garibaldi (*Hypsypops rubicundus*) in an underwater scene.

**creator:** Torres, Salvador Roberto

Album 1,  
Slide Cat. 4 012

***Chicano Park Expansion Under Coronado Bay Bridge Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink (?) drawing colored with color pencil is a rendition of Chicano Park.

Album 1,  
Slide Cat. 4 013

***La Confesión-The Confession 1970-1971***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pencil drawing depicts a vato kneeling in a church holding a rosary. A priest is behind the altar, behind which two horns are also visible. Two winged figures fly overhead. Three human-like figures are in a box behind the altar. 2. Detail of the vato. 3. Detail of the three stylized human figures in a box. 4. Detail of a hooded figure with bird's feet standing beside the priest.

Album 1,  
Slide Cat. 4 014

***Coraje-Courage (detail) 1970-1971***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pencil drawing depicts two elderly women pointing into the distance. In the sky is a sun with the United Farm Workers huelga eagle.

Album 1,  
Slide Cat. 4 015

***Cuervito 1982***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing on paper depicts a calavera with its arm around a nude woman. The calavera holds its hand to its head, as if pensive. The pair stands before a crow on a perch. A Chicano Park freeway support column is visible in the background.

Album 1,  
Slide Cat. 4 016

***Dancing Figurines Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing depicts two nude women kicking a ball while a horned, feathered figure with a long nose looks on.

Album 1,  
Slide Cat. 4 017

***Dream Bear 1981***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing depicts a bear at the edge of a body of water. The bear's reflection is visible in the water.

Album 1,  
Slide Cat. 4 018

***La Elizabeth 1968***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is a portrait of a woman. She wears a headband in her hair and a v-necked blouse.

Album 1,  
Slide Cat. 4 019

***El Gabacho Taylor 1968***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is a portrait of a man with a goatee.

Album 1,  
Slide Cat. 4 020

***Homage to Motherhood 2 1987***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pounce drawing on paper depicts a woman surrounded by three children, one of which wails.

Album 1,  
Slide Cat. 4 021

***Homage to the Young Father 1987***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pounce drawing on paper depicts a man's face surrounded by three smiling children.

Album 1,  
Slide Cat. 4 022

***Masqueraders Teatro Mascarones 1970-1971***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pencil drawing depicting performers in calavera garb. A shaded UFW huelga eagle forms the backdrop. 2-5 Details.

Album 1,  
Slide Cat. 4 023

**Memo 1968**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing depicts a man.

Album 1,  
Slide Cat. 4 024

**Mi Jefito 1968**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal line drawing of a man's facial features.

Album 1,  
Slide Cat. 4 025

**Mujer con Ollas Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing on brown paper depicts a nude woman leaning slightly away from the viewer. There are ceramic jars before her.

Album 1,  
Slide Cat. 4 026

**Mural Study Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Slide photos are of a charcoal drawing of a mural study. 1. Two open hands is possibly a mural study. 2. A row of people including students and workers.

Album 1,  
Slide Cat. 4 027

**Mural Study CP 1982**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink and watercolor drawing depicts a nude reclining woman and four faces, one of which appears to be of a policeman.

Album 1,  
Slide Cat. 4 028

**Músicas Calacas 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pencil drawing depicts three calaveras playing music. One plays a stand-up bass, one plays the xylophone, and the third plays an elaborate horn.

Album 1,  
Slide Cat. 4 029

**Ocean Beach Mural Design (detail) 1991**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Color pencil (?) drawing is a study for the (never-executed) Ocean Beach Mural. It depicts the faces of four people on a background of an agricultural landscape where workers labor.

Album 1,  
Slide Cat. 4 030

**Phase I Environment (detail) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Detail of a color pencil drawing depicts frogs on lily pads, a wading waterfowl, morning glories, the skulls of elephants, a child, monarch butterflies, and the felling of a tree. This drawing was later made into the print Urban Corps & Testing Services & Inspection, Inc. Mural Project -Phase I Environment.

Album 1,  
Slide Cat. 4 031

**Phase II Education (detail) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Color pencil drawing study for a print. This drawing was later made into the print Urban Corps & Testing Services & Inspection, Inc. Mural Project -Phase II Education. 1. Detail depicts a man sitting at a computer and another man adjusting lights. 2. Detail depicts a woman teaching children science.

Album 1,  
Slide Cat. 4 032

**Pura Cura (detail) 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Detail is of a huelga eagle with two mouths and "X"-es on its wings.

Album 1,  
Slide Cat. 4 033

**Questions of Love and Hate? Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing depicts a seated nude woman with a pensive look on her face. She rests her head in her hand and has her legs crossed. A snake with three forked tongues spirals upward out of a basket before her to meet her at eye level. Two other snakes slither on the ground. A bird (possibly a dove) is perched on the back of her chair. The woman holds a piece of paper with the words "Love" and "Hate". There is another piece of paper with the words "War" and "Peace". There is a question mark above the woman's head and an open human eye in the sky. "Meek as a dove and wise as a serpent."-- Salvador Torres.

Album 1,  
Slide Cat. 4 034

**El Rukito Mr. Johnston Que Tiro la Vuelta 1968**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing depicts an elderly bald man.

Album 1,  
Slide Cat. 4 035

**Santa Fe A New Generation of Youth Mural Study Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Color pencil drawing is a study for the Santa Fe A New Generation of Youth Mural. 1-2. Four children reading a book. In the book, pieces of fruit play musical instruments on a shore. 3. Crystallized minerals. 4. It depicts a girl leaning on a wall looking at an egret and butterflies in flight. The foreground is filled with fruit and vegetables. 5-7. An egret in flight. "A slide photo of a design Salvador Torres creates from the San Diego River."--Salvador Torres.

Album 1,  
Slide Cat. 4 036

**Sculpture Study 1980**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink and charcoal drawing depicts a nude man with his back to the viewer. He leans forward slightly and rests his hand on something. Freeway support columns are visible in the background.

Album 1,  
Slide Cat. 4 037

**Teatro Mascarón 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pen drawing on sketchbook paper depicts a performer in calavera attire on a stage. He or she rests his or her hand on a large white sphere or circle. The backdrop for the scene looks to be a Native American weaving, with rows of differently-colored designs.

Album 1,  
Slide Cat. 4 038

**Teatro Mestizo 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pen drawing on sketchbook paper depicts a performer in calavera attire on a stage. He or she rests his or her hand on a large white sphere or circle. The backdrop for the scene looks to be a Native American weaving, with rows of differently-colored designs.

Album 1,  
Slide Cat. 4 039

**Teatro Mono 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pencil drawing depicts a performer in calavera garb holding the wire of a light that shines down on him or her. Beside the performer is a performer in a costume of the United Farm Workers huelga eagle. Behind the eagle are rows of cabbages. Two small figures peer out from behind the backdrop.

Album 1,  
Slide Cat. 4 040

**Teatro Mono Series 1972**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"Salvador Torres begins a series of "Teatro Mono" drawings. These drawings are inspired by the many Teatros (Teatro Campesino, Teatro Mestizo, Teatro Chicano, etc.) Salvador Torres' idea is to portray comedy, tragicomedy, drama, and romance. See the Salvador Torres collection on thesis. In this drawing a figure sits in the "Dominguez Restaurant" while imaginary figurines sit like puppets taunting and laughing. Even the saltshaker sprouts wings. One figurine seems to ask 'What is a Pachco's sham?'-- Salvador Torres.

Album 1,  
Slide Cat. 4 041

**Tecolote Philosophers 1980**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Image is of a crowing cock and a nude woman. "Salvador Torres experiments with charcoal and pastel chalks."--Salvador Torres.

Album 1,  
Slide Cat. 4 042

**Tecolote Philosophers 1982**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing depicts a nude man on his knees. His elbows rest on a stone where an owl perches. "Salvador Torres has created a series of imaginary 'Tecolote' (owl) artworks."--Salvador Torres.

Album 1,  
Slide Cat. 4 043

**Los Tecolotes Series 1980-1983**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing depicts a nude female seated beside an owl on a perch. Another owl flies overhead. "Salvador Torres needs to study the nude figure for accuracy and understanding for painting and mural works. Salvador Torres combines a series of drawings of owls with the nude figures. In Salvador Torres' childhood, stories of 'Lechusas' (Barn Owls) were both frightening and curious. Live models are used and the imaginary owls are used as compositional elements of humor, tragicomedy & romance. The charcoal works are spontaneously created and each bird figure composed according to the spatial relationships in harmony with the figures' poses. 'Los Tecolotes' series are statements of Folk Tales heard in the grape picking camp of W.A. Taylor Winery of La Cieniga, in Hollister CA. (Now the Almadin winery)."--Salvador Torres.

Drawings

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Album 1,  
Slide Cat. 4 044

**Los Tecolotes Series 1980-1983**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing of a nude woman crouching beside a one-legged owl on a perch.

Album 1,  
Slide Cat. 4 045

**Los Tecolotes Series 1980-1983**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing depicts a nude woman and two owls.

Album 1,  
Slide Cat. 4 046

**(title unknown) 1972**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Marker drawing depicts a seated woman holding a pole, as if on a bus.

Album 1,  
Slide Cat. 4 047

**(title unknown) April 1972**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing on white paper depicts two birds flying above an abstract design.

Album 1,  
Slide Cat. 4 048

**(title unknown) April 1972**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract ink drawing features a square containing three dots. It is accompanied by other abstract figures.

Album 1,  
Slide Cat. 4 049

**(title unknown) April 1972**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pen drawing on white paper depicts a United Farm Workers huelga eagle with the head of a buffalo. A landscape fills the background.

Album 1,  
Slide Cat. 4 050

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing depicts a winged figure and a horned figure.

Album 1,  
Slide Cat. 4 051

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing depicts an owl on the back of a horned beast.

Album 1,  
Slide Cat. 4 052

**(title unknown) April 1972**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing depicts a stylized chicken or rooster and another animal, which walks upright.

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| Album 1,<br>Slide Cat. 4 053 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Ink or black paint drawing depicts a stylized huelga eagle. A semicircle encloses the head. Text along the bottom reads "RazaRazaRazaRazaRaza".</p>   |
| Album 1,<br>Slide Cat. 4 054 | <p><b>(title unknown) 1980</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Pencil drawing of a recumbent nude woman. Another woman in the same position, but with less-defined features, is beneath her.</p>  |
| Album 1,<br>Slide Cat. 4 055 | <p><b>(title unknown) 1980</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Charcoal drawing depicts two art students in conference as they draw a model.</p>  |
| Album 1,<br>Slide Cat. 4 056 | <p><b>(title unknown) 1980</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Charcoal drawing depicts a nude seated woman modeling for a bearded artist. His canvas features some blue coloration.</p>  |
| Album 1,<br>Slide Cat. 4 057 | <p><b>(title unknown) 1980</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Ink drawing depicts a nude man. He appears to be in motion. His body has been shaded with ink wash. There are artworks in the background, including an image of a calavera holding a stringed instrument.</p>  |
| Album 1,<br>Slide Cat. 4 058 | <p><b>(title unknown) 1982</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Charcoal drawing colored with color pencil depicts a koala on a branch.</p>  |
| Album 1,<br>Slide Cat. 4 059 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Charcoal drawing depicts a fish and a bucket.</p>   |
| Album 1,<br>Slide Cat. 4 060 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Color pencil drawing depicts a nude woman. She partially sits on a table which also has a mirror on it. She holds the upper part of the mirror with her right hand. Behind the mirror are five ghoulish faces or masks. The background is yellow.</p> |
| Album 1,<br>Slide Cat. 4 061 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Ink drawing depicts a seated man wearing a loincloth and a necklace. He is surrounded by baskets and jars. Mountains are visible in the background.</p>   |
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Album 1,  
Slide Cat. 4 062

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Ink drawing on white paper depicts a seated nude woman. An owl sits on a perch before her. Two masks hang from the perch, and the woman holds another mask in her hand.

Album 1,  
Slide Cat. 4 063

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Charcoal drawing depicts a number of fish in two buckets.

Album 1,  
Slide Cat. 4 064

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Ink drawing depicts a nude man standing beside a table bearing a sculpted bust.

Album 1,  
Slide Cat. 4 065

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Marker or pen drawing depicts two animals face to face. The one on the left has on its back a bird with a heart. The one on the right has a sign with the United Farm Workers huelga eagle on its back. Clouds are in the sky.

Album 1,  
Slide Cat. 4 066

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Charcoal drawing depicts a nude female leaning into a mirror. She is surrounded by masks.

Album 1,  
Slide Cat. 4 067

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Pencil drawing depicts a nude man with his hand on his hip. His skin has been shaded by ink wash. Designs form the background.

Album 1,  
Slide Cat. 4 068

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Ink and ink wash drawing depicts three stylized birds.

Album 1,  
Slide Cat. 4 069

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Line drawing shaded with ink wash depicts a seated nude man. A human figure is visible in silhouette in the rear corner. There are two faces on the right side.

Album 1,  
Slide Cat. 4 070

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Charcoal drawing depicts four nude female figures in various poses standing on a base with a face in front.



## Drawings

Album 1,  
Slide Cat. 4 071

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing of a nude seated man in 1/4 profile.

Album 1,  
Slide Cat. 4 072

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Color pencil drawing depicts a nude woman reclining beside an enormous owl.

Album 1,  
Slide Cat. 4 073

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is a full-length portrait of a woman in a fur coat.

Album 1,  
Slide Cat. 4 074

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing of a man drawing a woman. Another woman models in the background.

Album 1,  
Slide Cat. 4 075

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing is of students in an art class. Ink wash has been used for shading.

Album 1,  
Slide Cat. 4 076

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is of a nude female model in a figure drawing class.

Album 1,  
Slide Cat. 4 077

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing of a woman drawing a nude model, who is also visible in the background. There are drawings of monsters and beasts on her canvas.

Album 1,  
Slide Cat. 4 078

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink wash drawing is of two artists drawing a nude, seated, female model. There are many portraits on the ground and in the background.

Album 1,  
Slide Cat. 4 079

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing depicts a nude male standing on one foot. Pastel shadings in yellow and purple fill the background.

## Drawings

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|------------------------------|---|
| Album 1,<br>Slide Cat. 4 080 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Charcoal drawing depicts a woman and several other people sitting at a bar.</p>  |
| Album 1,<br>Slide Cat. 4 081 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Charcoal drawing depicts three nude female figures wearing masks. One is seated and they are all on a square base.</p>   |
| Album 1,<br>Slide Cat. 4 082 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Charcoal drawing depicts two full-length female figures, neither of whose face is visible.</p>   |
| Album 1,<br>Slide Cat. 4 083 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Charcoal drawing depicts a woman with long straight hair. To the right of her are preliminary sketches of other heads.</p>   |
| Album 1,<br>Slide Cat. 4 084 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Ink line drawing of a recumbent nude woman.</p>  |
| Album 1,<br>Slide Cat. 4 085 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>An indigenous design is mapped out on the squares of the graph paper support.</p>  |
| Album 1,<br>Slide Cat. 4 086 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Work in unknown media is a line drawing of a horned huelga eagle on the back of an indeterminate animal with swollen teats.</p>  |
| Album 1,<br>Slide Cat. 4 087 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Ink drawing shaded with ink wash depicts two heads on pedestals. The head on the left is a cow skull and the one on the right is a man's head with horns and a mustache. Birds fly overhead in the background.</p> |
| Album 1,<br>Slide Cat. 4 088 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Charcoal drawing depicts two nude women. One lies down and rests on her elbows; the other is seated and leans toward the first. There is a large urn in the background.</p>  |
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Album 1,  
Slide Cat. 4 089

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Charcoal drawing depicts a woman wearing a floral print dress posing for an artist. In the background, another model poses.

Album 1,  
Slide Cat. 4 090

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Charcoal drawing depicts a nude seated woman leaning toward an owl seated on a perch. The background is shaded with light blue.

Album 1,  
Slide Cat. 4 091

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Ink drawing depicts an artist drawing a model. The model, masked, is visible in the background with another nude female.

Album 1,  
Slide Cat. 4 092

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Ink drawing shaded with ink wash depicts a young girl looking upward.

Album 1,  
Slide Cat. 4 093

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Charcoal drawing depicts a man posing for a female artist.

Album 1,  
Slide Cat. 4 094

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Charcoal drawing depicts a kneeling model who rests his or her arm on a jar. The model poses for a female artist, who sketches in the background.

Album 1,  
Slide Cat. 4 095

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Ink drawing depicts three stylized beasts and their shadows.

Album 1,  
Slide Cat. 4 096

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Ink drawing depicts a nude female standing on a dais posing for an artist. A poster on the wall in the background shows an artist painting a Chicano Park mural with the text "U.S. Out of El Salvador".

Album 1,  
Slide Cat. 4 097

**(title unknown) Undated****creator:** Torres, Salvador Roberto**Other Descriptive Information**

Charcoal drawing depicts a seated nude man posing in a contorted position. A seated woman is using him as a figure model. There is some shading in white or light blue.

Album 1,  
Slide Cat. 4 098

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pencil drawing depicts the freeway and the columns that support it. One of the columns bears a design. Notes surrounding the drawing describe the bureaucracy pertaining to the creation and maintenance of Chicano Park.

Album 1,  
Slide Cat. 4 099

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing depicts a nude man standing on one foot. He holds a spear with both hands, with which he has stabbed a coiled snake through the head.

Album 1,  
Slide Cat. 4 100

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing on brown paper depicts a nude man with his hands on the head and shoulder of a man or an image of a man. The background is filled in in chalk.

Album 1,  
Slide Cat. 4 101

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is a portrait of a nude woman. She is seated and her back is toward the viewer, although her head is turned to reveal half of her face. Her hair hangs in a long braid down her back. Strange figures occupy the background and a mask rests on the floor in the foreground.

Album 1,  
Slide Cat. 4 102

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing depicts a standing nude woman in 1/4 profile. Her arm is wrapped around her face, obscuring the bottom portion of it. Her body has been shaded with ink wash. An owl sits on a perch before her.

Album 1,  
Slide Cat. 4 103

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing depicts a nude woman seated next to a bear.

Album 1,  
Slide Cat. 4 104

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing depicts a nude woman standing on a circular dais. From her hands dangle two human-like figurines on strings. A ladder is behind her and balls rest on the ground beside her.

Album 1,  
Slide Cat. 4 105

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pen drawings are two courtroom scenes. In the superior, the magistrate and the witness are visible behind the audience. One member of the audience holds a piece of paper with the words, "Not Guilty". In the inferior, the court reporter and the jury are depicted.

Album 1,  
Slide Cat. 4 106

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Drawing in unknown media depicts a square anthropomorphic figure with concentric circles for eyes. It stands beside a stylized United Farm Workers huelga eagle.

Album 1,  
Slide Cat. 4 107

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing depicts a tuna cannery or processing plant.

Album 1,  
Slide Cat. 4 108

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawings colored with color pencil are renditions of Chicano Park and the San Diego Coronado Bay Bridge.

Album 1,  
Slide Cat. 4 109

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pastel (?) drawing depicts a woman holding an infant child. The background is red.

Album 1,  
Slide Cat. 4 110

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Marker drawing depicts a seated woman reading a newspaper.

Album 1,  
Slide Cat. 4 111

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is of a seated artist drawing a male model with his back to her.

Album 1,  
Slide Cat. 4 112

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing on brown paper depicts a nude seated woman. Her arm is partially raised, obscuring the lower part of her face. There are ceramic jars and vases in the background.

Album 1,  
Slide Cat. 4 113

***La Tomiko 1968***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is a portrait of a woman.

Album 1,  
Slide Cat. 4 114

***Tree of Life (study) Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing appears to be a preliminary sketch for a mural and depicts a woman reading to a child, who sits in her lap.

Album 1,  
Slide Cat. 4 115

**Uyeda 1968**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Charcoal drawing is a self-portrait.

Album 1,  
Slide Cat. 4 116

**Perkins Burn Institute Mural (study) March 1997**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

A child cries out in anguish and is being comforted by another.

Album 1,  
Slide Cat. 4 117

**Perkins Elementary School Sketch April 1989**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"Pen and ink mother & child waiting in the school office. Salvador and Gloria Torres go to the office of (Lowell) Perkins Elementary to discuss their Young At Art program. A young mother and child are waiting to be seen. Salvador Torres sketches this scene."-- Salvador Torres.

Album 1,  
Slide Cat. 4 118

**Perkins Elementary School Sketch April 1989**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"Pen and ink of mother and child sitting on an outside bench."--Salvador Torres.

Album 1,  
Slide Cat. 4 119

**Perkins Elementary School Sketch April 24, 1989**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"Salvador and Gloria Torres select Lowell [Perkins] Elementary School as part of the Young At Art program Salvador and Gloria Torres organize. Salvador and Gloria Torres go to the kindergarten class to make life studies for their mural designs they wish to make at Lowell [Perkins] School."--Salvador Torres.

Album 1,  
Slide Cat. 4 120

**Perkins Elementary School Wall April 1989**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"This preliminary ink drawing is a study for the Salvador and Gloria Torres abstract color mural located on the wall as of today. See Salvador Torres video "Urban Corps/Summer Service Youth Core Graffiti Abatement 8/11/93."--Salvador Torres.

Album 1,  
Slide Cat. 4 122

**The Tree of Life 1991**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"This is a good example of Salvador Torres' freehand charcoal drawing. The drawing feels free and expressive. The pounce drawing becomes somewhat rigid requiring Salvador Torres to calculate expressive emotions within and around the pounce perimeters."--Salvador Torres.

Album 1,  
Slide Cat. 4 123

***The Tree of Life 1991***

**creator:** San Diego State University professors and students.

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

A drawing study for San Diego State University College of Education mural. "Detail of a young mother and a reading child is a drawing for the traditional pounce technique. The drawing is perforated with an electric needle, then a pumice powder is wrapped in cloth and pounced over the perforated drawing leaving a powder dot making a line that is followed by a paint brush outlining the design pattern."--Salvador Torres.

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**Graphic Arts**

Album 1,  
Slide Cat. 5 001

***Inauguracion Polyforum Cultural Siqueiros 1971-1972***

**creator:** [Artist Unknown]

**Other Descriptive Information**

The front of the program for the inauguration of the David Alfaro Siqueiros Cultural Polyforum.

Album 1,  
Slide Cat. 5 002

***Buffalo Bill in Credulilandia, Announcement Poster for 1974***

**creator:** Cuellar, Rodolfo

**Other Descriptive Information**

Silkscreen announcement poster for a theatrical presentation features a mustachioed mask split vertically. The left side is red and the right side is yellow. Text reads, "Buffalo Bill en Credulilandia from Venezuela Teatro Triangulo ASCUS Cultural Programs Oct. 30 Wed 74 12 pm Free Little Theater CSUS".

Album 1,  
Slide Cat. 5 003

***Flor Verde de los Montes 1974***

**creator:** Cuellar, Rodolfo

**Other Descriptive Information**

Image of a gray monochromatic mountain whose outline turns into a green monochromatic circular shape. 20 dots descend from the center to the gray mountain shape.

Album 1,  
Slide Cat. 5 004

***Mascarones 1973***

**creator:** Cuellar, Rodolfo

**Other Descriptive Information**

Woodcut print depicts two people holding a mask in front of their faces. A United Farm Workers huelga eagle sets in the background behind an agricultural landscape.

Album 1,  
Slide Cat. 5 005

***Menudo Benefit, Announcement Poster for 1975***

**creator:** Cuellar, Rodolfo

**Other Descriptive Information**

Silkscreen poster announcing a benefit dinner depicts a rooster on the rim of a large bowl filled with menudo. United Farm Workers huelga eagles adorn the bowl. Text reads "Menudo Benefit Washington Neighborhood Center Sat. June 28 400 16th St." Additional text in marker reads "9AM-1PM". The background is a gradation from orange to yellow.

Album 1,  
Slide Cat. 5 006

**Sun Mad 1982**

**creator:** Hernandez, Ester

**Other Descriptive Information**

Poster mimics the design of the Sun-Maid raisins box. Instead of a maid, however, is a skeleton. Text reads: "SUN MAD Raisins unnaturally grown with Insecticides, Miticides, Herbicides, Fungicides." "ST as a young man picked grapes for W.A. Taylor Wine Co.-Almaden buys out WAT, ST spends the summers of his adolescent tears in rural and urban life styles. Los Banos, & Hollister, La Cieniga [sic], "San Benito Vinards", housing/camp for the permanent farm workers. Ms. Hernandez "Sun Mad" comment on serious pesticides, herbicides, fungicides, are used by ST in a lecture about the Toxic Racism Barrio Logan is enduring with deceptive City of San Diego Planning Department abuse of "Coexistence" fallacies between Plating & Welding co's emitting 21.0 Hexavelnt Chromium (ng/m) deadly cancerous chemical in our Barrio Logan air spaces. See #3-173-A ST environmental rescue efforts. ST recalls the dust croppers airplanes flying two wingers over and around our many farm workers camp sites then spraying the near by crops. As children, ST and others delighted in seeing the pilot, who sometimes would wave back to them as he roared past." Salvador Torres.

Album 1,  
Slide Cat. 5 007

**La Virgen de Guadalupe Defendiendo los Derechos de los Xicanos and Libertad 1975**

**creator:** Hernandez, Ester

**Other Descriptive Information**

Chicano Art images used in Torres' lectures to children. Two black and white prints. Right is la Virgen de Guadalupe in karate gee doing a side kick. The cherub at her feet wears an aggressive expression. Left is a chicana chiseling Aztec iconography into the Statue of Liberty.

Album 1,  
Slide Cat. 5 008

**Life Cover August 1994 August 1994**

**creator:** Life Magazine Editorial Board.

**Other Descriptive Information**

Slide photograph of the cover of Life magazine from August 1994. The cover story is "Woodstock Remembered". This issue featured a photograph of Carlos Santana standing in front of a Chicano Park mural. The San Diego artists of the mural were not credited, causing Torres some resentment.

Album 1,  
Slide Cat. 5 009

**Abandonado 1969-1970**

**creator:** Montoya, Malaquías, 1938-

**Other Descriptive Information**

An abstract face and the word "Abandonado".

Album 1,  
Slide Cat. 5 010

**Muerte Natural 1969-1970**

**creator:** Montoya, Malaquías, 1938-

**Other Descriptive Information**

The silhouette of a man, stabbed through with a flagpole bearing the American flag. "1970 Malaquías Montoya is teaching in University of California Berkeley. "Mel" comes to tape an interview of ST's art works in the Ford building. "Mel" sends ST 10 different posters. See ST collection of cassette tapes."

Album 1,  
Slide Cat. 5 011

**Tenemos Que Sostener la Lucha Undated**

**creator:** Montoya, Malaquías, 1938-

**Other Descriptive Information**

Silkscreen print depicts two figures -- one a conquistador, the other an Aztec eagle knight -- in silhouette on a man's body. The man has his fist in the air. His body is red and the background is yellow.



Album 1,  
Slide Cat. 5 012

**(title unknown) Undated**

**creator:** Montoya, Malaquías, 1938-

**Other Descriptive Information**

Silkscreen print depicts a calavera with the words "Basta Imperialismo", "Terminar la Guerra", "Vietnam", and "Nixon Se ha Comido".

Album 1,  
Slide Cat. 5 013

**(title unknown) Undated**

**creator:** Montoya, Malaquías, 1938-

**Other Descriptive Information**

Silkscreen poster depicts a stylized human figure in brown. Text reads, "Fuera El Enemigo Está Aquí A Mi Jefe Lo Mato Un Gringo Mi Jefita Se En-fermo En La Pisca Un Carnal Mio Lo Mato La Jura Otro Murio En Korea ¿Obligacion?".

Album 1,  
Slide Cat. 5 014

**Vietnam Aztlan Undated**

**creator:** Montoya, Malaquías, 1938-

**Other Descriptive Information**

Silkscreen print depicts the union of two fists, one yellow and the other brown. There are also two male faces, one Vietnamese, the other Chicano. Text reads, "Vietnam Aztlan Đoàn Kêt Chien Thang Unidos Venceran Đoàn Kêt Solidaridad Chicano Vietnam Fuera".

Album 1,  
Slide Cat. 5 015

**¿Se Acuerda Ud. de...? 1969-1970**

**creator:** Montoya, Malaquías, 1938-

**Other Descriptive Information**

A coffin draped with an American flag passes through a doorway with silhouettes. Three circles have images in black: first appears to be a young boy, second a folklorico dancer, third entirely black.

Album 1,  
Slide Cat. 5 016

**iViva La Raza! Undated**

**creator:** Noriega, Ramses

**Other Descriptive Information**

Print made by an unknown process depicts two indigenous people in a crosshatching style. There is a palm tree in the background. Text reads, "Mi Raza Has Survived! My Culture Will Survive!"

Album 1,  
Slide Cat. 5 017

**The Ultimate Arts and Culture Guide to San Diego Undated**

**creator:** San Diego Arts Commission.

**Other Descriptive Information**

A pamphlet entitled The Ultimate Arts and Culture Guide to San Diego features the Torres' mural Young Mother Earth.

Album 1,  
Slide Cat. 5 018

***Nacimiento Del Parque Chicano, Astrological Mural renovation placard 1996***

**creator:** Serrano-Velez, Dolores

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Sign announces restoration of mural. Features graphic image of mural. Text reads: "Mural Retoration in Progress By Dolores Serrano-Vélez". "Dolores Serrano, appears at the community "Kiva" meeting (see ST video "Kiva"[]) and pleads with caltrans to let her restore her mural. She is wearing oxygen tubes for a portable oxygen tank. Caltrans decides to take initiative to allow her to restore her mural. Dolores is too weak and asks ST/GT to help her finish this difficult task. ST/GT agree & inform Caltrans representatives Gerlada Striker, & project manager Pedro, {Orso-Delgado} that ST/GT need to be compensated for this work. ST/GT are told that at the end of the retrofitting process ST/GT would be compensated. To this day 7/13/02 no compensation has been made. Dolores dies right after her mural is completed." Salvador Torres.

Album 1,  
Slide Cat. 5 019

***1st Chicano Denver Conference 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a double-headed United Farm Workers huelga eagle in the sky above a large scorpion. The background is filled with swirls and other designs.

Album 1,  
Slide Cat. 5 020

***Aztlan Colorado Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a stylized huelga eagle with horns. Another huelga eagle forms a mirror image of the first. The background is filled with designs.

Album 1,  
Slide Cat. 5 021

***La Barca Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract intaglio and silkscreen print is split in two. The lower portion has colored vertical stripes, and the upper portion has a large dark mass.

Album 1,  
Slide Cat. 5 022

***Caltrans Retrofitting [sic] San Diego Coronado Bay Bridge 1999***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Mixed media work is composed of a one-dollar bill affixed to the top of an etching (?) print. George Washington's face has been touched up with marker to give him the appearance of Adolf Hitler. The print depicts two freeway support columns.

Album 1,  
Slide Cat. 5 023

***Chanata 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a seated elderly woman holding an umbrella seated on a bus. A bald man sits behind her.

Album 1,  
Slide Cat. 5 024

***Chavala Reading La Verdad 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a young girl reading a book with a calavera on the back. She appears to be on a bus or some other system of mass transit.

Album 2,  
Slide Cat. 5 025

***Chicano Park Legend 1984***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Xerox print is made up of the same image repeated four times. Each one is a man in a vehicle with the San Diego Coronado Bay Bridge in the background.

Album 2,  
Slide Cat. 5 026

***Chicas Patas 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts people sitting in chairs. They are facing the words "Chicas Patas", which appear at the top of the image area. To the left of the people is a huelga eagle with the head of an owl. It casts a shadow in the form of the traditional huelga eagle.

Album 2,  
Slide Cat. 5 027

***Chinos 1964***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Print made by an unknown process (possibly silkscreen) features abstract fields of color.

Album 2,  
Slide Cat. 5 028

***Colores 1995***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Print made by an unknown process depicts four women in traditional dress. A child stands in front of one of them.

Album 2,  
Slide Cat. 5 029

***Cositas 1964***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract lithographic print features colors and designs inside black rectangles and squares.

Album 2,  
Slide Cat. 5 030

***Los Demonios de los Diablos 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a witch, a skeleton, and other monstrous creatures on the background of a night sky. There is a huelga eagle in the moon.

Album 2,  
Slide Cat. 5 031

***Dr. Romano January 11, 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print is a portrait of a man's face in profile.

Album 2,  
Slide Cat. 5 032

***Estudio de un Bato Loco 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a young man with his hair slicked back in profile.

Album 2,  
Slide Cat. 5 033

***Estudio de un Chavalito y una Vieja 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a young man seated next to a middle-aged woman who has her purse on her lap.

Album 2,  
Slide Cat. 5 034

***Estudio de una Chavalito con Su Jefita January 9, 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a young girl seated beside a middle-aged woman on a bench.

Album 2,  
Slide Cat. 5 035

***La Huelga En Los Campos De Califas 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a United Farm Workers huelga eagle in a large circle above an agrarian landscape. Three circles above the large central circle also contain various mutations of the huelga eagle.

Album 2,  
Slide Cat. 5 036

***Juan Gomez! Viva La Revolucion 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts the face of a man. He has a mustache and wears sunglasses. In the background there are leaves and flowers.

Album 2,  
Slide Cat. 5 037

***Luz de Septiembre 1963***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract silkscreen print features blue and orange as the predominant colors.

Album 2,  
Slide Cat. 5 038

***Raza 1964***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a stylized huelga eagle. The background features the repeated word "Raza".

Album 2,  
Slide Cat. 5 039

***La Raza en Guerra y Paz 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Print made by an unknown process is in the form of a square divided into four smaller squares. Each of the smaller squares is divided by a zig-zag line, with half of the division being colored in in black. These multiple stair-step forms evoke the wings of the huelga eagle. An avian figure attached to the top of the large square has two limbs that reach to the left and right sides of the square. The hand on the left side holds a circle divided into four quadrants, a common symbol in Native American iconography. The hand on the right side holds a peace symbol.

Album 2,  
Slide Cat. 5 040

***La Raza vs. San Diego Gas and Electric Co. Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Woodblock print depicts a huelga eagle on a multicolored background.

Album 2,  
Slide Cat. 5 041

***El Rinosorisorisoris De Mi Hija Amadola Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts an umbrella protecting a rhinoceros from a rainstorm. A United Farm Workers flag flies from the top of the umbrella. An owl is perched on the rhino's backside.

Album 2,  
Slide Cat. 5 042

**(title unknown) 1971-1997**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Hand-colored monoprint depicts a young girl's face. Beside her is a poem reading "The evening was as nice as the afternoon/ When you came into my view/ Downtown in San Diego, California./ An innocent young lady./ You filled my inspiration/ To paint you again and again./ No matter how many changes./ Your lasting impression embraced my soul./ To instantly catch your fleeting image/ With quick furious strokes/ delicate as your beautiful spirit./ And then you were gone, only to return/ en "La Lucha Para Nuestra Historia"/ in the epic struggle of las Hermanas Cordova/ Two mujeres valientes por amor y capricho for/ our true history & love for the people./ Respectfully/ Salvador Torres". The background has been filled in with blue and purple color pencil.

Album 2,  
Slide Cat. 5 043

**(title unknown) 1964**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a stylized huelga eagle.

Album 2,  
Slide Cat. 5 044

**(title unknown) 1969**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Print made by an unknown process depicts the United Farm Workers huelga eagle on a background streaked with black.

Album 2,  
Slide Cat. 5 045

**(title unknown) 1997**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Print made by an unknown process on a sheet of newspaper depicts several human figures and a peacock. Text reads, "Chicano Park San Diego April 22 1970". The newspaper on which the design is printed features an article about the arrest of Salvador Torres at a Brown Beret protest against the San Diego Police Department.

Album 2,  
Slide Cat. 5 046

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Woodcut print depicts a calavera with a huelga eagle on its forehead. Some versions are painted with watercolors.

Album 2,  
Slide Cat. 5 047

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a woman cooking in a kitchen.

Album 2,  
Slide Cat. 5 048

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts an elderly seated man.

Album 2,  
Slide Cat. 5 049

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a seated man in a hard hat with a huelga eagle on it.

Album 2,  
Slide Cat. 5 050

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Print made by an unknown process depicts a stack of three animals forming a sort of totem pole. At the top is a bull, the middle is what appears to be a buffalo, and the bottom is a huelga eagle.

Album 2,  
Slide Cat. 5 051

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Woodcut print features the words "La Verdad". The ink is blue.

Album 2,  
Slide Cat. 5 052

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Woodcut print depicts a horned calavera in an open coffin. Text on the coffin reads "La Murte [sic] de El Mito De Logan Hights [sic]". Behind the coffin are four figures. Two are women, one is a goat, and one is a mask. The lid of the coffin is in the form of a huelga eagle, and a word bubble coming out of its mouth holds the words, "The Birth of Barrio Logan Harbor 101".

Album 2,  
Slide Cat. 5 053

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Print made by an unknown process features an image repeated ten times, each repetition a variation of the original. The original image is a seated man drawing or painting a woman. In the repetitions, he appears as a Black man, a Chicano, and as a devil. The painting varies in coloration.

Album 2,  
Slide Cat. 5 054

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a seated man holding a crane.

Album 2,  
Slide Cat. 5 055

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Slide photo is of a pencil original and two printed versions of the same work. The work depicts a man in a vehicle. In the printed versions, the San Diego Coronado Bay Bridge is visible through the window of the vehicle.

Album 2,  
Slide Cat. 5 056

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Print made by an unknown process is a portrait of Cesar Chávez.

Album 2,  
Slide Cat. 5 057

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Etching print depicts a woman with a kerchief covering her head.

Album 2,  
Slide Cat. 5 058

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Slide photo depicts three different versions of the same print in sequence. The print depicts a seated African-American woman.

Album 2,  
Slide Cat. 5 059

**Las Tunas 1963**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Silkscreen print depicts a stylized nopal cactus.

Album 2,  
Slide Cat. 5 060

**Veneno en Deleno Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Woodcut prints depict a skeleton and a huelga eagle superimposed on a stylized ollin symbol.

Album 1,  
Slide Cat. 5 061

**Viva La Huelga 1973**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Prints made by an unknown process are versions of the United Farm Workers huelga eagle. 1. The sun and the moon are in the upper corners. The background is blue-green in the upper portion and red in the lower portion. The eagle's right wing features the repeated word "Raza". Its left wing features the repeated words "Chicanos" and "Chicanas" and the words "Pocho Power". Further text on the eagle's tail reads, "Kito 73". 2. The sun and the moon are in the upper corners. The eagle is purplish-pink with a red beak. The background of the left side is brown and the background of the right side is blue. The farmland at the bottom is red and green. The words "Mechicanas", "Pochos", "Chicanos", "Vatos", "Rucas", "Mechicans", "Pochas", and "Chicanas" radiate from the eagle above its wings. Text on the eagle's tail reads, "Kito 73". By way of signature, vertical text running down the right side reads, "Sonny Boy Torres". 3. A rendition of the United Farm Workers huelga eagle with the sun and the moon in either upper corner. This print is colored by a gradation from yellow to green. 4. The print has been hand painted with an unknown type of paint. The eagle is red, the sky is blue, and the ground is brown. 5. An uncolored version of the print. 6. "Salvador Torres experiments with the printing process available to Salvador Torres. This printing process begins with a black outline. Salvador Torres uses watercolor, oil, and chalk pastels, and pencil."--Salvador Torres. 7. Both sun and moon shine upon this print, dated January 16, 1973, depicting a radiant United Farm Workers-like eagle. Its body is gold and its wings red. Its feet are planted in the soil of farmland. "This is the second in a series of experiments in litho printing. Hand colored prints are produced."--Salvador Torres.

Album 2,  
Slide Cat. 5 062

**(title unknown) 1997**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Hand-colored monoprints depict a huelga eagle-like figure and another abstract figure on an abstract background. 2. Hand-colored monoprint depicts a long-legged United Farm Workers huelga eagle standing beside an indeterminate animal. The image is framed by a series of black streaks. The background has been colored with blue, pink, and purple color pencil. 3. Hand-colored monoprint depicts a long-legged United Farm Workers huelga eagle standing next to an indeterminate animal. The sun is a black circle in the sky. The background has been painted with yellow, purple, and pink watercolors. 4. Hand-colored monoprint depicts a long-legged United Farm Workers huelga eagle standing beside an indeterminate animal. Beside the animal is a man in silhouette holding a four-part sign reading "2000 1990 1980 1970", with one year on each part. Another huelga eagle rests on a wheeled cart. Behind the first eagle is a painted Chicano Park freeway column. The background appears to have been colored with blue and green color pencil.

Album 2,  
Slide Cat. 5 063

***El Sombrero de Paja 1985-1989***

**creator:** Assistants.

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"Salvador Torres begins to experiment with offset printing to achieve a different quality of values of printing. Salvador Torres' first experiments are tried in 1973. The experiments are determined by the Offset printing machine and Salvador Torres' ability to innovate the printing process. In #10-650 [temp number] shows Salvador Torres' pen and ink and watercolor of a life drawing made on the 11 bus, Logan Heights. The drawing is made on the moving bus. Salvador Torres explores many of these life drawings by painting them on the moving bus, or later in the studio. Salvador Torres' printing process is inspired by seeking a new relationship between the art works created and the recent science and technology available at Salvador Torres' financial economic limitations. These new innovations stimulate a new aesthetic inventiveness of what this Offset process possibilities of surface qualities Salvador Torres can experience and develop as works of art in limited editions."--Salvador Torres.

Album 2,  
Slide Cat. 5 064

***Urban Corps and Testing Services and Inspection Inc. Mural Project Phase I Environment 1997***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Print made by an unknown process is based on a Torres painting. It depicts butterflies, logged trees, animal skulls, a fox, a wading bird, frogs, a child, and morning glories. Printed text beneath the image area reads, "Urban Corps & Testing Services & Inspection, Inc. Mural Project (copyright) Gloria and Salvador R. Torres 1997 Phase I Environment".



Album 2,  
Slide Cat. 5 065

**Urban Corps and Testing Services and Inspection Inc. Mural Project-Phase II Education 1997**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"This image depicts a portion of the Chicano Park Monumental Public Art concept showing tram, monorail, and sculpture at the base of center column #19, #18, & #17 located on the San Diego Bay. The tram concept is based on an educational tour of the murals as seen from its vantage perspective. The monorail is designed for speeding transportation over the San Diego Coronado Bay Bridge. The sculpture is introduced at the base of the columns in the bay as excellent bases."--Salvador Torres.

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Album 2,  
Slide Cat. 6 001

**Indigenous Chicano Media and Artforms**

Album 2,  
Slide Cat. 6 001

**Solar Hologram 1974**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Slide photo depicts a holographic image on a Chicano Park freeway column.

Album 2,  
Slide Cat. 6 002

**Chicano Park Cactus Garden 1970**

**creator:** Garcia, Manuel

**creator:** Jacquez, Raul

**creator:** Lucero, Roger

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"This land plot was not considered to be Chicano Park. Salvador Torres over the years begins creating earth[works] pieces of broken glass, dirt mounds, [and] wooden sculpture set on the earth and on the Caltrans fence. Palm trees begin to grow and Salvador Torres trims them until large, Gloria Torres plants two ficus trees, and one coral. Manuel and his wife bring dozens of cacti. Salvador Torres, Gloria Torres, Manuel Garcia, and Roger Lucero dig out the "Kiva". Salvador Torres digs a pit discovers clay that high fires to cone 10. Manuel Garcia builds benches from scrap wood, Manuel and Salvador Torres paint them white. The discovery of clay opens ideas for future tile work to be integrated into the monumental mural designs made from the Chicano Park site. Raul Jacques creates the iron eagle and heart set on a cast concrete cylinder. This sculpture garden begins with efforts by Salvador Torres to incorporate this portion of land to the Chicano Park Master Plan."--Salvador Torres.

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**Murals**

Album 2,  
Slide Cat. 8 001

### **Chicano Park Footbridge Undated**

**creator:** [Artist Unknown]

#### **Other Descriptive Information**

Mural in unknown media on the surfaces of the Chicano Park footbridge. 1-2. A side panel of a Chicano Park freeway column forming part of the footbridge depicts a mystical human figure holding an orange object out to the viewer. 3. Mural in unknown media on a column supporting the Chicano Park footbridge depicts a stylized serpent. 4. Mural in unknown media is painted on the concrete surfaces of the Chicano Park footbridge. It primarily features abstract designs. 5. Mural in unknown media on the Chicano Park footbridge depicts an anthropomorphic jaguar with a United Farm Workers huelga eagle on her dress. 6. Mural in unknown media on a column supporting the Chicano Park footbridge depicts the tail of a serpent on an abstract background.

Album 2,  
Slide Cat. 8 002

### **Directional Gate Murals 1988-1994**

**creator:** [Artist Unknown]

#### **Other Descriptive Information**

This series of slides depicts fired enamel panels affixed to freeway overpasses, each panel representing a different "gate" of Chicano Park. 1. Acrylic paint on fired enamel panels depicts a row of children waving. 2. Acrylic paint on fired enamel panels depicts two two-fingered peace signs, a Mexican flag with just a cactus (no eagle), and the words "La Raza". 3. Acrylic paints on fired enamel panels depicts a cyclist and a stylized canine. 4. Acrylic paint on fired enamel panels depicts animals and a child. 5. Acrylic paint on fired enamel panels depicts a stylized animal and the word "Bark". 6. Fired enamel panels painted with animal designs in the style of children's art are affixed to a concrete wall. 7. Fired enamel panel painted with images of children in the style of children's art is affixed to a concrete wall. 8. Fired enamel panel painted with an image of a cat is affixed to a concrete wall.

Album 2,  
Slide Cat. 8 003

### **Homage to Motherhood (detail in progress) Undated**

**creator:** [Artist Unknown]

#### **Other Descriptive Information**

Detail of an unknown mural (possibly the Homage to Motherhood) in progress depicts three children looking upward at a woman.

Album 2,  
Slide Cat. 8 004

### **Huelga Eagle**

**creator:** [Artist Unknown]

#### **Other Descriptive Information**

The United Farm Workers huelga eagle undergoes various abstractions on its descent from the top of the column to the bottom. "This depicts the problem of graffiti. Salvador Torres believes that one of the reasons graffiti is the method of our youths' expression is because the arts have been cut in all the schools in San Diego, as well as other parts of California. Emphasis today is on English, math, test score achievements, and the creative, imaginative elements of our potentials are neglected and misunderstood. As a result our children do not respect or understand our public art efforts. For example, California in 1993 spent three billion dollars covering graffiti making the AI [Howard] Jarvis Proposition 13 a sham, as a pretense to saving tax payers money."--Salvador Torres.

Album 2,  
Slide Cat. 8 005

***Southeast Neighbors Barrio 1973***

**creator:** [Artist Unknown]

**Other Descriptive Information**

Slide photo of a Chicano Park freeway column depicts an early mural depicting the face of Miguel Hidalgo y Costilla and a Mesoamerican pyramid in unknown media. "In 1973, mural art work begins in Chicano Park at S-Abut on Logan Avenue, San Diego, California. Collective mural work begins. As artists of San Diego, all are easel trained in flat panel painting. 1968 Salvador Torres enrolls San Diego State University graduate program M.A., graduates 4.0 1973. Major movements represented: painting: hard-edge, pop art, Op art; assemblage; environmental art, abstract expressionism, color-field painting, California & New York graffiti, primitivism, "Rise of Humanism", fifteenth and sixteenth-century Italy, conceptual art, Pre-Columbian art, Mexican mural, sculpture, ceramics, solar art, (working with sun light, mirrors, holograms, solar sculpture) permanent and nonpermanent art concepts. 1983-2002 art gallery activities, open air museum tours (Young At Art) and college and university, students, parents, teachers, professors, coordinated tours for city, police, and California transportation officials."--Salvador Torres.

Album 2,  
Slide Cat. 8 006

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Collaborative work in unknown media was composed by children. Possibly a detail of Chicano Park Children's Mural?

Album 2,  
Slide Cat. 8 007

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Mural in unknown media on the ceiling of a building (likely a house of worship) depicts a haloed Christ holding the scriptures in one hand and giving a benediction with the other. He is surrounded by a lustrous golden circle. Stylistically, this mural evokes the icons of the Byzantine and Eastern Orthodox churches.

Album 2,  
Slide Cat. 8 008

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Slide photo depicts a mural of an Aztec sun calendar on an interior wall of an unknown building. There are leaves and flowers painted behind it. 1. This photo has been taken from the third level of the building, revealing the size of the room and the stairs to the second level, upon which stands a man with a white beard. 2. The mural.

Album 2,  
Slide Cat. 8 009

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Mural in unknown media on an interior wall of an unknown building depicts an impending human sacrifice in the Aztec manner. In the upper center of the mural is a stained glass window. 1. A view of the entire mural. 2-6. Detail is of abstract designs, including a square spiral. 7-8. Detail depicts a red circle surrounding a man's head. 9. Detail depicts a red circle partially enclosing a man's head. There are also geometric designs. 10-11. Detail is of abstract designs, including a square spiral. 12-17. Detail depicts a Mesoamerican pyramid. 18-20. Detail depicts clouds above a mountain. The upper right corner is cropped by a border or frame. 21-23. Detail is of a man in a feather headdress in profile. 24-27. Detail depicts an indigenous man in profile holding an antler in one hand and a staff in the other. 28-31. Detail depicts a stone indigenous face and body that serves as the sacrificial altar. 32-35. Detail is of the upper portion of the sacrificing priest's body. He wears a feather headdress and holds a sharp utensil in one hand and the victim's heart in the other. 36-39. Detail is of an indigenous man holding the arms of the sacrificial victim. 40. Detail depicts the pallid-skinned face of an indigenous sacrificial victim. 41-43. Detail depicts a man crouching before the priest and restraining the lower portion of the victim's body. 44-46. Detail depicts an indigenous man in profile wearing an elaborate costume. Leaves are behind him. 47-49. Detail is of a person seated on the ground. He wears a head covering and has his arms folded on his or her knees.

Album 2,  
Slide Cat. 8 010

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Slide photo is of the exterior of a hotel or some other building that has been painted with various colors and designs.

Album 2,  
Slide Cat. 8 011

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Slide photo of a portable mural that supports an awning. The mural depicts indigenous people in regalia.

Album 2,  
Slide Cat. 8 012

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Work in unknown media on display at an exhibition is a portable reproduction of a Chicano Park freeway column. It has been painted in black and white with images of the Chicano Movement, including the UFW huelga eagle, a calavera, and Brown Berets.

Album 2,  
Slide Cat. 8 013

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Mural in unknown media on an exterior wall of an unknown building depicts a conquistador with a surprised expression. Beside him, an Aztec extends a piece of jewelry to him. In the background are ships and a pyramid.

Album 2,  
Slide Cat. 8 014

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Mural in unknown media on a portable panel is in progress. It depicts workers holding a banner reading "Hermandad?" and a pair of hands holding a family with the text "A Better Future". The second slide is of the finished product.

Album 2,  
Slide Cat. 8 015

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Mural in unknown media on an unknown wall in Chicano Park reads "Barrios Unidos Logan".

Album 2,  
Slide Cat. 8 016

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Mural in unknown media on a freeway overpass depicts the head of a woman beside a calavera. In the background, people till the soil.

Album 2,  
Slide Cat. 8 017

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Mural in unknown media on an exterior wall of an unknown building depicts an upside-down Earth, a round building on top of a stack of books, an anthropomorphic eagle arising from a flame and holding a book in one hand and a square and compass in the other, a child reading, and the San Diego Coronado Bay Bridge. There are cars parked in front of the mural that obstruct the view.

Album 2,  
Slide Cat. 8 018

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Mural in unknown media depicts dolphins jumping out of the water on a cartoonish coastal landscape.

Album 2,  
Slide Cat. 8 019

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Mural in unknown media depicts dolphins jumping out of the water on a cartoonish coastal landscape.

Album 2,  
Slide Cat. 8 020

**(title unknown) (detail) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Slide photo appears to be a detail of a mural. Detail depicts a winged indigenous face with indigenous iconography.

Album 2,  
Slide Cat. 8 021

**(title unknown) (detail) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Slide photo appears to be a detail of a mural. Detail depicts a stylized warrior holding a spear.

Murals

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Album 2,  
Slide Cat. 8 022

**(title unknown) (detail) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Mural in unknown media on a wall of a freeway overpass depicts an ant, a face between two ears of corn, an eagle's head, flowers, animals, insects, and an ollin symbol.

Album 2,  
Slide Cat. 8 023

**(title unknown) (detail) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Mural in unknown media on an exterior wall of an unknown building depicts a diagram of mestizaje, a schoolbus, Emiliano Zapata, building blocks with the letters of Zapata's name, a child in the sky, a child in a wheelchair, a young girl releasing a dove, and an ear of corn.

Album 2,  
Slide Cat. 8 024

**(title unknown) (detail) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Detail is of a calavera in a corner of a freeway overpass.

Album 2,  
Slide Cat. 8 025

**(title unknown) (detail) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Detail of a mural in unknown media depicts an open book above a broken chain. Text in the book is a quote from Ernesto "Che" Guevara and reads, "El Pueblo Y Solo El Pueblo Es La Fuerza Motriz Que Hace La Historia Mundial".

Album 2,  
Slide Cat. 8 026

**(title unknown) (detail) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Slide photo appears to be a detail of a mural and depicts a calavera in a hat.

Album 2,  
Slide Cat. 8 027

### **Escondido Historical Mural April-June 1990**

**creator:** 35 Students and teachers from Escondido High, Orange Glenn High, San Pasqual High, Valley High, Del Dios Middle School, Palomar College, California State University San Marcos.

#### **Other Descriptive Information**

Escondido Historical Mural at the Family Recovery Center, Washington and Ash Streets, Escondido, CA. Cross-reference with Non-Center Programs and Activities. 1. A view of the left side of the mural. "This portion of the mural work process shows in the design a pair of hands shaking hands, one brown the other white. A pair of brown hands are holding the bounty of the farm workers crops of Escondido. The Corner design is the beginning image of Mount Palomar telescope. Images of multicultural figures begin to appear."--Salvador Torres. About the project in general: "Escondido Mural was started April 22, 1990 and completed June 5, 1990[.] June 6, 1990, the mural is vandalized [--] see Archival Material on the Escondido Mural History. Five Escondido Schools, College[s] and Universities participated, 35 students and teachers were involved. [Salvador and Gloria Torres, Guillermo Rosete, Esmael "Smiley" Casares, Steve Escabel, Guadalupe Martinez, (student) Spokeswoman also participated] (See video Tape of Escondido City Council to review Escondido City Council and Salvador Torres comments) Salvador Torres boycotts restoration. Mural is restored by unknown artists. Mural is removed with out notice to Salvador Torres. Racist Attacks on murals in Escondido and Carlsbad take place, See Video KOCT, The Oceanside Channel, "A Sunday in Barrio Carlos", and Voice of Oceanside Barrio Arts Project" 1. hr. 15 min. Salvador Torres Collection. Educational Racism Censors Mural Ocean Side, CA."--Salvador Torres. 2. An assortment of animals, a lake in a valley, a pickup truck, and a campesino with a computer and school materials. This mural was defaced by racist vandalism on June 6, 1990. Torres boycotted the restoration, which was carried out by unknown artists. Later, the mural was removed by the city of Escondido without notice to Torres."This view is from Washington Street, mural is in its first work process. Mural designs were provided by students from 5 Escondido schools. Salvador and Gloria Torres interpret these designs into mural works. The Felicita Foundation sets up community meetings to discuss this project. Young Chicana and Chicano students warn the committee of threats of vandalism if the mural project continues."--Salvador Torres. 3. "The view of the Escondido Family Recovery Center is a three quarter perspective. Entrance unfinished. The butterfly represents the symbol of metamorphosis (change) from one stage to another."--Salvador Torres. 4. The title of this portion of the mural is Respectful Friendship of Interracial Harmony. "Represented by the handshake of a brown and white hand. Above the hands is work in progress of the multicultural imagery of diverse characters. This area and Wild Animal Park and pick-up truck received the vandals' attack. See details of vandalism in archival materials."--Salvador Torres. 5. "Each painting session Salvador and Gloria Torres would pick up the students at their home and ride them to the mural site, sometimes students walked to the site."--Salvador Torres. 6. Slide photo depicts vandalism to the Escondido Historical Mural. A large arc of white paint obscures a large portion of the mural. 7-8. This version of the mural includes a driver and a passenger in the pickup truck as well as a waterfowl (possibly a stork) in flight over the lake. "This view represents the Wild Animal Park of San Diego County and images of farm animals. The smiling lion created by Gloria Torres irritated viewers of Escondido because she showed "animals smiling". See video tape of Escondido City Council addressing this act of vandalism."--Salvador Torres.

Album 2,  
Slide Cat. 8 028

### **Cuauhtémoc Undated**

**creator:** Adame, Felipe

#### **Other Descriptive Information**

Slide photo of an acrylic mural on a Chicano Park freeway column appears to have been taken post-renovation, and depicts an Aztec warrior aiming an arrow at the sun.

Album 2,  
Slide Cat. 8 029

**Renacimiento (Birth of La Raza Cosmica) Undated**

**creator:** Adame, Felipe

**Other Descriptive Information**

1. Detail is of the lower portion of the mural, which suffers severe deterioration. 2. "The visible side of column #T-46 upper side cap was painted by Felipe Adame, The lower side remained unpainted until the restoration in 1992, Guillermo Aranda paints a native dancer in this section. Thus continuing the panel painting of single areas isolated from the main surfaces and themes of the columns painted. Many of these works are well-done single panels, unfortunately these panels do not relate designs to each other, they have the power to stand alone, as single puzzles in a vast intricate panorama of colonnades."--Salvador Torres. Restored by Guillermo Rosete, Guillermo Aranda, Felipe Adame, and Vidal Aguirre in 1992 due to sprinkler damage and graffiti.

Album 2,  
Slide Cat. 8 030

**Renacimiento (Birth of La Raza Cosmica) and Los Niños del Mundo 1974**

**creator:** Adame, Felipe

**creator:** Grupo de Santana Los Niños del Mundo and San Diego Artists.

**Other Descriptive Information**

Slide photo of two Chicano Park murals. On the left is *Renacimiento*, (also known as *Birth of La Raza Cós mica*) and on the right is *Los Niños del Mundo*, also known as *Quetzalcoatl*.

Album 2,  
Slide Cat. 8 031

**Cosmic Clowns, Los Niños del Mundo, and Tree of Life Undated**

**creator:** Adame, Felipe

**creator:** Aranda, Guillermo

**creator:** Barbosa, Felipon

**creator:** Castañeda, Tomás

**creator:** Felix, Charles

**creator:** mural team from Los Angeles Estrada Courts Mural.

**creator:** Roman, Arturo

**creator:** Rosa, Pablo de la

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

Three freeway support columns side-by-side. Cosmic Clowns features a planet and three "alien" faces framed by a pair of hands, below which is a heart with an arrow through it and a snake wrapped around it. Very bottom is a phantasmal figure in white. Los Niños Del Mundo depicts two Quetzalcoatl heads facing outwards, a human figure holding a brush and palette apparently painting large fields of color. The Tree of Life has a fetus crowned by the four directions symbol, faces flanking. A row of people on either side. Below the central image is a tree whose roots grow into water where people bathe. Mario Torero restored Cosmic Clowns in 1992. Guillermo Rosete, Guillermo Aranda, Felipe Adame, and Vidal Aguirre restored Tree of Life also in 1992.

Album 2,  
Slide Cat. 8 032

**Tree of Life 1974**

**creator:** Adame, Felipe

**creator:** Aranda, Guillermo

**creator:** renovation 1992: Guillermo Aranda, Guillermo Rosete, Felipe Adama, and Vidal Aguirre.

**creator:** Roman, Arturo

**Other Descriptive Information**

Mural in unknown media on a Chicano Park freeway column depicts a woman and child in the area above a tree. Below the tree are nude swimmers and a stream. 3. Detail is of the side panel of the Tree of Life mural, depicting a human figure in white and purple holding a wreath of laurels above its head.



Album 2,  
Slide Cat. 8 033

### **Chicano Park Takeover 1978**

**creator:** Adame, Felipe

**creator:** Director of Chicano Park Marathon

**creator:** Gonzalez, Octavio

**creator:** Ochoa, Víctor

**creator:** Rosete-Chávez, Guillermo

#### **Other Descriptive Information**

A mural on an unspecified freeway support column features Chicanos planting, tilling, and caring for the land. A bulldozer from the takeover is in the center. At the bottom, Teotihuacan is depicted on the shore of a lake, a Tarahumara runner holds an Olympic-style torch and races across the Coronado Bay Bridge. Restoration in 1992 was done with Gesso base and Nova acrylic color. 1. "Chicano Park Takeover, 1978, commemorating April 22, 1970, the first "Earth Day" in the nation. To celebrate, love and respect "Mother Earth". Our USA nation is in a state of pollution, open space disappearing, our communities deteriorating, racial strife, the Vietnam War, and the worst police and immigration brutality. The terror is faced on the streets demonstrating for human rights, civil disobedience, marches, demonstrations expose Catholic religion exploitation and refusal to support the United Farm Workers, 1969, the takeover of the Ford Building, in Balboa Park, serves as the Centro Cultural De La Raza, after the idea of the culture center was initiated by the takeover of Camp Oliver, by the Católicos Por La Raza. Six chicanas were arrested. This act of disobedience also was to expose the vast land and property owned by the Catholic Church. The takeover of the Neighborhood House follows in 1970. The Neighborhood House, the core of the Chicano Free Hospital, today is now the Logan Heights Family Health Center. The takeover of land under the San Diego Coronado Bay Bridge is the ultimate act of our Chicano Revolutionary Movement. The takeover of land from the State. This act is depicted in the "Chicano Park Mural." Mexican nationalism influences the painting of the Mexican flag, an error that is corrected during the restoration by Guillermo Rosete, who originally painted the Mexican flag instead of the original act of raising the flag of Aztlan, the Mestizo head of the three face image, European, Native, the child Mestizo. This photo shows the Mexican flag. A period of 14 years, Mexicans acquire more influence in the Chicano Movement, advancing to today, as Chicano's continue "Frente Presente".--Salvador Torres. 3. "In this slide view the original flag that was hung on the light pole was the flag of Aztlan, not the flag of Mexico that Guillermo Rosete painted in 1978. Salvador Torres and Guillermo Rosete discuss the authentic historical event and Guillermo agrees to paint the flag of Aztlan during the restoration of this mural in 1991. The artists of this restoration are: Guillermo Rosete, Felipe Adame, Octavio Gonzales, and Vidal Aguirre. A dispute erupts among this mural team and Octavio "OGee" Gonzales is discouraged & refuses to work with this mural team. A mural working collective is a challenge in give and take, collective decision making and harmony are the essence of its success."--Salvador Torres.

Album 2,  
Slide Cat. 8 034

### **La Torceda April 1974**

**creator:** Adame, Felipe

**creator:** San Diego Artists.

**creator:** Torres, Salvador Roberto

#### **Other Descriptive Information**

The deteriorating underside of overhang of column T-46, Chicano Park, depicts abstracted human figures and flames. "Allegory of becoming incarcerated in prison and the anguish felt as a prisoner."--Salvador Torres. This mural was restored in 1990 due to peeling of inferior paint. ("Adame was observed using his own unknown brand of paints.").

Album 2,  
Slide Cat. 8 035

### ***The Master Plan 1973***

**creator:** Aranda, Guillermo

**creator:** Cervantes, José

**creator:** Quevedo, Abran

**creator:** Rosete-Chávez, Guillermo

**creator:** Torres, Salvador Roberto

#### **Other Descriptive Information**

This series of slide photos documents the creation of, modifications to, and the 1984 restoration (necessary due to fading and rock-throwing damage) of the Master Plan mural, also known as Quetzalcoatl. 1. Detail of the right side of the mural, still in progress. Images include: A hand holding a (sacred?) heart, adobe houses, an Olmec-like head, a brown hand clutching a lightning bolt, a sun/eye in the center of a pyramid looking at a skeleton, who holds a crucifix. "Mario Torero and Salvador make a night raid on the murals with spray can paints. This work is later enriched by Guillermo Aranda and Rosete, and Victor Ochoa. The raid was meant to integrate spray can paint used by taggers as an experiment to mix both types of paint. Salvador Torres experiences luminescent colors using copper, bronze, silver aluminum spray can paints reflected by auto lights passing by Chicano Park at night."-Salvador Torres. 2. "See Salvador Torres collection on the "Master Plan" mural. This view [March 1973] shows the San Diego Police Department approaching the San Diego artists. Salvador Torres had called Assemblyman Peter Chacon to assist the artists in protecting them from arrest or harassment. Pete Chacon complied. The San Diego Police Department came to observe what was taking place with the assault of the walls with color and imagery never before seen in San Diego."-Salvador Torres. 3. Chicano Park #T-Abut. A pyramid-like triangle houses a bent-arm cross, colorful indigenous imagery, a red star, and a yin-yang symbol. To the right is a United Farm Workers eagle with a question mark on it, above which flies a U.S.-style eagle. "This is the first time spray paint is introduced as a painting medium."-Salvador Torres. 4. Detail shows Aztec warrior, yin-yang symbol, Pueblo Community circle, and skeleton clutching a cross. "The Mestiza, (posed by Gloria Rebolledo Torres) during restoration by Jose Cervantes in 1984."-Salvador Torres. 5. Detail of a vinyl mural on a wall near Chicano Park depicts Quetzalcoatl, the San Diego Coronado Bay Bridge, and the Chicano Park kiosk. 6. Detail of a vinyl mural on a wall near Chicano Park depicts Quetzalcoatl, a Native American face, an indigenous swastika, and a yin-and-yang monad. 7. Chicano Park #T-Abut. A pyramid-like triangle houses a bent-arm cross, colorful indigenous imagery, a red star, and a yin-yang symbol. To the right is a United Farm Workers eagle with a question mark on it, above which flies a U.S.-style eagle. 8. Detail is of left side of mural, with Coronado Bay Bridge, Chicano Park Kiosk, Quetzalcoatl, and an indigenous face. "The Master Plan of going all the way to the bay. At the bay a waterfront park with public access."-Salvador Torres. 9. Detail is of a face around the corner from the main portion of the mural, where a man's face has been obscured by drippings.

Album 2,  
Slide Cat. 8 036

### **Wall of Heroes and Martyrs 1973**

**creator:** Aranda, Guillermo

**creator:** Cervantes, José

**creator:** Gomez, Guadalupe

**creator:** Quevedo, Abran

**creator:** Rosete-Chávez, Guillermo

**creator:** Torero, Mario Acevedo

**creator:** Torres, Salvador Roberto

#### **Other Descriptive Information**

A mural in progress. #T-Abut on Logan Avenue. "This was the beginning stage of our learning about mural painting that included the destruction of our own works with experiments that failed, and paints that were not of high quality. The Monumental mural work process begins. Conceptual Art ideas become physical forms of permanent and nonpermanent expressions."--Salvador Torres.

Album 2,  
Slide Cat. 8 037

### **La Raza Cosmica 1974**

**creator:** Aranda, Guillermo

**creator:** Castañeda, Tomás

**creator:** Five young ladies visiting the CCLR later called El Grupo de Santana.

**creator:** Quevedo, Abran

**creator:** Rosete-Chávez, Guillermo

#### **Other Descriptive Information**

On T-46 of Chicano Park, an embryo develops amidst a male figure (left) and a female (right). Beneath it, maize sprouts from a Teotihuacán-like pyramid. A white aquiline silhouette rests between the woman and the child. "Symbols represented: man, woman, unborn child, corn, pyramid, white eagle, the future Raza, the first food substance establishes civilization in the western hemisphere, pyramid, mathematics, city planning, astronomy, spiritual values"--Salvador Torres. Restored 1990-02 for water damage and graffiti.

Album 2,  
Slide Cat. 8 038

### **La Vida Undated**

**creator:** Badillo, Berenice

#### **Other Descriptive Information**

A green lightning bolt pierces a heart. Lettering thereupon reads "La Vida". An elderly woman rends the rest of the composition, which is minimally chromatic, in two. This features a malicious-looking skeleton most prominently. An elephant is suggested, with a manacle reading "Cop". Also present are the Statue of Liberty, a person wearing a gas mask, and the numbers "187". "Column #H-45 Berenice Badillo, continues this mural technique, of "Stickies". These techniques are vulnerable to being torn off the columns by vandals as being experienced on Michael Schnorr's students mural on column #R-46."--Salvador Torres. This mural is alternately known as Mural in Chicana Park

Album 2,  
Slide Cat. 8 039

### **Cosmic Clowns April 1976**

**creator:** Barbosa, Felipon

**creator:** Castañeda, Tomás

**creator:** Rosa, Pablo de la

**creator:** Torero, Mario Acevedo

#### **Other Descriptive Information**

Vinyl mural on a Chicano Park freeway support column depicts three otherworldly faces between two hands across the top. Beneath them is a snake wrapped around a heart with a dagger through it. Beneath the heart is a phantasmic figure in white. The second slide is a detail of the white figure.

Album 2,  
Slide Cat. 8 040

### **South Gate 1988-1994**

**creator:** Brailsford, Robin

**creator:** Chacon, Yelsa Jacques

**creator:** Community children.

**creator:** Salas, Roberto

#### **Other Descriptive Information**

This series of slides documents a collaborative project to beautify Chicano Park freeway overpasses with painted enamel panels. 1-2. Chicano Park freeway overpass on I-5. Painting of a bat with words reading "Bat Vato". "This project was a suggestion by the architect, Rob Quigley, proposing a "North Gate, East Gate, and West Gate. Mr. Quigley's goal was to create an image for each location that will identify that community. A public meeting was held to express public opinion. Salvador and Gloria Torres attend. Salvador Torres states that our Barrio Logan community has an image created by our monumental murals since 1973. Mr. Quigley confesses publicly that he got his idea from our mural environment in hopes that other communities can create their own image using the "Gate" program."--Salvador Torres. 3. Children's painting of a party. "The concept of Chicano Park begins and continues to remain important to work the land as a park environment. The cleaning, planting and many issues that pertain to the park land are still important. To continue to create projects with any sincere concerns for our park land is not consistent with the original commitment of working the land painting and planting all the way to the bay. "The South Gate" project is created away from the park and installed upon completion. This methodology of making public art away from Chicano Park has been done on synthetic canvas, and even paper, and paste on the columns have demonstrated a reaction by vandals tearing and scratching the canvas and paper."--Salvador Torres. 4. A children's painting of two boys-- one black, one white-- shaking hands. 5. Chicano Park pedestrian overpass to I-5 freeway. Children's painting of unidentifiable beast/monster about to gobble an object. 6-8. "These artists were commissioned to create this project after a competition held by SDAC in 1988. Monies for this project are shifted to the Police Department and the "South Gate" is stalled until 1994. The pedestrian overpass becomes a graffiti gallery with trash and filth. The overpass receives paint over patches attempting to cover graffiti making the overpass a patch work of paintings with graffiti over the painting (see #10-660, #10-661.[.]) [temp number] The enamel fired panel are the first to be used in Chicano Park, and can prove to be a successful technique. See the remaining slide views."--Salvador Torres. 9. A guitar and eighth-notes. 10. An enamel panel with cyclist and coyote or wolf.

Album 2,  
Slide Cat. 8 041

### **Pacific Beach San Diego (detail) Undated**

**creator:** Bravo, Windy

#### **Other Descriptive Information**

Detail is of a pink "wind" figure, blowing, and the top of a plant. "Windy Bravo is a woman muralist from Pacific Beach, California. She has joined with many other muralists who have created murals in the California public schools."--Salvador Torres. The second slide is a detail of a lizard.

Album 2,  
Slide Cat. 8 042

### **Chicano Park Logo 1976**

**creator:** Assistants.

**creator:** Bueno, Rico

**creator:** Hernandez, Charlotte Terry

#### **Other Descriptive Information**

"Graffiti attracts more graffiti. Mario Torero sprays at the bottom of the logo "Pura Raza", thus adding to the anarchist attitude of graffiti on our murals. Note "Logan" and other destructive graffiti begins to appear."--Salvador Torres. This mural has been restored numerous times as a result of vandalism associated with hatred.

Album 2,  
Slide Cat. 8 043

**Mount Palomar Observatory May-June 1990**

**creator:** Casares, Esmael

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Detail of the observatory (upper right) painted by Casares. "This view is from Ash looking east. The front of Family Recovery Center is near completion."--Salvador Torres.

Album 2,  
Slide Cat. 8 044

**Corazón de Aztlán 1996**

**creator:** Castañeda, Tomás

**Other Descriptive Information**

Mural on #S-Abut featuring an elderly man and woman and an adult man and woman with geometric designs behind them. This mural faces the kiva. "This wall contains six attempts at mural painting utilizing the collective methods vs. individual working processes. This wall had been finished by the Chicano Park Arts Council Inc. Tomas Castaneda was invited many times to work collectively. Tomas being an original Chicano Park Arts Council Inc. member suffers a paranoia attack of drugs & alcohol, destroys the finished work of "pounced" drawing painted works. Tomas continues to suffer alcoholic binges. Salvador Torres is attempting to work with this problem of his beloved friend, Tomas Castaneda, psychic attacks."--Salvador Torres.

Album 2,  
Slide Cat. 8 045

**Colossus original 1974, restoration 1989**

**creator:** Castañeda, Tomás

**creator:** Congreso de Artistas Chicanos En Aztlan CACA and San Diego Artists.

**creator:** Lima, Mano

**creator:** Mansano, Lauri

**creator:** Quevedo, Abran

**creator:** Rosete-Chávez, Guillermo

**creator:** San Diego Artists.

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

A male figure with outspread arms holds up freeway on column #T-47, Chicano Park. "This restoration project was started by Salvador Torres Chicano Park Arts Council Inc. and the intent was to restore not renovate. Salvador Torres make anatomical studies to strengthen the image of a colossus holding up the bridge. Salvador Torres attempts to make planning meetings with Mario Torero unsuccessfully. Time runs out on the project that has city of San Diego funding. Salvador Torres is chastised for becoming director of the restoration project Salvador Torres organizes in 1990-92 by the Commission for Arts & Culture, a City of San Diego advisory agency. Mario Torero paints a different image, once again includes his own face into the Colossus with his hair parted."--Salvador Torres.

Album 2,  
Slide Cat. 8 046

**Corazón de Aztlan, Sister City Yokohama, and Allende Undated**

**creator:** Benavides, Emiliano

**creator:** Castañeda, Tomás

**creator:** Satoshi, Rocco

**creator:** Seja, Ruben

**creator:** Studio 24.

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

Slide photo of three different murals in Chicano Park.

Album 2,  
Slide Cat. 8 047

**Memorial Junior High Historical Mural 1986**

**creator:** Cervantes, José

**creator:** Rosete-Chávez, Guillermo

**creator:** Torero, Mario Acevedo

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Mural by Guillermo Rosete, Mario Torero, Salvador Torres, Gloria Torres, and Jose Cervantes in Nova acrylic colors on Gesso base. 1. Slide is of a newspaper clipping of spectators admiring the mural at its unveiling. "Salvador and Gloria Torres create a mural at Salvador Torres' junior high school. This work is well over the pay received by the mural team. Salvador Torres adds the work to his dossier as proof of work in his community that can be credited to his National Defense Loan activity. Salvador Torres has a collection of letters describing Salvador Torres' volunteer services and lectures that were never paid to Salvador Torres, but prove that Salvador Torres has served his community in its national defense against blight, deterioration, visual and audio pollutions assaulting his community. Salvador Torres has used the visual arts as a creative defense. See Salvador Torres collection of San Diego Magazine December 1973 regarding this statement."--Salvador Torres. 2. Detail depicting students studying, playing sports, and graduating. 3. Detail of Sports, Arts, and Crafts portion. Students swim, run track, play basketball and soccer, paint, and spin ceramics. They represent diverse ethnic backgrounds. Memorial Junior High is in the background. Mural created using pounce drawings. 4. Entire mural. 5. Detail of vandalism on a girl's face. Detail of several faces.

Album 2,  
Slide Cat. 8 048

**Preserve our Heritage 1977**

**creator:** Craig, Eva C.

**creator:** de la Torre, Rosa

**creator:** Garcia-Torres, Julietta A.

**creator:** Lopez, Yolanda M., 1942-

**creator:** Mujeres Muralistas de San Diego.

**creator:** Torre, Cecilia de la

**Other Descriptive Information**

A mural on columns #G-44 with a statement on a book in front of an eagle in front of a rainbow. Children grow from cornstalks. "The mural states: 'Ya Basta! The schools are not teaching us. Over 50% of us Chicanos are pushed out of school. If we want to make it, we have to surrender our language. They want to make us coconuts, brown on the outside and white on the inside.' See the video Chicano Park."--Salvador Torres. Restored with Nova color in the film Chicano Park due to smoke damage from homeless campfires. The second slide, although post-restoration, has been vandalized with white spraypaint.

Album 2,  
Slide Cat. 8 049

**Chicano Pinto Union 1978**

**creator:** Vargas, Tony de

**Other Descriptive Information**

Mural in unknown media depicts an eagle in the indigenous style. On either side of it are United Farm Workers huelga eagle wings. Text reads, "Chicano Pinto Union Justicia Para Los Pobres".

Album 2,  
Slide Cat. 8 050

***Voz Libre: The Life of Pedro J. Gonzalez 1984***

**creator:** Doudera, Yasue  
**creator:** Esparza, Carlos  
**creator:** Ochoa, Victor  
**creator:** Rosete-Chávez, Guillermo  
**creator:** Schnorr, Michael, 1945-2012

**Other Descriptive Information**

Column #H-45 of Chicano Park, Logan Avenue. A visual biography of radio broadcaster and local hero Pedro J. Gonzales. 1-2. The entire mural. 3-4. The entire mural. Luis Espinoza holds an infant in front of the mural. 5. As seen from a distance. 6. Detail is of upper 3/4 of mural and features symbols associated with radio broadcasting, writing and music. The edges of the square panels are visible. "Painted at the artist studio and Centro Cultural, then taken to the Chicano Park site where they are glued on to the column H-46. This technique is introduced by Michael Schnorr, influenced by a "French" muralist has not fared well, the community is tearing and scratching at the surfaces. A metal flashing was used to contain the sides in coming off, creating a danger to the public. Manuel Parsons referred to this approach as "Stickies", because of the method used. This experiment of working in the artist studio, away from Chicano Park is akin to "Plop Art", no one knows when or what the art piece is until it is installed. There is no community interaction as the work progresses. This approach seems to be very successful in Europe. Not so in Chicano Park until a better solution is found where the art is not easily torn or desecrated."--Salvador Torres 7. Detail of the central portion. 8. Very bottom portion of Pedro Gonzalez mural, showing him operating a Morse code telegraph transmitter, as well as a biographical statement. This portion of the mural has suffered vandalism in the form of graffiti, which perhaps is the purpose of the detail photo.

Album 2,  
Slide Cat. 8 051

***Filling Up on Ancient Energy (detail) 1980***

**creator:** East Los Streetscapers.  
**Other Descriptive Information**

Acrylic mural on an exterior cinderblock wall depicts the face of four women.

Album 2-3,  
Slide Cat. 8 052

***King Mural Undated***

**creator:** Edwards, Eddie

**Other Descriptive Information**

Mural in unknown media on an exterior wall of a building of Martin Luther King, Jr. Elementary School depicts the large face of Dr. Martin Luther King, Jr. In the background, a rainbow is in the sky above people demonstrating in front of the Washington Memorial reflecting pool.

Album 3,  
Slide Cat. 8 053

***Mexico's History 1978***

**creator:** Assistants.  
**creator:** Espinoza, Raul  
**creator:** Ochoa, Victor  
**creator:** Schnorr, Michael, 1945-2012  
**creator:** Students.

**Other Descriptive Information**

Two snakes wrapped around a tree, heads at top. A soaring eagle at very top of column. On either side of the tree are figures of Mexican and Chicano heroes, including Cesar Chavez, Emiliano Zapata, a farmworker, Benito Juarez, Miguel Hidalgo, and a scene of the conquest with a mission. "In the original mural Raul Espinoza is the first to use airbrush techniques. Salvador Torres experimented with spray can paint, but stops due to inferior paint durabilities. 1991, restoration by Raul Espinoza, and Victor Ochoa."-- Salvador Torres.

Album 3,  
Slide Cat. 8 054

### ***Mujer C3smica/Cosmic Woman 1975***

**creator:** Favela, Ricardo

**creator:** Royal Chicano Air Force.

**creator:** San Diego Artists.

**creator:** Villa, Esteban

#### **Other Descriptive Information**

Vinyl mural on a rubber-treated Chicano Park freeway support column depicts a woman with names and symbols written and drawn on her body. The names are of Marxist fighters and thinkers. The background is red, yellow, and green. 1. A view of the greater portion of the mural. "1975, Royal Chicano Air Force from Sacramento, California are invited to Chicano Park, San Diego to create their idea of mural work on the columns of Chicano Park. This slide view is of "Mujer C3smica" was designed by Esteban Villa, assisted by Ricardo Favela, Royal Chicano Air Force and San Diego artists. See Salvador Torres collection, and Video Chicano Park."--Salvador Torres. 2-3. Detail is a close up of the center of the upper portion of the mural. It is highly angled. Only part of each of the symbols on the cross part of the "T" is visible. Photo accentuates the woman from head to upper leg. Words on her arms and body include: Chicano, Mona, C/S, Antonio, Amour, RCNF, SÍ, Paloma, Ombligo de Aztlan, and Tio Ho. Symbols include: the owl, letters, crosses, and a sickle.

Album 3,  
Slide Cat. 8 055

### ***Niños del Mundo 1976***

**creator:** Gato, Charles

**creator:** Los Ninos del Mundo.

**creator:** San Diego Artists.

#### **Other Descriptive Information**

Top to bottom mural features: two Quetzalcoatl heads, open books, a human figure climbing out of a book, abstract color fields, and mushrooms. 1. "Mural was created in 1974, photo documentation 1976. 1980 mural vandalized by Junk Yard workers upset with community wishes for a clean neighborhood. Also continuous graffiti."--Salvador Torres. 2. "'Ninos del Mundo' are invited by Abran Quevedo, 'Gato Felix' is engaged in creating murals for La Estrada Courts, [he was director of their mural projects] Los Angeles, California. This is the first of the most successful use of a column, all four sides are one, corners of the four-sided structure are made use of. The entire Cap Beam is designed as the head of the feathered serpent 'Quetzalc3atl'."--Salvador Torres. This mural was destroyed in 1980 by "Racist attacks by the junk yard dealers. Paint bombs (soda bottles filled with white paint are thrown at the murals.) No restoration to date."--Salvador Torres.

Album 3,  
Slide Cat. 8 056

### ***Muralistas Mexicanos 1978***

**creator:** assistants: Mural Marathon Team.

**creator:** Garcia, Rupert, 1941-

#### **Other Descriptive Information**

Vinyl mural on a rubber-treated Chicano Park freeway support column depicts the faces of Diego Rivera, Jos3 Clemente Orozco, and David Alfaro Siqueiros across the top. In the center is the face of Frida Kahlo.



Album 3,  
Slide Cat. 8 057

### **Codex 1978**

**creator:** Gonzalez, Octavio

#### **Other Descriptive Information**

A mural on unidentified T-Abut, Chicano Park, contains much indigenous imagery, including a deer, a priest, and plants, meant to evoke the Aztec or Mayan codices. "'OG' creates his theme as a codex, over the past 33 years he has made many changes to his imagery, he has experienced the effects of his materials changing them and rearranging his composition. Note in this slide photo the lid of the bridge drain flipped up. Once again a San Diego Park & Recreation and Caltrans negligence."--Salvador Torres.

Album 3,  
Slide Cat. 8 058

### **Human Hand 1978**

**creator:** Gonzalez, Octavio

**creator:** Lopez, Yolanda M., 1942-

#### **Other Descriptive Information**

"Image shows 'OG's' interpretation of the 'Human Hand', at the lower column reads the dedication of Mujeres Muralistas, directed by Yolanda Lopez (See Chicano Park Video in Salvador Torres collection.)"--Salvador Torres.

Album 3,  
Slide Cat. 8 059

### **Che Undated**

**creator:** Gonzalez, Placencio

**creator:** Ochoa, Victor

#### **Other Descriptive Information**

Vinyl mural on a Chicano Park freeway column depicts the face of Ernesto "Che" Guevara from three different angles. 1. The main portion of the mural. 2. Detail features Ernesto "Che" Guevara's quote: "Decirle a riesgo de parecer ridículo, que el revolucionario verdadero está guiado por grandes sentimientos de amor" in Spanish and English. This mural was finished in 1980 by Victor Ochoa when Placencio Gonzales did not finish his work. "This slide photo is of a series documenting how the San Diego Parks & Recreation, and Caltrans water sprinklers damage our murals with their direct water blasts. Salvador Torres continues to argue this damaging process. Finally Caltrans shuts off the water at several of their sites. San Diego Parks & Recreation also follows. This is an example of the many challenges the Chicano Park endures without the support of guest artists and the members of the Chicano Park Steering Committee that do not live in Barrio Logan."--Salvador Torres. 3. Detail of vandalism.

Album 3,  
Slide Cat. 8 060

### **La Raza Cosmica and Los Niños del Mundo 1979-1980**

**creator:** Grupo de Santana Los Niños del Mundo and San Diego Artists.

#### **Other Descriptive Information**

"The viewer will observe the chain link fence in the foreground. This fence was finally removed to open more space for the Chicano Park."-- Salvador Torres.

Album 3,  
Slide Cat. 8 061

### **Point Loma Mural of the History of San Diego 1999**

**creator:** Imana, Jorge

#### **Other Descriptive Information**

Mural in unknown media on an exterior wall of an unknown building depicts the history of San Diego: the arrival of Franciscan missionaries, a mission, early colonial life with a tall ship, the early days of commercial development under American rule, and the San Diego Coronado Bay Bridge. 1. A view of the entire mural. "This is one of the earliest murals painted in San Diego by Jorge Imana."--Salvador Torres. 1. Detail of a fisherman holding nets. 2. Detail of a surfer in the water near the San Diego Coronado Bay Bridge.

Album 3,  
Slide Cat. 8 062

**National City Mural (detail) 1996**

**creator:** Juarez, Edwardo

**Other Descriptive Information**

Detail is of children at play in a barrio. "Edwardo 'Eddie' Juarez, muralist of National City, California creates the mural a neighborhood grocery store. This is a detail of his unique composition."--Salvador Torres.

Album 3,  
Slide Cat. 8 063

**Dedicated to the People Who Died During Operation Gatekeeper Undated**

**creator:** Kalo Linares, Carmen

**Other Descriptive Information**

Mural in unknown media on a Chicano Park freeway column (the back of the No Retrofitting mural) depicts an EZLN Zapatista with arms outstretched giving dual peace signs. He or she wears a cap with the word "Raza" and appears to emerge from above two hummingbirds. Text between his or her hands reads, "Todo el Poder al Pueblo y Todo el Pueblo al Poder". A dedication beneath the Zapatista reads, "Dedicated to The People Who Died During Operation Gatekeeper". Beneath the dedication is a stylized calavera. 1. The entire mural. 2. Detail of the upper portion of the mural. 3. Detail of the calavera at the bottom and the text, "Dedicated to the People That Died During Operation Gatekeeper".

Album 3,  
Slide Cat. 8 064

**All the Way to the Bay 1978**

**creator:** Lucero, Roger

**creator:** Ochoa, Victor

**creator:** Olga, Rosa

**Other Descriptive Information**

Vinyl mural on two concrete freeway support and the cap connecting them depicts the back of a man who holds a pole of a banner reading "All the Way to the Bay". The background is red and green. 1-2. "Hasta La Bahia", (1978) the rallying call to move masses to preserve public access on our coastal fronts. Victor uses Salvador Torres and Manuel Parsons banner slogan 'ALL THE WAY TO THE BAY'. Mural remains unfinished adding to more unfinished motley appearance."--Salvador Torres. 2. This photo is of the other side of the columns, where the completed mural shows the front of the man and a woman holding the poles of a banner. Text on the banner reads, "Hasta la Bahia!!".

Album 3,  
Slide Cat. 8 065

**Toltecas en Aztlan late 1990s**

**creator:** Carlos, Rosa Olga

**creator:** Milan, Alvaro

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Column #S-47, Chicano Park. Upper portion depicts (L-R): a boy in front of a three-paneled object, possibly painting, an indigenous ceremony with drums, an eagle, several views of the feathered serpent, a Tolteca symbol with a heart, and three Pre-Columbian telamones. Bottom portion (Young Mother Earth by Salvador and Gloria Torres, the rest is by the other artists) has a face that is split across two sides of the column. 1. The entire mural. "This is a good example of how monumental imagery contrasts small figures. The lower portion of the column attempts to encompass the corner of the columns in order to make full use of the space available. Salvador Torres has discovered the more time given to the study of the columns' and abutments' challenging surfaces, the more complete a design can evolve making full use of a surface that can contain monumental imagery creatively, that can be viewed from a greater distance."--Salvador Torres. 2. Detail is of the telamones.

Album 3,  
Slide Cat. 8 066

### ***Farmworker Family October 1975***

**creator:** assistants: Royal Chicano Air Force.

**creator:** Montoya, José, 1932-2013

#### **Other Descriptive Information**

The Royal Chicano Air Force's mural The Farmworker Family depicts a shirtless man with his arms spread Christ-like across the cap of the support column. In front of him are a woman and a child holding a book bearing the word "Leyes". The UFW huelga eagle forms the backdrop, and a stalk grows in the lower portion of the mural. This mural is alternately known as Leyes or simply La Familia.

Album 3,  
Slide Cat. 8 067

### ***Mujer Cómica and The Women Hold Up Half The Universe 1975***

**creator:** Montoya, José, 1932-2013

**creator:** Royal Chicano Air Force.

**creator:** San Diego Artists.

**creator:** Villa, Esteban

#### **Other Descriptive Information**

Columns #T45 and #S45 of Chicano Park. Left is a standing Mujer Cómica, a female figure with words and symbols on her body: a cross, "Hecho in Aztlan" with a pyramid, "C/S" with chile pepper as slash, and a United Farm Workers eagle. Right is The Women Hold Up Half The Universe, (also known as Female Inteligencia) depicting nine cosmic female figures, one of which holds an infant. "Royal Chicano Air Force and San Diego Artists collaborate, San Diego artists prepare the columns and Royal Chicano Air Force are free to execute their own designs. Work is accomplished in approx. 3 1/2 weeks. 12 kamikaze pilots and 2 colonels, Armando Cid, Esteban Villa, Jose Felix, Juan "Ishi", Favela, Arturo Singh, Jose Montoya, Celia Rodriguez, the rest of the RCAF women participants are being researched."--Salvador Torres.

Album 3,  
Slide Cat. 8 068

### ***Aztec Brewery Mural 1934 (detail) 1934***

**creator:** Moya de Pino, Jose

#### **Other Descriptive Information**

Detail is of a hand. "Jose Moya de Pino, was a Spanish born artist that is the Spanish connection between the Mexican and Chicano mural artists. Mural was removed, mural artworks/ensemble stored at the Balboa Park Art Conservation Center, and other art works stored by San Diego Commission for Arts and Culture. San Diego, California."--Salvador Torres.

Album 3,  
Slide Cat. 8 069

### ***La Raza Cómica 1974***

**creator:** Grupo de Santana (5 young ladies from Santa Ana, CA).

**creator:** Los Ninos del Mundo.

#### **Other Descriptive Information**

Photo of the unfinished La Raza Cosmica, a Chicano Park mural depicting the unborn child that is yet to come to our earth. #T47 columns 1 and 2 shown, 3 not visible. A woman's face is the dominant image of this slide. "No assistance is offered by the Chicano Park Steering [Committee] due to their lack of understanding of art & mural work. At this time of 1974, Jose Gomez is Chairman of the CPSC, Abran Quevedo serves as an excellent mural team coordinator, he contacts NASSCO, & SDG&E as well as fundraisers. He uses the Esquela [sic] Del Barrio as our headquarters."--Salvador Torres. (Later, Proline proves not to be of good quality mural paint. This mural was restored in 1990 due to fading, graffiti, and sprinkler damage.).

Album 3,  
Slide Cat. 8 070

***The Master Plan (detail) Undated***

**creator:** Noriega, Ramses

**Other Descriptive Information**

Detail shows "The Pueblo Community Circle", a portion of the Master Plan mural depicting a group of people forming a circle in front of New Mexico-style adobe houses.

Album 3,  
Slide Cat. 8 071

**(title unknown) Undated**

**creator:** Nuñez, A.

**Other Descriptive Information**

Work in unknown media (possibly pastels) appears to have been executed on a wall. It is abstract, with a green box surrounding designs. The remainder of the work is blue and purple.

Album 3,  
Slide Cat. 8 072

***La Revolución Mexicana 1981***

**creator:** Ochoa, Victor

**Other Descriptive Information**

Vinyl mural on a Chicano Park freeway column depicts Mexican revolutionaries in black and white.

Album 3,  
Slide Cat. 8 073

***Wall of Heroes and Martyr (detail) August 1973***

**creator:** Ochoa, Victor

**Other Descriptive Information**

The words "La Logan C/S" in the center of an Aztec calendar-like mandala. "Center composition of the Wall of Heroes and Martyrs, Victor Ochoa paints "La Logan" using a similar graffiti to relate to Logan graffiti."--Salvador Torres.

Album 3,  
Slide Cat. 8 074

***Chicano Park Children's Mural Undated***

**creator:** Barrio Logan Children.

**creator:** Ochoa, Victor

**Other Descriptive Information**

Vinyl mural on a Chicano Park wall under a freeway overpass depicts names and symbols in the style of children's art. 1-2. Views of the entire mural. 3. Detail of the central portion. 4. Detail of the left side, yet in progress. "Remains incomplete until 1984, Ramses Noriega, Salvador Torres, Ivan Navarro, and other children finish the wall. Note: names on murals stimulate graffiti that eventually destroys the purpose of mural painting. Names make a better statement in a designated location of a mural for names, logos, sponsors and dates and artists' statements. Shows the enthusiasm and impetuosity of individual creative exploration in mural painting. No wall preparations, (washing, cleaning, rinse, base coat for mural paint.) Proline painted directly on raw concrete. This process has resulted in the paint peeling, flaking, and colors dulling due to a lack of base color. This creative impetus of individual initiative, contrasts the collective mural preparations, logistics that included the San Diego Parks & Recreation, and Caltrans property jurisdictions, day and night lighting, relevant themes that can be related in color, movement, and unity with all other potential mural/sculpture/landscape sites within the 7.4 acre park and the Cesar E. Chavez 5.4-acre waterfront park."--Salvador Torres. 5. Detail of a UFW huelga eagle with a white heart. "This mural is restored and finished by the CPAC INC. along with children. This image is of the Farm Workers' huelga eagle. A creative happening occurs as half of the image develops down the middle. San Diego and Barrio Logan support Cesar E. Chavez, with many picket demonstrations, and especially our murals speak of this struggle and inspire greater support until the Union becomes a reality."--Salvador Torres.

Album 3,  
Slide Cat. 8 075

### ***Los Niños Son El Tesoro Del Barrio August 1975***

**creator:** assistants: Parks and Recreation volunteers.

**creator:** Navarro, Rosa Olga

**creator:** Ochoa, Victor

#### **Other Descriptive Information**

Mural on Chicano Park bathroom wall has a luminous child on a colorful triangular background. Circles depict four different scenes. L-R: A family, a pen, paintbrush, and book, a child doing pull-ups on a tree branch, a rabbit and a cornstalk on a landscape. "The bathrooms in Chicano Park have suffered graffiti, filth and neglect. The bathrooms were designed: one toilet, one urinal, one wash basin, for the men's restroom, the women's restroom has two toilets, one wash basin. Sadly, this neglect has encouraged drug use, and filth that has not been managed properly. By painting the Chicano Bathrooms this has curtailed graffiti. The filth is still a challenge, not like other Parks & Recreation bathrooms that receive a more careful attention. Why?"--Salvador Torres.

Album 3,  
Slide Cat. 8 076

### ***Itzcalli Undated***

**creator:** Itzacali

**creator:** Kalo Linares, Carmen

**creator:** Ochoa, Victor

**creator:** Torero, Mario Acevedo

#### **Other Descriptive Information**

Mural in unknown media on a freeway overpass depicts a feathered serpent behind the word "Itzcalli".

Album 3,  
Slide Cat. 8 077

### ***Varrio [sic] Logan 1978***

**creator:** Ochoa, Victor

**creator:** Renovation team: Alvaro Milan, Spider, Eddie, Falco, Sapa, Salvador Torres, and others.

#### **Other Descriptive Information**

Photo of column R-45, Logan Avenue, Chicano Park, San Diego, California. In addition to symbols in Torres' description, there is a nopal cactus and an 'Atlas' figure, like the one on the 'Mundo' card from Lotería. The Che mural is in the background. "The symbol of a peacock, (prison tattoo) imagery is combined with the Huelga eagle wings and contrasts the passive imagery of a peacock holding a rattle snake in its beak. Note the rattle is red, white and blue. The word Barrio is spelled with a "V", deliberately, including a small "B" at the base of the "V", to show the deliberate change."--Salvador Torres.

Album 3,  
Slide Cat. 8 078

### ***Mandala October 1975***

**creator:** Orosco, Juanishi Valle

#### **Other Descriptive Information**

Royal Chicano Air Force mural features two interlocked nude bodies, one male, the other female, to form a variation of the olin symbol. From their nexus arises a beam of light up to a central star composed of United Farm Workers huelga eagles. Between the nude figures is an ojo de Dios and beneath them is the stalk of a grapevine. Agricultural fields fill the background. This mural is also known as Imlakesh ("I am the other you" in Mayan). Cross-reference with Non-center Programs and Activities. 1-3. The entire mural. 4. Detail of upper portion. 5. Detail of the lower portion and a side panel, which bears a poem.

Album 3,  
Slide Cat. 8 079

***Progress for Peace and El Ojo del Maguey 1997-present***

**creator:** Parsons, Manuel  
**creator:** Torres, Gloria  
**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Column S-47 of Chicano Park. Progress for Peace in red on East wall by Manuel Parsons, El Ojo del Maguey by Salvador and Gloria Torres. "This mural is a work in progress."--Salvador Torres.

Album 3,  
Slide Cat. 8 080

***Master Plan Mural Undated***

**creator:** Quevedo, Abran

**Other Descriptive Information**

An early version of the Master Plan mural.

Album 3,  
Slide Cat. 8 081

***Read 1976***

**creator:** Quezada, Josefina

**Other Descriptive Information**

Black-and-white photo of a mural. "Salvador Torres includes Josefina Quesada's mural, "Read" to show children the importance of our mural movement, and that reading is a positive activity for success in education."--Salvador Torres.

Album 3,  
Slide Cat. 8 081

***Preliminary Design October 1975***

**creator:** Rodriguez, Celia Herrera

**Other Descriptive Information**

Royal Chicano Air Force muralist Celia Rodriguez designed this portion of the Chicano Park mural, here in its preliminary stages

Album 3,  
Slide Cat. 8 083

***Female Inteligencia 1975***

**creator:** assistants: Community Workers.

**creator:** Balaciosos, Rosalina

**creator:** Desmangles, Barbara

**creator:** Lerma Barbosa, Irma C.

**creator:** Mendoza, Antonia

**creator:** Rodriguez, Celia Herrera

**Other Descriptive Information**

Five women across the horizontal portion of column #T-45 hold their arms up to support sky, represented by yellow clouds. At the "T" juncture, a woman cradles a half-globe in her arms; a baby rests therein. The sun rises behind her head. Below an abstract feminine figure holds a yin-and-yang symbol, an indigenously-stylized bird, and stars. She rests on a rainbow created by the music of two nude female flautists. These hover on choppy water. Musical notes fill in the arch beneath the rainbow. The background for entire mural is blue. This mural is also known as The Women Hold Up Half the Universe. 1. The entire mural. 2. The upper portion of the mural. 3. Detail is of a woman's eyes and nose.

Album 3,  
Slide Cat. 8 084

***(title unknown) Undated***

**creator:** Roman, Arturo

**Other Descriptive Information**

Mural in unknown media in Chicano Park depicts female revolutionary soldiers.

Album 3,  
Slide Cat. 8 085

***The Wall of Heroes and Martyrs (detail)- La Virgen de Guadalupe 1973***

**creator:** Roman, Arturo

**Other Descriptive Information**

Detail is an icon of La Virgen de Guadalupe from the Wall of Heroes and Martyrs. 1. There is a man next to her whose shirt reads "Logan x--H--x" in graffiti-style writing. "Arturo Roman is also an excellent print maker. Arturo Roman left San Diego about 1974."--Salvador Torres. 2-3. Detail shows La Virgen de Guadalupe framed by a red rectangle. At her feet, instead of a cherub, is a "Vato" {note: the angel's head is that of Ramon "Chunky" Sanchez} "Since the establishment of Chicano Park and the evolution of its Monumental Public Mural concept, the public has responded their approval by having photos taken of themselves and family standing in front of our murals. This photo activity extends into many professionals using our murals to advertise their products and cars. Many amateur student filmmakers as well as big film companies have made their films in Chicano Park. One such film with Chuck Norris, "The Force is One", uses the park and the murals in a negative stereotype manner. See attachment of Carlos Santana promoting himself for the Life Magazine, Story of Wood Stock Remembered, 1994."--Salvador Torres.

Album 3,  
Slide Cat. 8 086

***Liberacion (detail)***

**creator:** Romo, Maricela

**Other Descriptive Information**

Mural in unknown media on a Chicano Park freeway column. Detail is of the upper portion of the column, which depicts a woman breaking loose from chains and looking upward at a banner reading "Liberacion".

Album 3,  
Slide Cat. 8 087

***(title unknown) Undated***

**creator:** Antonia, Barbara

**creator:** Axtito

**creator:** Becky

**creator:** Cuellar, Rodolfo

**creator:** Favela, Ricardo

**creator:** Gloria

**creator:** Gonzalez, Luis C.

**creator:** Lerma Barbosa, Irma C.

**creator:** Luá, Jose

**creator:** Maria

**creator:** Montoya, José, 1932-2013

**creator:** Olivia

**creator:** Orosco, Juanishi Valle

**creator:** Rodriguez, Celia Herrera

**creator:** Rosalinda

**creator:** Villa, Esteban

**Other Descriptive Information**

Slide photo is of a Royal Chicano Air Force mural in Chicano Park, possibly on the temporary storage building used to house their supplies.

Album 3,  
Slide Cat. 8 088

### **Multicultural Center USD Mural 1990s**

**creator:** Salas, Roberto

#### **Other Descriptive Information**

Mural in an office is non-representational. "Salvador Torres is invited to create a mural for the Multicultural center at the University of San Diego. Salvador Torres documents the space and Roberto Salas' mural panel for color combinations that can harmonize or contrast. The theme requested is the farm workers' issues. The University of San Diego does not comply."--Salvador Torres.

Album 3,  
Slide Cat. 8 089

### **Murals of San Francisco Undated**

**creator:** San Francisco Artists.

#### **Other Descriptive Information**

This series of slides documents the murals of San Francisco, most from the Mission District. 1-6. The Minipark Mural (24th Street). Work in unknown media on an exterior wall facing the Mission District Minipark depicts faces looking at a Chicana Statue of Liberty. 2. Detail of a row of brown faces, one of which holds a liberty torch. 3. Detail of a natural scene with volcano, waterfall, animals, plants, and people. 4. Detail of an abstract pyramid and its builders. 5. Detail of brown hands reaching up to a stylized quetzal within a bordered circle. 6. Detail depicts a United Farm Workers huelga eagle in a red circle traversed by a yellow stripe. 7-8. Mural on the exterior front wall of China Books and Periodicals is an elaborate agricultural landscape. 9. View is of a mural on an exterior wall of the Mission District's BART station. "These slide films were brought to Salvador Torres by "Red Bird Films", the production Film makers that Salvador Torres assisted in producing "Chicano Park" a one-hour documentation. See Salvador Torres collection. Their intention was to show Salvador Torres that other murals existed in San Francisco and that they wanted to make the story of Chicano Park and its murals. Salvador Torres has used these slides to assist in educating children and others who have been interested in our mural movement."--Salvador Torres. 10. Mural is a Mexican agricultural scene from the Mission District's Cultural Center. 11. Mural is of a farmworker woman from the International Hotel, Chinatown, San Francisco. 12. Mural is of an angry man's face wearing a sombrero, and his hands. From the International Hotel, Chinatown, San Francisco. 13. Three-dimensional mural in unknown media on an exterior wall of La Peña Cultural Center Berkeley, depicts musicians. 14. Mural in unknown media on an exterior wall of the La Palma Mexicatessen in San Francisco's Mission District depicts a woman kneeling in an agricultural field. Two palm trees grow on the bank of a river running beside a cornfield. Two houses are in the background in front of a mountain. 15. A child eats a pear in front of a mural of children playing in a corn field. From the Health Food Store in the Mission District, San Francisco. 16. A personified sun. 17-18 Murals from Mission District alleys. 18. Indigenous iconography.

Album 3,  
Slide Cat. 8 090

### **Sister City Yokohama March 4, 1990**

**creator:** Satoshi, Rocco

**creator:** Seja, Ruben

**creator:** Studio 24.

**creator:** Torero, Mario Acevedo

#### **Other Descriptive Information**

Day-Glo mural on a freeway overpass and adjoining wall features stars, spirals, lightning bolts, and some bestial figure, possibly a dragon. Cross-reference with Non-center Programs and Activities. 1. A view of the overpass. 2. A closeup of the overpass. 3. A view of the underside of the overpass. 4. A view of the adjoining wall.



Album 3,  
Slide Cat. 8 091

***Undocumented Worker 1980***

**creator:** Schnorr, Michael, 1945-2012

**Other Descriptive Information**

Vinyl mural on an acid-etched and rubber-treated Chicano Park freeway column a woman with a hammer in the upper panel. Lower panels are more abstract. The mural shows signs of deterioration.

Album 3,  
Slide Cat. 8 092

***Death of Farm Worker 1979***

**creator:** Schnorr, Michael, 1945-2012

**creator:** Yamagata, Susan

**Other Descriptive Information**

Mural on column #G-46, Chicano Park depicting a human hand, left, and an agricultural tool, right, both grabbing onto either teeth of a gear or the rays of the sun. All this is at the very top. Beneath, a mountain, and a produce truck drives toward the vanishing point on a field. Just under this is a strike scene that has resulted in the death of a striker. Under this scene is a seemingly peaceful scene of cultivation. "Seemingly" because the harvesters are chained to boxes containing produce. The lower portion of the mural is not visible. This mural shows deterioration and vandalism. "Rufino Contreras, a farm worker from the valley is shot in the lettuce fields during a strike by the United Farm Workers, led by Cesar E. Chavez. Michael Schnorr, attempts a dramatic and emotionally tense scene, taken from Francisco Goya's period of the Disasters of War, series. "Execution of the Citizens of Madrid, May 3, 1808." Michael Schnorr, like many other artists paints themes of social commentary, inspired by the Chicano Movements' Labor Struggles and immigration issues of abuse. This dramatic column included a small fenced area at the column base. Michael made a fiberglass cast of his body, simulating a figure prone on the ground. He planted squash and flowers. This addition was destroyed by community vandals that rejected his final statement."--Salvador Torres.

Album 3,  
Slide Cat. 8 093

***Nacimiento del Parque Chicano and Chicano Park Astrological Mural Undated***

**creator:** Serrano-Velez, Dolores

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Acrylic mural on a Chicano Park freeway support column depicts a bare-breasted indigenous woman in a large feather headdress. Below her is a four-headed serpent, with one head in the place of each of the cardinal points. The woman is surrounded by concentric circles painted the consecutive colors of the rainbow. Above the words "Nacimiento del Parque" and "Chicano 22 abril 1970", which appear on either side of the woman, fly green quetzals. The area in front of the mural is a garden. 1-3. The entire mural. 4. Detail is of the left side of the mural. 5. Detail is of the right side of the mural. 6. Detail of the Nacimiento del Parque Chicano mural depicts a bare-breasted woman in a large feather headdress. Her bones are visible through her skin, as remnants of the preliminary process. 7. Detail is of the curandera's leg. 8. Detail of the curandera's face.

Album 3,  
Slide Cat. 8 094

***La Marcha de la Humanidad (detail) Undated***

**creator:** Siqueiros, David Alfaro

**Other Descriptive Information**

Slide photos are details of Siqueiros' last mural, painted on the walls and ceiling of the Siqueiros Polyforum. 2. Detail depicts two stylized women, one of whom holds a child. 4. A man stands before the mural, giving an indication of the scale of the work.

Album 3,  
Slide Cat. 8 095

### **First Attempts at Mural 1973**

**creator:** Toltecas en Aztlán.

#### **Other Descriptive Information**

Slide photo depicts an early version of the *Wall of Heroes and Martyrs*.

Album 3,  
Slide Cat. 8 096

### **The Wall of Heroes and Martyrs Undated**

**creator:** Aranda, Guillermo

**creator:** Aztleca, -2012

**creator:** Castañeda, Tomás

**creator:** Gomez, Lupe

**creator:** Llamas, Bebe

**creator:** Llamas, Samuel

**creator:** Luna, Benny

**creator:** Ochoa, Victor

**creator:** Quevedo, Abran

**creator:** Roman, Arturo

**creator:** Rosete-Chávez, Guillermo

**creator:** Toltecas en Aztlán.

#### **Other Descriptive Information**

The Wall of Heroes and Martyrs, also called Historical Mural or simply Ramp 1A depicts the faces of the heroes of Mexican independence, the Chicano movement, and artists that strongly influenced the Chicano Art Movement. There are also other images of import to Chicano identity and to the movement, including the Virgin of Guadalupe, a can of Coors beer, anonymous revolutionary soldiers, a UFW march, and a Brown Beret. 1-2. The right side of the mural. "Restoration in 1984, Chicano Arts Council Inc. San Diego artists. Ramses Noriega, Tomas Castaneda, Gloria and Salvador Torres and other volunteers. Note nude figure above Ruben Salazar and Ortiz. This complementary orange color to the titanium blue center span changes. The mural becomes vandalized several times, paint bombs, graffiti, fading and peeling. Proline paints fade, Nova color is introduced by the Chicano Park Arts Council, paints run out, and artist need to work to keep family units supported, "cool blues" replace the warm yellow oranges. The names of the heroes and martyrs are not complete. Some figures were destroyed by graffiti, and vandalism, some were voted {some figures replace others. Some are censored for racial reasons. Dr. Martin Luther King is painted out. Salvador Torres documents these changes as they occur.} to be replaced as larger figures in other column spaces. Carlos Santana for one."--Salvador Torres. 3. Detail is of the faces of José Clemente Orozco, David Alfaro Siqueiros, Carlos Santana, Ernesto "Che" Guevara, a calavera, a United Farm Workers march, and a circular mandala reading "La Logan C/S" above the Virgin of Guadalupe. 4. Detail of severe deterioration of mural. 5. Detail of the Wall of Heroes and Martyrs depicts the faces of David Alfaro Siqueiros, Carlos Santana, and Ernesto "Che" Guevara. 6-7. Detail from the Wall of Heroes and Martyrs depicts the faces of three men. They are Ernesto "Che" Guevara, an unidentified man, and the Reverend Dr. Martin Luther King, Jr. 8. Detail of the Wall of Heroes and Martyrs depicts the faces of Pablo Picasso and José Clemente Orozco. 9. Slide photo of a detail of the Wall of Heroes and Martyrs depicts Pablo Picasso. 10. Detail is of a circular mandala reading "La Logan C/S" above la Virgen de Guadalupe. The cherub at her feet has the face of Ramón "Chunky" Sanchez, a Barrio Logan musician. 11. Detail depicts a family at a UFW march, an Olmec head, and two Adelitas (female Mexican revolutionaries). 12. Detail is of a mandala with the words "La Logan C/S" in the center. This portion was painted by Victor Ochoa. 13. Detail is of the portion of the mural depicting a can of Coors beer beneath the words "Chale Con", a reference to the long-time boycott of Coors by Chicanos. 14. Detail is of the portion of the mural depicting soldiers of the Mexican Revolution.

Album 3,  
Slide Cat. 8 097

**Colossus (renovation in progress) 1989**

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

Mural in unknown media depicts a man holding up the freeway. The restoration is nearly complete.

Album 3,  
Slide Cat. 8 098

**Cosmic Train Undated**

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

Mural in acrylic paint on the exterior walls of an unknown building depicts a train. Various images common to the Chicano Art Movement are incorporated into the design.

Album 3,  
Slide Cat. 8 099

**Elders Undated**

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

Mural in unknown media on a low exterior wall of at the Paradise Senior Center depicts the faces of many elderly people and folklórico dancers. 1. A view of the entire mural, which appears to be undergoing restoration. 2. Detail of the faces of the elderly. 3. Detail of women dancing folklórico.

Album 3,  
Slide Cat. 8 100

**La Tierra Mia Undated**

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

Mural in unknown media on a Chicano Park freeway column depicts a worker swinging a hammer beneath the words "La Tierra Mia".

Album 3,  
Slide Cat. 8 101

**(title unknown) Undated**

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

Mural in unknown media in a San Francisco Mission District alley depicts a fetus surrounded by rings like those used to represent planetary orbits. The fetus seems to be emerging from a woman's vagina. Text on the legs reads, "Congresso [sic] De Artistas Chicanos En Aztlan S.D. Nov.4". Three faces occupy the upper portion of the mural.

Album 3,  
Slide Cat. 8 102

**(title unknown) Undated**

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

Mural in unknown media on a wall bordering a freeway depicts two heads of feathered serpents, a crucified Christ, a circle with designs reminiscent of the Aztec sun calendar, the Earth, and a pyramid. Text around the earth reads, "Tierra Liberación Revolución".

Album 3,  
Slide Cat. 8 103

**(title unknown) (detail) Undated**

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

Mural in unknown media on a Chicano Park freeway column depicts the faces of a female Brown Beret and a man in a bandanna. The second slide depicts a man in a brown beret.

Album 3,  
Slide Cat. 8 104

### **No Retrofitting Undated**

**creator:** Kalo, Karmen

**creator:** Torero, Mario Acevedo

#### **Other Descriptive Information**

Mural in unknown media on a Chicano Park freeway column reads "No Retrofitting Saturday March 23, 1996 9AM Save Chicano Park".

Album 3,  
Slide Cat. 8 105

### **Tribute to Laura Rodriguez Undated**

**creator:** assistants: Community Youth.

**creator:** Kalo, Karmen

**creator:** Torero, Mario Acevedo

#### **Other Descriptive Information**

Mural in unknown media on a Chicano Park freeway column depicts the face of Barrio Logan health activist Laura Rodriguez in between two hands. Beneath her is a danzante Azteca. 1. A view of the whole mural. 2. Detail of the fingers of the upper left corner of the mural. "This detail view shows the problem the Chicano Park Monumental Public Mural work process in confronting pigeons roosting at the joint of the cap beam. Salvador Torres made a research on pigeon guano, spores germinate eleven types of airborne diseases, Valley Fever is one. Salvador Torres has had a struggle from the first pigeons to arrive at the "Frijol". See #1-28 [temp number], to the recent damages by the Caltrans Retrofit process that strips the metal at the column joint of the cap beam, causing a ripped, crackled top edge of 25 murals designated historical murals. Salvador Torres presses Caltrans Marty Rosen (see Salvador Torres collection) to develop a proposal to restore our work that is unfinished, flaking, and graffiti destroyed. 2002 Salvador Torres gets a call from San Diego Tribune/Union paper that a 1.6 Million dollar proposal had been approved by the State of California. Mario Torero, like many other invited guest artists that do not live in Barrio Logan, do not concern themselves with this issue, yet pigeons are shitting on their mural work."-- Salvador Torres.

Album 3,  
Slide Cat. 8 106

### **Sherman and Logan 1998**

**creator:** assistants: Lomas Doradas Mural Gang.

**creator:** Torero, Mario Acevedo

#### **Other Descriptive Information**

Deteriorated mural on the front of the Square Deal Market. "This mural has been removed and no other replaced. The mural began to peel and flake off."--Salvador Torres.

Album 3,  
Slide Cat. 8 107

### **La Virgen de las Americas 1974**

**creator:** assistants: Lomas Doradas Mural Gang.

**creator:** Torero, Mario Acevedo

#### **Other Descriptive Information**

Pro-line vinyl mural on a Chicano Park freeway column depicts the Virgin of Guadalupe above a globe. In lieu of her traditional attitude, her eyes are lifted and hands unfolded, instead performing a blessing.

Album 3,  
Slide Cat. 8 108

### **Baja Lobster Mural Undated**

**creator:** Torres, Salvador Roberto

#### **Other Descriptive Information**

This series of slides depicts the murals of the Baja Lobster Restaurant. 1. Mural in unknown media on an interior wall depicts lobsters and human and animal figures in a style reminiscent of Native American rock paintings. 2. Mural on an interior wall depicts a fish. Text beneath the fish reads, "Cortez Rainbow Wrasse". 3. Mural on an exterior wall just above a doorway depicts a two California lobsters.

Album 3,  
Slide Cat. 8 109

***The Solar Pilot 1974***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"Note: "La Tierra Mia" graffiti finally is included from #T-46 to #S-46 in the Chicano Park Logo on #S-46. Salvador Torres begins experiments using mirrors to capture solar light to create solar sculpture using solar holograms projected as beams of sunlight. Salvador Torres uses this method as a drawing technique. Salvador Torres creates movements and begins to experiment using mirrors to measure and distort images. Salvador Torres begins using glass beads implanted into the Proline Rubber Base, and spray can gold, silver, bronze colors to animate the figures in the mural. This process is so controversial, the San Diego police confiscate Salvador Torres' mirrors, (See San Diego Police Department Memo in Salvador Torres collection). The arrest of the mirrors result in many harassments and the confiscation of Salvador Torres' mirrors twice, Salvador Torres continued to experiment in his studio and away from San Diego Police Department."--Salvador Torres.

Album 3,  
Slide Cat. 8 110

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Mural in unknown media on a low wall depicts the faces of children.

Album 3,  
Slide Cat. 8 111

**(title unknown) (detail) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Detail appears to be from an indeterminate mural. It depicts a woman kissing a child, who points to the viewer's left. Support columns for the San Diego Coronado Bay Bridge form the background.

Album 3,  
Slide Cat. 8 112

**(title unknown) (detail)**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Detail of a mural in unknown media depicts a man whose bones are visible through his skin. Just above him, a woman listens with her hand to her ear.

Album 3,  
Slide Cat. 8 113

**(title unknown) (detail) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Detail of a mural in unknown media depicts the face of a horned man.

Album 3,  
Slide Cat. 8 114

**(title unknown) (detail) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Slide photo appears to be a detail of a mural. Detail depicts two women and two children.

Album 3,  
Slide Cat. 8 115

**(title unknown) (detail) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Slide photo appears to be a detail of a mural. Detail depicts two women and two children.

Album 3,  
Slide Cat. 8 116

### ***Audobon Elementary School Mural 1992***

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

#### **Other Descriptive Information**

Acrylic mural on exterior walls of Audubon Elementary School depicts a roadrunner, children holding hands around a globe, and the faces of parents and children. The mural was later vandalized, with images of black students being targeted. 1. A view of the central portion of the mural. 2. Detail of the left side of the mural depicts the faces of two elderly people and two children. In the center, there is a bird in a nest above a door. To the right of the door is a bird flying in a yellow sky. 3. "Salvador and Gloria Torres are commissioned to create a mural at Audubon Elementary School. The theme is multicultural representing the students, parents and teachers. This slide view shows, "We Show Our Teachers and Parents Love and Respect" and "I Am Smart, Capable & A Success." The children model for Salvador Torres."--Salvador Torres. 4-5. Detail is of a red bird. 6. Detail depicts a child, a man, and a woman holding a child. The background is yellow. 7. Detail shows the vandalism to a young girl's face, which has an "X" spraypainted over it. 8. Detail shows the vandalism to a young girl's face, which has an "X" spraypainted over it. The vandalism reads "Fuck the Niger" [sic]. 9. Detail depicts four children from diverse heritages, one of which is in a wheelchair, and part of a globe and its surrounding message. "The Audubon Mural was dedicated to the parents, students, and teachers. Frances Perez contacted Salvador and Gloria Torres to be considered as muralists for the school. Frances was a club member of the "Drifters", a young woman's club of the 1950's (see Los Gallos club album of the 1950's)."--Salvador Torres. This mural was afflicted with vandalism over the faces of the African-American students in 1992. The graffiti was removed and an anti-graffiti sacrificial coat was applied for protection.

Album 3,  
Slide Cat. 8 117

### ***Barrio Senior Villas Poster 1998***

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

#### **Other Descriptive Information**

1. "This electrical anchor pole was badly burned in a previous fire in the business that was once located at this site, Industrial Cleaning bus. [2322 Newton Avenue, in front of Barrio Senior Villas complex.] Salvador and Gloria Torres became the resident managers (See Salvador Torres collection). Salvador Torres acquires permission from SDG&E to execute this Pole Mural. At the top of the pole is a model of a water fountain [invisible] that Salvador Torres made for Chicano Park in 1980."--Salvador Torres. 2. A view of the upper portion of the pole mural. 3. A view from the top looking down. 4. Slide photo of the lower portion of the Barrio Senior Villas Poste mural.

Album 3,  
Slide Cat. 8 118

### ***Fall, Spring, Summer 1991***

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

#### **Other Descriptive Information**

Mural in unknown media on a wall at the San Diego State University College of Education depicts students and teachers beside a large hand with faceless children. The second slide is a detail of the hands.

Album 3,  
Slide Cat. 8 119

### **Kelco Historical Community Mural 1992-1993**

**creator:** Espinoza assistant, Louis

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

#### **Other Descriptive Information**

Acrylic mural on the exterior of the Kelco building, located at Cesar E. Chavez Parkway and Harbor Drive, San Diego, depicts animal and vegetable marine life, community scenes, and images of local industries. Cross reference with non-center programs and activities. 1. A view the entire mural as seen from across the street and down the way. From this angle, the kelp forest is dominant. 2. Detail is of two harbor seals, a large one in the foreground and a small one in the background. 3. Detail is of red and black sheephead. 4-5. Detail is of SCUBA photographer and a white shark. 6-7. Detail is of two blue fish. 8-9. Detail features a seahorse, a sea star (starfish), and a jellyfish. 10. Detail shows the Sea Otter and cloud formation section of the mural. 11. Detail is of a mother sea otter and her pup. 12. Detail is of a sea otter floating on its back. It balances a stone on its abdomen and holds a sea urchin, as if about to open and eat it. 13. Detail depicts three faces: an Asian woman, an elderly woman, and a Hispanic man. 14. Detail is of elderly bus passenger. 15. Detail depicts a person speaking into someone's ear, an African-American girl's face, and an elderly bus passenger. 16. Slide photo is a view of the central portion of the Kelco Mural. "This mural represents the history and future of the people, ocean and waterfront industries of our community. The sea life represented at the south end of the mural and ending on the west side of the loading dock of the Goldy building are as follows: Harbor Seals, Sheep Head Fish, Sea Urchins, White Shark, Kelp Bass, Sea Otters, Porpoise, Blue Fin Tuna, Green Sea Turtle, Marlin, Emperor Angle Fish, Kelp Crab, Octopus, Sea Horse, Star Fish, Kelp, and Barnacles. Representing the waterfront industries on the main mural wall are: the fishermen and cannery workers, the longshoremen, the shipping industries of NASSCO, South West Marine, Continental Maritime, the U.S. Navy, the trolley system of the 1940's and Kelco Division of Merck & Co Inc. Our community cultural diversity is represented in the image of a Mestizo Aztec dancer blowing the Queen Conch, blessing the heavens and earth. From the left and right of the Chicano Park Mayan kiosk design, are cloud images of the mythical cranes of Aztlan, and the rare Peregrine Falcons currently residing on the columns under the San Diego Coronado Bay Bridge today. The great Quetzalcoat of the Maya, Nahuatl, and Aztec civilizations is the god of life and fertility. The snake represents the earth, matter, fertility; the feathers of the quetzal bird, matter transformed into spirit, the synthesis of life. This unique transformation of creating matter into spirit parallels the harvested kelp process of creating algin products and specialty chemicals from kelp to serve the needs, health and spirit of mankind. The ancient maguey land plant, located on the roll up metal door of the building, is the contrasting comparable to the giant kelp marine plant. The maguey plant has been harvested for its fiber products which can be woven and sap is made into candy, pulque and tequila - a fermented drink. In the Pre-Columbian periods this plant also served the needs, health, and spirit of our native civilizations. In the fifth panel of the south end of the mural wall on Harbor Drive, is the image of a group of adults of diverse ethnic character and backgrounds communicating in silent harmony. To the left of the group is the multifaceted symbol of the "conversation," it contains the tongue, the symbol of languages, the ear, enlightenment and understanding, the nose smelling and tasting. The symbol of the eye is a spiritual vision. The colorful bridge column symbolizes the Chicano Park Monumental Public Mural concept. A mother cradles a sleeping infant, the symbol of family love. The Sea Otters also represent the symbol of the family. Above the Sea Otters are whimsical cloud formations of fantasy animals, created to amuse and stimulate the public imagination. The shark near the kelp diver represents the imminent powers of our prehistoric oceans."--Salvador Torres. 17. Detail shows a maguey cactus on a rolling door as well as dock above it. 18. Detail is of the bus portion of mural. 19. Detail of the bus portion of mural that covers the building's windows. The passengers and driver represent the ethnic diversity of San Diego. 20. Detail is of the conchero (danzante Azteca). He wears a feathered headdress and a United Farm Workers headband and blows into a conch shell. 21. Mural is in progress. Detail is of the Chicano Park kiosk without musicians or dancers. 22. Detail is of the "History of Our Community" portion of mural, featuring an elderly woman surrounded by children and a three-piece band (accordion, guitar, and stand-up bass) and dancers on the stage of Chicano Park's kiosk. The dancers sing "El pueblo unido jamas sera vencido". The shell of the conchero is also visible. The image is partially obscured by a telephone pole. 23. Detail features "History of Our Community" portion of mural, including the kiosk, a fish, and a bird in the night. This slide is partially obscured by a telephone pole.

Album 3,  
Slide Cat. 8 120

**Perkins Elementary School Mural 1997**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"Salvador and Gloria Torres selected 'James Russel Lowell School', Salvador Torres' grammar school. The name is changed to Perkins after a dedicated teacher that taught there. Salvador Torres makes an extensive survey for developing color murals on the bungalows and the school play areas. The school undergoes some redevelopment and the project reverts to the wall surrounding the school. The idea is to introduce color into our industrially sterile environment."--Salvador Torres. The second slide is a broad view of Perkins Elementary's perimeter wall.

Album 3,  
Slide Cat. 8 121

**Santa Fe A New Generation of Youth 1994**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

The left side of the Santa Fe Mural is called A New Generation of Youth and depicts five children and a dog reading a book. On the pages of the book are personified fruits and vegetables in a beach scene. At the top of the mural is the Torres' signature and the text "Salvador R. Torres & Gloria R. Torres (copyright) 1994 Atchison, Topeka & Santa Fe Railway Co." 1. A view of the children and one page of the book. 2. Detail is of a young girl's eye. 3. Detail is of an ear. 4. Detail is of a personified carrot surfing on a banana, an image from the book. 5. Detail is of a pear guitarist, an image from the book the children read. 6. "Salvador and Gloria Torres were invited to create a mural for the children of Barrio Logan. Salvador and Gloria Torres design this mural as a storybook of the bay front park that is now known as the Cesar E. Chavez Water front Park. In this slide view Salvador Torres creates "Don Cacawate", a funny character from his childhood stories heard in the labor fruit and grape camps of California. Salvador Torres finds an image from a peanut butter label that inspires Salvador Torres' recollections of "Don Cacawate". There are many funny stories about the adventures of "Don Cacawate". The strawberry is inspired from a character that walked by Salvador and Gloria Torres' mural site on his lunch hour walks."--Salvador Torres. 7. Detail is of a personified happy sun from a page of the book.



Album 3,  
Slide Cat. 8 122

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***Santa Fe Railroad and Waterfront Industry 1994-1995***

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Slide photos of the Waterfront Industry portion of the Santa Fe Mural, depicting shorebirds, a futuristic train, and industrial buildings. 1. The entire mural. 2. Detail is of an egret in flight that serves as transition point between the New Generation of Youth and the Santa Fe Railroad and Waterfront Industry murals. 3. Detail is of the California Poppy and an Egret taking wing. 4. Detail of two California Poppies, one blooming and the other closed. 5. "Slide by Salvador Torres of the California Poppies. Salvador Torres recalls when Salvador Torres' family drove up into the hills near Facett Ranch in Los Banos, California. Salvador Torres includes the Facett Ranch, fields and the hills covered with California Poppies. Salvador and Gloria Torres place the California Poppy on each end of the building mural, as a design element that includes the symbol of the "Scenic Route" of California highways. Also see #6-409[temp number]."--Salvador Torres. 6. Detail is of an Egret's head. 7. Detail is an Egret's blue foot. 8. Detail is of an Egret's wing. 9. Detail is of transitional corner. 10. "Slide photo by Salvador Torres shows a modern version of the bullet train, passing a wetlands scene. This slide image shows the train before the inclusion of mirrored stainless steel place in the gray areas of the train sides. The effect of the mirrored stainless steel sections reflect passing cars and the MTD red trolley that passes north and south across the Harbor Drive. This effect gives the illusion that the train in the mural is moving, instead the reflected images are the ones moving."--Salvador Torres. 11-12. The entire mural, photographed from the left side. 13. Detail is of a wading egret, a swimming duck, and a stork's head in front of a futuristic train. 14-15. Detail is of three swimming ducks and the front of the futuristic train. 16. Detail shows wading egret before a modern train. Stainless steel panels do not appear to have been affixed yet. 17. Detail is of a wading egret in front of a futuristic train. 18. Detail depicts a wading Egret facing the viewer's right. 19. Detail shows mallards and other ducks near the bottom of mural. This photo was taken at an angle. 20. Detail is of a duck. 21. Detail depicts a floating mallard. 22. Detail of the north wall featuring a polychromatic wading egret. The futuristic train is visible in the rear. "A futuristic train represents the railroad industry. Representing the tourist industry is the San Diego Convention Center, and the major hotels surrounding it. The great blue and green egrets wade peacefully in the wetlands of our coastline. This scenario depicts the ideal of coexistence of education and imagination, community history, industry and the environment."--Salvador and Gloria Torres. 23. Detail is of a wading egret in front of a futuristic train. 24-25. Detail is of a wading Egret; the train is not visible in background. 26. Detail of a wading Egret with a long neck. 27-28. Detail is of a flying egret in front of a futuristic train and a partial San Diego cityscape. 29-30. Detail is of a wading egret in front of a partial San Diego cityscape. 31. Detail is of the head and beak of an Egret. 32. Detail is of the portion of the mural that spans the corner. Two egrets (one on each wall) share a body that splits the corner. In the center of the body is a cross-section of an egg containing an embryonic egret. The body forms the shape of a heart. This portion of the mural is entitled The Heart & Life of an Egret. 33. Detail of the bottom right corner of the north wall depicting three crabs. 34-35. "Slides by Salvador Torres of Santa Fe mural show the shell life that was dug up in making the sidewalk. Salvador and Gloria Torres include these shells amongst the crabs and pickle weed. They are attached with Nova Super Gel."--Salvador Torres. 36. Detail is of bottom corner and shows how 3-D obstacles are tackled. Crabs wrap around the corner.

Album 4,  
Slide Cat. 8 123

### **Santa Fe Wetlands Mural 1994-1995**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

#### **Other Descriptive Information**

1. "Slide shows the "Santa Fe Wet Lands Mural" finished, note, the 67 sculpted Sandpipers are carved from the walls step fret design. This process took Salvador and Gloria Torres two weeks of sculpting. In the background are the 10th Avenue terminal silos. Salvador Torres proposed that these 14 structures employ a color design that would be complementary. (see Salvador Torres collection copy of the Continental Maritime Proposal)."--Salvador Torres. 2. The entire mural, photographed from the left side, across the street, and down the way. 3. View of entire mural wall. "2nd North Wall painting contains 67 chiseled flying sea birds. This motif contrasts the other murals on Harbor Drive, that contain mirrored stainless steel, glass mirrors and the integrated use of windows, doors, electrical conduits and mosaics. In this 2nd North wall painting, the practical use of the concrete black saved and enriched the original motif design of this wall space of the Santa Fe Pacific Pipeline Facility. This wall mural represents several endangered sea shorebirds that exist along the San Diego, coastal wetlands. The mural painting reads from left to right, and portrays the following shorebirds: the Plover, a small shorebird of mudflats and beaches; the Marbled Godwit, a large brown shorebird with a very long thin upturned bill; the Long-billed Curlew, a large sandpiper with a long down-curved bill and slender long legs; the American Avocet, a large long-legged wader with a long thin upturned bill, black and white, with a cinnamon head; sanderlings, a tiny sandpiper of sandy beaches; the Black-Necked Stilt, this tall slender wading bird has long red and pink legs, body is black above, white below with a black bill; finally at the far right side of the mural are the Dowitchers, a plump medium-size sandpiper with bills much longer than heads. Dowitchers are known for their "sewing machine" feeding action. All of these beautiful shorebirds were sketched, photographed and studied by Gloria and Salvador on the tidelands and at the San Diego River. The Santa Fe Pacific Pipeline wall mural is the most colorful of the three murals on Harbor Drive. This mural's sunset colors seem to explode and transform the wading birds into mystical avian icons of our California historical and prehistorical resources that need to be protected from destruction and abuse. The Harbor Drive murals are a major contribution to the historical art treasures of the community. The creation of these murals were witnessed by thousands of commuters from both cars and the MTDB Trolley. A unique example and asset to any community seeking to redevelop authentically, imaginatively and creatively. The Torres' stated, 'Our vision is to continue to include industry, commercial, and recreational businesses to unify its gateways to knit together our neighborhoods and its major waterfront industries.'"--Salvador and Gloria Torres. 4. Detail is of a chiseled bird in the upper left corner. 5. Detail is of two Plovers. 6. Detail is of Plovers and a Marbled Godwit. 7. Detail is of Plovers. 8. Detail is of Marbled Godwit. 9. Detail is of Marbled Godwit. 10. Detail is of shore plants. 11. Left 3/4 of mural, photographed from the right side. 12. Detail is of two Long-Billed Curlews, each facing opposite directions. 13. Detail is of a Long-Billed Curlew. 14. Detail of three chiseled birds. "Wetlands mural detail, crack brick sculpture relief. Hammers and chisels, acrylic Nova color and Gesso base. Painting influences: impressionists, Audubon, Pre-Columbian sculpture, Baja Ca, mural iconography, rock art of the Southwest, color field painting."--Salvador Torres. 15. Detail is of three chiseled birds. 16. Detail is of two American Avocets beneath a row of chiseled birds. 17-18. Detail is of American Avocets. 19. Detail is of American Avocet and four chiseled birds. "These slide photos express how the mural painting process Salvador and Gloria Torres develop from life sketches, photos, of the San Diego wetland birds. Particularly the fact that in this very area our community of Logan Heights had, like Salvador Torres, the opportunity to marvel and appreciate these wetland sea life. With the waterfront development by major industry begins the decline of wetland bird life in Logan Heights waterfront, and our blocking off our public access to the water. This is unlike all other waterfront communities of the seven sister cities of the Unified Port District jurisdictions. The serious neglect of these public privileges cause the state of California to form the California Coastal Commission. Salvador Torres and others support Prop 20 and attend many coastal and Port meetings. A demand is made that affects all the coastline of California. PUBLIC ACCESS & SAVE THE WETLANDS, VERNAL POOLS & WETLAND SEA LIFE & ALL BIRDS & ENDANGERED MAMMALS."--Salvador Torres. 20. Detail is of preliminary stages of painting of Sanderlings. 21. Detail shows Sanderlings and three chiseled birds. 22. Detail is of Sanderlings. 23. Detail is of three Sanderlings. 24. Detail is of two Black-necked Stilts. 25. Detail is of early version of Dowitchers. 26. One chiseled bird, no paint applied. 27. Detail is of one chiseled bird. "Details Nova wash technique

Album 4,  
Slide Cat. 8 124

**(title unknown) Undated**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Slide photos of a three-dimensional mixed media mural. A carved and painted wooden frame surrounds the painted portion of the mural on three sides (all except the bottom). The painted portion of the mural depicts three women. One holds grain in her arms, one holds a jar on her head, and one holds a child in her arms. In front of and below the painted portion of the mural is a wooden sculpture of a Mexican revolutionary. 1. The entire mural. 2. A woman holding a child. 3. Detail depicts the face of a woman. Her braided hair is visible beneath a head covering. 4. Detail depicts the face of a woman from her eye to her chin. The remainder of her face is cropped. 5. Detail depicts three women: one holding grain, one balancing a jar on her head, the third holding a child. 6. Photo is of the interior of a building containing a chandelier, a stained glass window, a mural within a large wooden frame, and two panels of wood painted with Aztec figures. The mural depicts three indigenous women. The photo gives the mural some context.

Album 4,  
Slide Cat. 8 125

***Wilson Academy Fountain Mural 1989***

**creator:** Student assistants.

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Slide photos of a three-dimensional mixed media mural. A carved and painted wooden frame surrounds the painted portion of the mural on three sides (all except the bottom). The painted portion of the mural depicts three women. One holds grain in her arms, one holds a jar on her head, and one holds a child in her arms. In front of and below the painted portion of the mural is a wooden sculpture of a Mexican revolutionary. 1. The entire mural. 2. A woman holding a child. 3. Detail depicts the face of a woman. Her braided hair is visible beneath a head covering. 4. Detail depicts the face of a woman from her eye to her chin. The remainder of her face is cropped. 5. Detail depicts three women: one holding grain, one balancing a jar on her head, the third holding a child. 6. Photo is of the interior of a building containing a chandelier, a stained glass window, a mural within a large wooden frame, and two panels of wood painted with Aztec figures. The mural depicts three indigenous women. The photo gives the mural some context.

Album 4,  
Slide Cat. 8 126

***Young Mother Earth February 22, 1990***

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"This work originally began in 1974, with the preparation of the column with Proline paints & rubber base. The column remained into the 1980's. During the Young At Art program, these students were brought in to assist. The upper cap of the column is yet to be painted by Rosa Olga, Carlos Garcia, Alvaro Milan."--Salvador Torres.

Album 4,  
Slide Cat. 8 127

**Viva La Huelga! 1973**

**creator:** Toltecas en Aztlán.

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

A painting of La Virgen de Guadalupe among a crowd of people with huelga flags above. "The center figure with the mustache is Ramon "Chunky" Sanchez. July 13, 2002 this wall is deteriorated badly, some figures are now lost, due to peeling. Caltrans, The San Diego Commission for the Arts & Culture have made no effort to restore. Salvador Torres calls meetings with Caltrans, City, and Chicano Park Steering Committee."--Salvador Torres. The mural was restored in 1984 due to fading and peeling.

Album 4,  
Slide Cat. 8 128

**April 22, 1970 1989**

**creator:** Lagler, assistant: Matthew

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Protesters protest and farmers till, a skeleton, and a woman's face are depicted on Chicano Park #T-Abut. "The Abutments #T & #S have been traditionally planted with ivy and ice plants. This is ivy, ice plant mentality has been used throughout California's highways. Possibly this landscape design is promoted not for its aesthetic but for its economic values. Taking under consideration that public art was not part of California's highway designs until the Chicano Park Monumental Mural Concept evolves. Salvador Torres observes that since April 22, 1970, Caltrans now introduces concrete low relief designs on their abutments."--Salvador Torres.

Album 4,  
Slide Cat. 8 129

**Perkins Burn Institute Mural March 1997**

**creator:** Students.

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"The creation of an educational color mural at Perkins Elementary, to educate and enrich the lives of students, parents, teachers and visitors, about reducing and eliminating the incidence of burn injuries caused by hot liquid scalds. This program will help students and teachers to explore abstract shapes, patterns, lines, movements, textures, and colors as complimentary harmonious art forms. The composition will be composed of imaginary geometric and amorphous free forms. All figurative subjects will be stylized."--Salvador Torres.

Album 4,  
Slide Cat. 8 130

**Master Plan (detail) 1973**

**creator:** Chicano Park Arts Council Inc..

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"This section of The Master Plan illustrates the four directions in red. Restoration funds by COMBO, a nonprofit organization, delegated to disperse City of San Diego funds to art organizations. Ramses Noriega assists Salvador Torres in organizing the San Diego artists into 1. The Chicano Arts Committee, 2. Chicano Park Arts Council, and finally, 3. The Chicano Park Arts Council Inc. This responsibility can not be maintained by the other San Diego artists. Salvador Torres can not sustain CPAC Inc. by himself. CPAC Inc. becomes inactive." Salvador Torres. The mural was restored in 1984 due to fading and damage from rock-throwing.

Album 4,  
Slide Cat. 8 131

***The Tree of Life (in progress) 1991***

**creator:** SDSU professors and students.

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"The mural is in its working process, Note, the pounce drawing has now taken on the brush drawing over the pounce dots making a singular linear stable flow open for the mural painting within the outline forms. Salvador Torres experiments with this traditional process making several other murals in this technique. In contrast Salvador Torres also creates free hand imagery free from strict methodologies in other future murals. (See other examples: Kelco, Santa Fe, etc.)."--Salvador Torres.

Album 4,  
Slide Cat. 8 132

***Homage to the Young Father (detail) Undated***

**creator:** Bryant, Danny

**creator:** Cervantes, José

**creator:** Diaz, J

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Detail is of a father and young children. "This detail of the Homage to the Young Father is an important symbol to our young families struggling to keep together, respecting our mothers, and fathers, and especially our young children. These two, the mother and father were developed by the use of the pounce cartoon technique of the past mural work process of Old World Mural technology. Salvador Torres/CPAC Inc. experiments for success. To date there are six mural works painted on top of each other in a fantastic struggle in attempting to mural paint at the monumental scale. Individual vs. collective group effort."--Salvador Torres.

Album 4,  
Slide Cat. 8 133

***Young Mother Earth and Toltecas en Aztlán 1990***

**creator:** Garcia, Carlos

**creator:** Milan, Alvaro

**creator:** Olga, Rosa

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Acrylic mural on the lower portion of a Chicano Park freeway column depicts a feminine face spanning a corner. The upper portion of the mural depicts three indigenous statues, a freeway, and the symbol of the Centro Cultural de la Raza.

Album 4,  
Slide Cat. 8 134

***Los Angeles Performing Arts Center Undated***

**creator:** Twitchell, Kent

**Other Descriptive Information**

Slide photo of murals on three different surfaces of a parking garage depicting members of the Los Angeles chamber orchestra. 1. A view of all three. 2. "Salvador and Gloria Torres go to Los Angeles to the Self-Help Graphics, and are impressed by the Kent Twitchell's monumental scale mural works of 6 to 8 floors high. This view of the figure looks as though it's a traditional photo. The gesture appears static with the feeling of a dynamic poster billboard image. The technical process is outstanding in its realism, size and logistics in accomplishing monumental scale mural works."--Salvador Torres. 3. A detail of the violinist on the right-most wall.

## Murals

Album 4,  
Slide Cat. 8 135

**Mano a Mano (detail) 1992**

**creator:** Villa, Esteban

**Other Descriptive Information**

Mural in unknown media on an unknown wall depicts a stylized Aztec Eagle knight

Album 4,  
Slide Cat. 8 136

**Mujer C3smica/Cosmic Woman (side panel) October 1975**

**creator:** Villa, Esteban

**Other Descriptive Information**

Side panel maintains color scheme of primary face but features scorpions in white with black outline.

Album 4,  
Slide Cat. 8 137

**Coatlicue 1980**

**creator:** Schnorr, Michael, 1945-2012

**creator:** Yamagata, Susan

**Other Descriptive Information**

Vinyl mural depicts the goddess Coatlicue, our mother and destroyer. She holds the sun in one hand and the earth (turtle island) in the other. The moon is behind her. She is multi-colored, but green and purple dominate. The background is a fiery red. Beneath her feet are indigenously-stylized snakes or dragons. Text reads: "Coatlicue Diosa De La Tierra Earth Goddess". 1. A view of the whole mural. 2. In this slide, the vandalism of paint bombs has been incorporated into the mural design, taking the form of fierce serpentine faces. 3. "Vandalized by junkyard employees in the 1980's. Paint bombs, in soda bottles thrown at many Chicano Park murals in protest of the "Varrio Si, Yonkes No" campaign to clean up the neighborhood. Michael Schnorr repairs and integrates the splashes, see upper right hand side of the figure's head. Other areas were re-painted. Salvador Torres suggests to Michael S. to take advantage of the expressive power of the paint bomb explosions. Michael paints them in color and adds a dog's head at the mid lower left hand side. The dog "roach" was immortalized in the mural. The dog belonged to one of the gang members of Varrio Logan. The dog was named "Roach" because he loved to eat marihuana butts known as a 'Roach'."--Salvador Torres. Vistor Ochoa assisted. 4. Column S-45 or Coatlicue side panel. "Note the lower portion of the column makes good use of the lower side of the column, while the upper half employs a green and purple color, similar to the Ochoa and Garcia mural (see #5-321) example of poor use of prime valuable space. Manuel Garcia, Salvador Torres, and Arturo Singh dig up lawn sod and Manuel and Carmen plant flowers and cactus, much later as shown."--Salvador Torres.

Album 4,  
Slide Cat. 8 138

**Hands-On Mural Works 1973**

**creator:** Young At Art Children.

**Other Descriptive Information**

Mural on side panel of freeway support column features the United Farm Workers eagle, the San Diego Coronado Bay Bridge, a beach, and a Chicano Park playground. "(See Salvador Torres collection, San Diego Magazine, Dec. 1973.) The importance of a progressive art curriculum for all grade levels, begins with efforts by Salvador Torres and Victor Ochoa hands on (see Salvador and Gloria Torres Young At Art Program) mural works. There is a serious deficiency in teaching the visual arts, resulting in visual expressions in public and private properties. Children as well as adults can benefit from creative and imaginary activity that drawing, painting, ceramics and sculpture can provide."--Salvador Torres.

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**Paintings**

Album 4,  
Slide Cat. 9 001

**Cuauhtémoc 1970**

**creator:** Aranda, Guillermo

**Other Descriptive Information**

Cuauhtémoc, the last Emperor of Mexico, sheds a tear. "1969-1970 Salvador Torres captures the use of the Ford Building in Balboa Park. (Now the Space Center). Guillermo Aranda designs and paints the first flag of Aztlan, (See the Wall of Heroes and Martyrs, CP on Logan Avenue #T-Abut). Flag is used for the first time in the Chicano Movement in San Diego in the first march {Dia De Las Madres May 10, 1970} from Barrio Logan to the city administration C Street down town San Diego. The flag is later hung in the Ford Building (See far right image in attachment). With the capture of the Ford building the flag is hung on a light pole during the take-over of the land under the San Diego Coronado Bay Bridge to create Chicano Park. Salvador Torres, Mario Torero, and Aranda create images to hang on exterior of the take-over of the Neighborhood House along with the flag of Aztlan. Guillermo Aranda creates the image of Cuauhtémoc."--Salvador Torres.

Album 4,  
Slide Cat. 9 002

**C/S Chicano Parque July 1974**

**creator:** [Artist Unknown]

**Other Descriptive Information**

A green panel with Pollock-style direct painting in red. Red heart in center and words in yellow (probably spraypaint) read "C/S Chicano Parque". It is unclear where this panel is located.

Album 4,  
Slide Cat. 9 003

**Si Se Puede August 1973**

**creator:** [Artist Unknown]

**Other Descriptive Information**

A no-parking sign has been painted dark blue, with the text "Si Se Puede" in light blue and white. Possibly an example of the reclamation of local materials and facilities reconfigured by and for the Chicano community.

Album 4,  
Slide Cat. 9 004

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Slide photo appears to be a paper portable mural of an underwater scene, probably created as part of a Young At Art workshop.

Album 4,  
Slide Cat. 9 005

**(title unknown) 1969**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Painting in unknown medium depicts the bust of a man wearing a large turban or headdress. Colors are black and white.

Album 4,  
Slide Cat. 9 006

**(title unknown) 1998**

**creator:** [Artist Unknown]

**Other Descriptive Information**

From California State University San Bernardino's exhibition "Aquí Estamos Y No Nos Vamos". This mixed media painting is on a textured surface, possibly cardboard. A yellow face in the upper middle is framed by painted red flames at the bottom and burned matches that have been adhered up and down the sides of the work. "These slide photos are of artwork in the University of California San Bernardino, Gallery. Salvador Torres did not take the names down (Artists Unknown). Joe Moran, Print Making instructor and 2002 Chairman of the Art Dept. invited Salvador and Gloria Torres to the show. See Salvador Torres collection for information on catalogue."--Salvador Torres.

Album 4,  
Slide Cat. 9 007

**(title unknown) 1998**

**creator:** [Artist Unknown]

**Other Descriptive Information**

From California State University San Bernardino's exhibition "Aquí Estamos Y No Nos Vamos". This painting mimics the collage technique of overlapping images. The primary image is of an adobe house with a nopal in front of it. The bottom lower corner has a Maguey framed by semicircular bands of design, including some sort of livestock (either pig or sheep). This Maguey image overlaps the adobe abode. The entire work is cut by a three-dimensional strip (it appears to stick up off the canvas) of pink with floral designs and handprints that goes from the upper right corner to the bottom center. Bottom right corner is green with a river flowing to the corner. The work is mostly framed by an indigenous style border. "These slide photos are of artwork in the University of California San Bernardino, Gallery. Salvador Torres did not take the names down (Artists Unknown). Joe Moran, Print Making instructor and 2002 Chairman of the Art Dept. invited Salvador and Gloria Torres to the show. See Salvador Torres collection for information on catalogue."--Salvador Torres.

Album 4,  
Slide Cat. 9 008

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Painting in unknown media depicts a United Farm Workers huelga eagle. The background is primarily pink.

Album 4,  
Slide Cat. 9 009

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Painting in unknown media depicts migrant Aztecs witnessing their unique sign from Huitzilopochtli - an eagle atop a nopal cactus devouring a serpent.

Album 4,  
Slide Cat. 9 010

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Painting in unknown media depicts an indigenous man bound to a stone. His feet are above a small container holding a fire. Beside him stands a conquistador. The painting apparently relates the semi-mythic story of the torture of Cuauhtémoc, who refused to reveal the location of the gold of the Aztec empire. The frame of this painting is wooden and features ornate carvings on the right and left sides. The carvings are in a style typical of Mayan art.

Album 4,  
Slide Cat. 9 011

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Painting in unknown media depicts people paying tribute to Mesoamerican dignitary.

Album 4,  
Slide Cat. 9 012

**(title unknown) Undated**

**creator:** [Artist Unknown]

**Other Descriptive Information**

Work in unknown media features numerous graffiti-style tags and messages. Text at the bottom reads, "La Logan".



Album 4,  
Slide Cat. 9 013

***El Coyote 1973***

**creator:** Castañeda, Tomás

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Mixed media painting depicts a woman holding her hand out to a coyote. The coyote, who stands on two legs and has an erection, holds out a bowl to the woman. 1. The entire painting. "This painting was created with the intention of team-work with Tomas Castañeda, that we could later work in harmony as mural team workers."--Salvador Torres. 2. Detail of the head of the coyote. 3. Detail is of the coyote's male genitalia in red. 4. Detail depicts three women's faces.

Album 4,  
Slide Cat. 9 014

***Campesino 1976***

**creator:** DeSiga, Daniel

**Other Descriptive Information**

Painting depicts a farmworker bending over amid rows of sprouted greens. His hat and position obscure his face and he holds a short hoe in one hand and a plant in the other. "Salvador Torres has used the CARA [Chicano Art: Resistance and Affirmation] catalogue as a reference in lecturing to children of the struggle and victories of our Chicano Movement. Salvador Torres relates to this image as a child working along side his mother with the short-handled hoe (now outlawed by the farm workers union) "chopping cotton". This is the farm work that thins out the rows of young cotton plants. Later, Salvador Torres works in the lettuce fields thinning out lettuce plants."--Salvador Torres.

Album 4,  
Slide Cat. 9 015

**(title unknown) 1998**

**creator:** Garcia, Linda L.

**Other Descriptive Information**

From California State University San Bernardino's exhibition "Aquí Estamos Y No Nos Vamos". This painting depicts the face of a young woman, central, in yellow. Above her is an angel, also in yellow. Below her is a devil, in red. Behind her is a spatial field of dark-red hearts. Upper right corner has the face of a cat, possibly Felix? "These slide photos are of artwork in the University of California San Bernardino, Gallery. Salvador Torres did not take the names down (Artists Unknown). Joe Moran, Print Making instructor and 2002 Chairman of the Art Dept. invited Salvador and Gloria Torres to the show. See Salvador Torres collection for information on catalogue."--Salvador Torres.

Album 4,  
Slide Cat. 9 016

**(title unknown) 1988**

**creator:** Lagler, Matthew

**Other Descriptive Information**

Painting is of a boy. Part of Barrio Art Class.

Album 4,  
Slide Cat. 9 017

**(title unknown) 1988**

**creator:** Lagler, Matthew

**Other Descriptive Information**

Painting is of a cat. Background is filled in with fields of color. Part of Barrio Art Class.

Album 4,  
Slide Cat. 9 018

**(title unknown) 1988**

**creator:** Lagler, Matthew

**Other Descriptive Information**

Landscape features large arch, street, and trees. Part of Barrio Art Class.

Album 4,  
Slide Cat. 9 019

***Our Lady of Guadalupe and Our Lady of Guadalupe 1978***

**creator:** Lopez, Yolanda M., 1942-

**Other Descriptive Information**

Left is the artist's grandmother, seated, in Virgen motif. Right is the artist's mother, ironing, in Virgen motif. "Salvador Torres copies from the CARA catalogue Yolanda Lopez work based on the Chicana's perspective of feminist visions. See CARA catalogue pages 332-331."--Salvador Torres.

Album 4,  
Slide Cat. 9 020

***Portrait of the Artist as the Virgin of Guadalupe 1978***

**creator:** Lopez, Yolanda M., 1942-

**Other Descriptive Information**

"See the 'Chicano Park', 1hr. video for a complete understanding of Yolanda Lopez explanations to this work and her attitudes of this period of 1978. Yolanda's misunderstanding of the first efforts at mural painting in Chicano Park are 'I was never invited to paint a mural...'. During this period the impetus of attacking the wall of the San Diego Coronado Bay Bridge was so great that even Salvador Torres was unprepared for this particular days event. Guillermo Aranda, based at the newly created Centro Cultural de La Raza, secured Proline Paints & Rubber Base, and the scaffold at based at the Centro. By 1978 Yolanda assists and directs La Mujeres Muralista of San Diego, with their mural. In the video as the young ladies speak of their intentions while being filmed, Salvador Torres had provided Nova Color for their restoration. Salvador Torres had not met Yolanda who was at this time active for the Centro, along with David Avalos. (see Gloria Torres in the video preparing restoration work on #5-Abut in this film.)"--Salvador Torres.

Album 4,  
Slide Cat. 9 021

***Barrio Logan 1997***

**creator:** Mujeres Muralistas.

**Other Descriptive Information**

"This is one of two paintings that were located in the auditorium of Lowell [Perkins] School. During the renovation these paintings were lost or thrown away? This has become a typical consideration of disposing of our communities' cultural arts. This occurred to Memorial Junior High School auditorium paintings that were commissioned by WPA in the 1930's. Currently the Memorial Junior High artworks are in the possession of the San Diego Historical Society. Salvador Torres is striving to have them returned. They were removed in 1975."--Salvador Torres.

Album 4,  
Slide Cat. 9 022

***Seated Nude 1960's-1970's***

**creator:** Nessley, Maria

**Other Descriptive Information**

The nude wears a hat and the style is reminiscent of Van Gogh. "Maria Nessley was one of the first Professors to teach Mexican American Art at San Diego State University, Salvador Torres was her assistant for the semester, but was not called upon to speak on Chicano Art?"--Salvador Torres.

Album 4,  
Slide Cat. 9 023

***The Labor Movement Banner 1978***

**creator:** Parsons, Manuel

**Other Descriptive Information**

Background is white, splatters are in black. Text in capital red letters reads: "LABOR MOVEMENT". "This banner was displayed at various exhibitions in Union halls, and demonstrations organizing labor. Manuel uses the 'Jackson Pollack' style of drip paint, with hard edge lettering, this slide is somewhat light in development."--Salvador Torres.

Album 4,  
Slide Cat. 9 024

**Series of Circus Contortionists 1997**

**creator:** Ramirez, Gilberto

**Other Descriptive Information**

"Gilberto Ramirez, was invited to paint triptych mural panels at San Diego State University. Gilberto is one of the first Mexican Mural artists to create a mural in San Diego. Guillermo Aranda assisted him acquiring much needed mural work process experience. Approximately in 1997 Gilberto returns to San Diego to restore his mural at San Diego State University in Montezuma center. He has as exhibition of his paintings of contortionists at the mural rededication, (hear Salvador Torres cassette Tape interview with Gilberto Ramirez in Salvador Torres collection.)"--Salvador Torres.

Album 4,  
Slide Cat. 9 025

**Carro de Muerte 1998**

**creator:** Romero, Frank E.

**Other Descriptive Information**

From California State University San Bernardino's exhibition "Aquí Estamos Y No Nos Vamos". Indeterminate media used to create a 40's style car. A skeleton rides crouched on the hood pointing a bow and arrow. Metallic base or metallic paints have been used to give a lustrous quality. "These slide photos are of artwork in the University of California San Bernardino, Gallery. Salvador Torres did not take the names down (Artists Unknown). Joe Moran, Print Making instructor and 2002 Chairman of the Art Dept. invited Salvador and Gloria Torres to the show. See Salvador Torres collection for information on catalogue."--Salvador Torres.

Album 4,  
Slide Cat. 9 026

**Chicano Art Toltecas Poster Undated**

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

Red lettering at top reads "Chicano Art". Beneath is an abstract design with an eye central, skeletal hands seem to reach out to viewer. Text under image reads: "Join Toltecas at 1 P.M. for your own good Sunday Feb. 21 at the Newman Center People's Art Dig It!! If you don't come you're lost". "Mario Torero creates a hand-made poster to promote Toltecas recruitment."--Salvador Torres.

Album 4,  
Slide Cat. 9 027

**Drummer March 1984**

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

"The Chicano Park Arts Council fund-raiser event. Each member displayed art works for sale at a supporter's home."--Salvador Torres.

Album 4,  
Slide Cat. 9 028

**Toltecas Chicano Art Exhibition 1970s**

**creator:** Torero, Mario Acevedo

**Other Descriptive Information**

Poster features a bearded man's face in profile. He has long hair and exaggerated eyes. Two antennae protrude from his forehead. Text reads: "Sunday Feb. 21 1p.m. Newman Center 585 Hardy by State College Toltecas Chicano Art You Better Dig It!!!!!" "Mario Torero creates hand painted posters to promote Toltecas art exhibition."--Salvador Torres.

Album 4,  
Slide Cat. 9 029

**Abstract 1979**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract painting in unknown media features large swaths of white, orange, and red. The border is made up of light blue stripes.

Album 4,  
Slide Cat. 9 030

***Abstract Series of Columns in Chicano Park 1976***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"Salvador Torres experiments with OP Art in 1965. The colonnades of the bridge structure provide Salvador Torres with a variety of views that Salvador Torres relates to optical experiences of shape, linear, and light and dark rhythmic patterns that make up Salvador Torres' visions of this orthotropic bridge structure. In order for Salvador Torres to understand the Monumental Mural concept of the San Diego Coronado Bay Bridge, Salvador Torres has had to dissect, abstract, and visualize its unique three-dimensional properties. One has to see the San Diego Coronado Bay Bridge at night! An outstanding image of waterfront silhouettes, bridge lights sparkling off the bay ocean, and images of ghostly dark images of cavernous arches. Salvador Torres visualizes these monumental columns with artificial lighting powered by solar and wind power energy to light the mural designs on the columns sites."--Salvador Torres.

Album 4,  
Slide Cat. 9 031

***El Barrio de West Oakland 1960***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts industrial buildings and cranes beside train tracks.

Album 4,  
Slide Cat. 9 032

***Bendición Blessing 1970-1971***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts two stylized human figures blessing a United Farm Workers huelga eagle. 2-4. Details.

Album 4,  
Slide Cat. 9 033

***Boy and Bird 1972***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a line outline of a boy chasing a bird.

Album 4,  
Slide Cat. 9 034

***C.A.C.A. 1970***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Stencils have been used to apply images of United Farm Workers huelga eagles and swastikas to a chart explaining the use of explosives. This series of paintings done on explosives charts found in the Ford building in the early days of the takeover.

Album 4,  
Slide Cat. 9 035

***Cabaña en East Oakland 1967***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a shack with a corrugated metal roof. Wires criss-cross the background.

Album 4,  
Slide Cat. 9 036

***El Cabezón 1970***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Acrylic painting depicts a stylized huelga eagle with a large head in blue.

Album 4,  
Slide Cat. 9 037

***The California Flag Series November 1972***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

"Salvador Torres occupies the Ford Building in Balboa Park to create the Centro Cultural De La Raza. During this time Salvador Torres creates series of California flag bears."--Salvador Torres.

Album 4,  
Slide Cat. 9 038

***La Canneria 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a cannery.

Album 4,  
Slide Cat. 9 039

***Los Catolicos I 1973***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

A woman in a blue shawl holding a rosary hunches over. Behind her is a red creature with what resembles a beak.

Album 4,  
Slide Cat. 9 040

***Los Catolicos II Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Painting in unknown media depicts a human figure with attributes of a clergyman, a devil, and a woman. Predominant colors are red and blue.

Album 4,  
Slide Cat. 9 041

***Chicano Park 1980***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting is a montage of images associated with Chicano Park.

Album 4,  
Slide Cat. 9 042

***El Chicano Rainbow 1964***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract oil painting features large blocks of solid color and other blocks of blended color. The red blocks form an image reminiscent of the United Farm Workers huelga eagle.

Album 4,  
Slide Cat. 9 043

***Chivo 1978***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink drawing colored with watercolor paints depicts a goat walking upright and a woman with a United Farm Workers huelga eagle on her coat. A small bald man holds a large ojo de Dios in the background.

Album 4,  
Slide Cat. 9 044

***Church Icons 1972***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Slide photo features two acrylic paintings, possibly a diptych, on display at an exhibition. The one on the left depicts a bestial figure behind a hunched-over woman carrying a rosary. The one on the right depicts a horned figure and a man. A sculpture is visible on a stand before the paintings.

Album 4,  
Slide Cat. 9 045

***Comedia Comedy 1970-1971***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts human-like figures with oddly-shaped bodies.

Album 4,  
Slide Cat. 9 046

***El Cuento de los... 1989***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Acrylic painting depicts a seated child reading a book. Text on the page of the book reads, "El Cuento de los..." in Gothic script. The facing page features an image of a duck. The background is filled with animals, including dolphins, a giraffe, a rhinoceros, a lion, a monkey, a bird, an elephant, a pig, a rooster, a goat, a rabbit, a sheep and a turtle.

Album 4,  
Slide Cat. 9 047

***Diana and the Serpent 1983***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink and watercolor painting on brown paper depicts a nude woman spearing a serpent in its mouth.

Album 4,  
Slide Cat. 9 048

***East Oakland Foundry [sic] 1967***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a foundry.

Album 4,  
Slide Cat. 9 049

***Embarcadero East Oakland 1960***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a ship.

Album 4,  
Slide Cat. 9 050

***Eye 1994-1995***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Study for Santa Fe mural, Yvonne Firks (Gloria Torres' daughter) modeled.

Album 4,  
Slide Cat. 9 051

***Flaco 1980***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Oil painting on paper depicts a man in profile. He wears an orange beanie and jacket. The background is blue. "'Flaco', a dynamic character that frequented Chicano Park during the 80's. Salvador Torres created short stories about 'Flaco'. 'Flaco' is a member of the Barrio Logan Renovation Team, creators of five monumental murals in Chicano Park. The renovation team also is responsible for building a soccer field and goal rackets in Chicano Park. 1980's in a period when soccer was not popular in San Diego, California. Our 'bay front' park now has a soccer field. 'Flaco' posed for Salvador Torres studio at 2135 1/2 Logan Avenue."--Salvador Torres.

Album 4,  
Slide Cat. 9 052

***Flaco Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Oil painting on paper depicts a man in a yellow raincoat and hat. The background is bluish-green.

Album 4,  
Slide Cat. 9 053

***The Grape Boycott 1972***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstracted huelga eagle. This image was on display at the Metro Art Gallery.

Album 4,  
Slide Cat. 9 054

***The Grape Boycott 1972***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Image appears to be an abstracted, personified pot on a fire. It is red, bears an angry expression, and is steaming.

Album 4,  
Slide Cat. 9 055

***The Grape Boycott 1972***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Image consists of two symmetrical human figures, their bodies abstracted to forms of crosses and their faces suggested with smiles. Both of their heads are interrupted by white arcs, which converge in the upper center of the image plane in a set of eyes. These eyes have wings and raindrops fall on them.

Album 4,  
Slide Cat. 9 056

***Grape Strike 1972***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Images from top down: A bunch of grapes between two "four directions" symbols, orange huelga eagle, three radiant red circles, and a striped animal of some sort. Everything is abstracted, and the entire work is framed by a border. "The grape boycott by Cesar Chavez begins a series of pickets and demonstrations in San Diego, California. These pickets and demonstrations inspire Salvador Torres to create a series of "Huelga" (Strike) images, that Salvador Torres uses to express the times of the capture of the Ford Building in Balboa Park, Chicano Park, and the Neighborhood house in San Diego, California. The struggle for Human Rights sparks the Civil Rights movements of the Black & Chicano causa are the nucleuses for Salvador Torres expressive works in contrast to the "Minimal Art", "Earthworks", "Conceptual & POP Art". The struggle for the survival of Logan Heights, Barrio Logan disastrous impact by the San Diego Bay Bridge & the construction of I-5 freeway was the tyranny Salvador Torres violently opposed. See attachment of San Diego Union 4/24/70."--Salvador Torres.

Album 4,  
Slide Cat. 9 057

***La Huelga I 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Oil painting on canvas depicts a United Farm Workers huelga eagle in red. Its outer portions are in yellow and the base is brown. The background is black and blue.

Album 4,  
Slide Cat. 9 058

***La Huelga II 1969***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Oil painting features a red United Farm Workers huelga eagle on an abstract background.

Album 4,  
Slide Cat. 9 059

***Huelguista 1970-1971***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Mixed media watercolor and acrylic painting depicts a personified United Farm Workers flag.

Album 4,  
Slide Cat. 9 060

***Love on a Horse of a Different Color Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Acrylic painting depicts a girl on horseback. She embraces the horse around its neck. A landscape forms the background.

Album 4,  
Slide Cat. 9 061

***Masks Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Mixed media painting depicts a nude woman on a stage in front of an audience of grotesque faces or masks.

Album 4,  
Slide Cat. 9 062

***Mexi-R&B 1966***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract work in poster paint features a red rectangle with a blue circle in its center in the center of the painting. Surrounding the rectangle are several rectangles of various colors.

Album 4,  
Slide Cat. 9 063

***Moon Birds Pajaritos de Luna Undated***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts three small birds on the ground beneath a personified crescent moon. The sky is filled with multicolored brushstrokes that seem to radiate from the moon.

Album 4,  
Slide Cat. 9 064

***Multicultural Education 1989***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Children of various ethnicities surround a globe. "Salvador Torres was commissioned to create a multicultural image poster for a special event. The design was not selected."--Salvador Torres.

Album 4,  
Slide Cat. 9 065

***Mythical Gallo 1970-1971***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a United Farm Workers huelga eagle with a cock's comb and a long tongue protruding from its beak. Its wings are outstretched and they have the staggering characteristic of the traditional UFW eagle. It stands on something long and curved, creating the impression of a serpent, like the one from the Mexican National Seal.

Album 4,  
Slide Cat. 9 066

***Opera 1970-1971***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a masked human figure facing an abstract figure with two eyes and two legs.

Album 4,  
Slide Cat. 9 067

***Otay Dam Landscape 1979***

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor landscape portrays a lake, mountains, and a dam.



Album 4,  
Slide Cat. 9 068

**Otay Lake 1979**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor landscape featuring a lake, a mountain, and the sky. "Salvador Torres and Ramses Noriega traveled to several locations in San Diego County to paint. Otay Lake was a location selected by Ramses. Salvador Torres and Ramses collaborated since Salvador Torres visited Ramses to interview him about Chicano Art in Los Angeles. (See Salvador Torres tape recording on Ramses Noriega interview) Ramses Noriega comes to live in San Diego, California. He joins Salvador Torres in forming "CAUSA" Chicano Artist Union, in efforts to make our mural working conditions safe, and properly paid. Salvador Torres and Ramses Noriega exhibit works under CAUSA. See Salvador Torres collection on CAUSA activities."--Salvador Torres.

Album 4,  
Slide Cat. 9 069

**Otay Lakes 1979**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor landscape painting features three boulders in the foreground.

Album 4,  
Slide Cat. 9 070

**Las Palmitas de Banana 1969**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting portrays palm trees in front of a building with a red tiled ceiling.

Album 4,  
Slide Cat. 9 071

**La Plazita en San Diego 1969**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a fountain in the plaza with a theater in the background.

Album 4,  
Slide Cat. 9 072

**Popis 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor spray painting depicts a red dog standing on its hind legs. Other dogs scamper about. The sky is dark blue and the ground is dark green.

Album 4,  
Slide Cat. 9 073

**Qual Frente? 1975**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Spraypaint on a diagram for some sort of explosive device depicts a calavera. The rest of the painting is filled in with acrylic paint. This series of paintings done on explosives charts found in the Ford building in the early days of the takeover.

Album 4,  
Slide Cat. 9 074

**San Diego Marine 1969**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts the San Diego marina.

Album 4,  
Slide Cat. 9 075

**Spirit Childhood 1986**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Acrylic painting depicts the faces of an indigenous family. They are surrounded by ethereal swirls. In the upper right corner is some sort of beast, likely a goat.

Album 4,  
Slide Cat. 9 076

**Teatro Mascarón Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a performer in a calavera costume on a stage. The calavera has just lit the fuse for a rocket or a missile which has a two-headed bird at its top.

Album 4,  
Slide Cat. 9 077

**Teatro Mono 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink painting depicts a calavera performer in a cape and an avian figure on a small stage.

Album 4,  
Slide Cat. 9 078

**Teatro Mono Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a clown on a stage. Beside it is an aquarium on a stand with the huelga eagle on it. Five fish are jumping from the aquarium.

Album 4,  
Slide Cat. 9 079

**Tejaban el Barrio de East Oakland Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a building.

Album 4,  
Slide Cat. 9 080

**(title unknown) early 1970's**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Work in mixed media depicts a calavera delineated with spraypaint. The background is an instructional chart on explosives. The background has been filled in with another type of paint, possibly tempera. This work was created in the Ford building in the early 1970's.

Album 4,  
Slide Cat. 9 081

**(title unknown) 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a chicken on the shore of a body of water. Off the shore a boat with several masts floats.

Album 4,  
Slide Cat. 9 082

**(title unknown) 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts four stylized female figures in traditional Mexican dress.

Album 4,  
Slide Cat. 9 083

**(title unknown) 1970-1971**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting features a stylized human figure in white emerging from a golden chalice. The background is made up of individual strokes of multiple colors that seem to radiate from the center of the work.

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|------------------------------|--|
| Album 4,<br>Slide Cat. 9 084 | <p><b>(title unknown) 1966</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Painting in poster paint is abstract. It features geometric shapes in primary colors.</p>  |
| Album 4,<br>Slide Cat. 9 085 | <p><b>(title unknown) 1966</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Non representational painting in a Rothkoesque style features differently-colored concentric circles.</p>                                    |
| Album 4,<br>Slide Cat. 9 086 | <p><b>(title unknown) 1966</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Work executed with poster paint is divided in two halves. It is surrounded by a blue-and-red border.</p>                                     |
| Album 4,<br>Slide Cat. 9 087 | <p><b>(title unknown) 1966</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Non-representational painting executed in poster paint is composed primarily of vertical brushstrokes of alternating colors.</p>             |
| Album 4,<br>Slide Cat. 9 088 | <p><b>(title unknown) 1966</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Abstract work in poster paint depicts concentric circles in a red square. The border is black and yellow.</p>                                |
| Album 4,<br>Slide Cat. 9 089 | <p><b>(title unknown) 1966</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Abstract work in poster paint depicts a blue rectangle surrounded by yellow and red squares. The border is blue.</p>                         |
| Album 4,<br>Slide Cat. 9 090 | <p><b>(title unknown) 1966</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Abstract work in poster paint is a series of concentric rectangles.</p>  |
| Album 4,<br>Slide Cat. 9 091 | <p><b>(title unknown) 1966</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Abstract work in poster paint features four concentric circles in a green rectangle. The border is made of black, red, and gray streaks.</p> |
| Album 4,<br>Slide Cat. 9 092 | <p><b>(title unknown) 1966</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>Other Descriptive Information</b></p> <p>Abstract work in poster paint features rectangular fields of dark colors.</p>  |
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Album 4,  
Slide Cat. 9 093

**(title unknown) 1966**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract work in black ink features curved lines on a white background.

Album 4,  
Slide Cat. 9 094

**(title unknown) 1966**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract work in black ink features curved lines, straight lines, and other forms on a white background.

Album 4,  
Slide Cat. 9 095

**(title unknown) 1966**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract work in black ink inside a black rectangle features a wavy blob and a black line on a white background. There is also a shape resembling a leaf.

Album 4,  
Slide Cat. 9 096

**(title unknown) 1966**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract work in poster paint features a central rectangle in dark brown and amber surrounded by brown and blue rectangles. Spots of yellow, blue, green and pink fill the remainder of the canvas.

Album 4,  
Slide Cat. 9 097

**(title unknown) 1966**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract painting executed in poster paint is composed of a series of concentric rectangles. The innermost rectangle is divided in two diagonally and filled with fields of color (greens, purple, and blue) and dots. The border is made up of stripes in red and green, black and pink, and red and yellow.

Album 4,  
Slide Cat. 9 098

**(title unknown) 1966**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract painting in unknown media features a column of gray squares running down a central yellow strip. Short diagonal brushstrokes fill the remainder of the plane. On the left side they are yellow, and on the right they are brown. A blue and black border surrounds the work.

Album 4,  
Slide Cat. 9 099

**(title unknown) 1966**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract painting in poster paint features a small pink markings on a background of fields of blue and yellow. They are surrounded by a rectangular ring of black squares. A border framing the design is magenta on the top and yellow on the bottom.

Album 4,  
Slide Cat. 9 100

**(title unknown) 1968**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor of harbor scene.

Paintings

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Album 4,  
Slide Cat. 9 101

**(title unknown) 1969**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting appears to depict a ship.

Album 4,  
Slide Cat. 9 102

**(title unknown) 1969**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a grounded ship.

Album 4,  
Slide Cat. 9 103

**(title unknown) April 1972**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Ink painting depicts three stylized birds.

Album 4,  
Slide Cat. 9 104

**(title unknown) April 1972**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Mixed media (?) painting depicts a bird with spread wings on the back of a horned beast. The ground is yellow and the sun rises (or sets) in the distance.

Album 4,  
Slide Cat. 9 105

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts two stylized birds in red on a blue background.

Album 4,  
Slide Cat. 9 106

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting features two abstract figures in red and orange on a blue and gray background.

Album 4,  
Slide Cat. 9 107

**(title unknown) 1977**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts figures reminiscent of kachinas on a stage. 11" x 14"

Album 4,  
Slide Cat. 9 108

**(title unknown) 1978**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract painting in unknown media with red strokes toward the top. This photo is out of focus.

Album 4,  
Slide Cat. 9 109

**(title unknown) 1978**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a young woman with a purse over her shoulder. 8 1/2" X 11"

Album 4,  
Slide Cat. 9 110

**(title unknown) 1980**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Work in unknown media (possibly color pencils) depicts a nude woman standing next to a rooster on a perch. The rooster is crowing, as indicated by the emergence of the Aztec symbols for speech from its beak.

Album 4,  
Slide Cat. 9 111  
(1-2)

**(title unknown) 1995**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Painting in unknown media depicts the faces of three children in front of a mountainous landscape.

Album 4,  
Slide Cat. 9 112  
(1-2)

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract painting in unknown media depicts a stylized freeway support column with the words "Chicano Park". To the right of this is a face in black.

Album 4,  
Slide Cat. 9 113

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Pen drawing filled in with watercolor depicts a man holding a parrot in one hand and a wand in the other. Many flecks of color radiate from the end of the wand.

Album 4,  
Slide Cat. 9 114

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract painting in unknown medium is in dark green, red, and brown.

Album 4,  
Slide Cat. 9 115

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts several bushes in front of a hill.

Album 4,  
Slide Cat. 9 116  
(1-2)

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a reclining nude female outlined in blue. Her back is toward the viewer. The San Diego Coronado Bay Bridge is visible in the background.

Album 4,  
Slide Cat. 9 117

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Painting in unknown media is a landscape of San Diego Bay. Sailboats sail in the Bay, and buildings are visible on the shore. The San Diego Coronado Bay Bridge is in the background.

Album 4,  
Slide Cat. 9 118  
(1-2)

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract work in poster paint features red-and-green stripes down the center with a yellow and brown border. 18" x 24"

Album 4,  
Slide Cat. 9 119

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract work in unknown media features black circles, lines, and other forms in a black rectangle on a white background.

Album 4,  
Slide Cat. 9 120

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Painting in unknown media is non-representational. It features a large red oval with a brown circle.

Album 4,  
Slide Cat. 9 121

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Painting in unknown media is a nude portrait of a man. The background is green.

Album 4,  
Slide Cat. 9 122

**(title unknown) Undated**

**creator:** Torres, Salvador--et. al.

**Other Descriptive Information**

Painting in unknown media is a rectangle bisected along the diagonal. The principal color is pink.

Album 4,  
Slide Cat. 9 123  
(1-2)

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract painting features irregularly-edged fields of solid color, as well as vertical, horizontal, and curved stripes. Predominant color is green.

Album 4,  
Slide Cat. 9 124

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a seated woman in profile. Her pants are red and the background is blue.

Album 4,  
Slide Cat. 9 125

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Work in unknown media (possibly pastels) depicts a woman's body. Her facial features are not delineated. Each part of her body is painted a different color. The background is made of rows of color.

Album 4,  
Slide Cat. 9 126

**(title unknown) Undated**

**creator:** Torres, Salvador--et. al.

**Other Descriptive Information**

Watercolor painting is of a seated woman in profile. Her skin is painted in blue. There are female faces to the right of her.

Album 4,  
Slide Cat. 9 127

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a huelga eagle with horns with its wings outstretched. It stands on the ground next to another, smaller, stylized avian figure stands next to it. The predominant color is dark blue.

Album 4,  
Slide Cat. 9 128

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Painting in unknown media depicts a man in a white garment. His facial features are not elaborated and the background is predominantly yellow.

Album 4,  
Slide Cat. 9 129

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Watercolor painting depicts a white bird with rectangular wings perched on the back of an indeterminate four-legged beast.

Album 4,  
Slide Cat. 9 130

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Painting in unknown media (possibly pastels) depicts a seated nude woman with her hand on her hip. The background is filled with fields of color.

Album 4,  
Slide Cat. 9 131

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Painting in unknown media is abstract. It is dominated by the stripes and geometric shapes in blue and red.

Album 4,  
Slide Cat. 9 132

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Abstract painting in unknown media features fields of color with angled curves. The primary color is pink, although one of the largest fields of color is green.

Album 4,  
Slide Cat. 9 133

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Painting in unknown media represents an abstracted face. The features are formed by blue stripes on a red background. An eye and mouth are distinguishable.

Album 5,  
Slide Cat. 9 134  
(1-2)

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Watercolor painting depicts a windmill.



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- |                              |  |
|------------------------------|--|
| Album 5,<br>Slide Cat. 9 135 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>General note</b></p> <p>Painting on a three-paned glass case forms a triptych. The central panel depicts a dove within a wreath tied with a red bow. Snowflakes surround the image. The side panels depict lit candles, also surrounded by snowflakes. The case contains Christmas lights and a small figurine of Santa Claus.</p> |
| Album 5,<br>Slide Cat. 9 136 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>General note</b></p> <p>Painting in unknown media depicts a person reclining on a bed with their feet on a table. The predominant color is blue.</p>   |
| Album 5,<br>Slide Cat. 9 138 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>General note</b></p> <p>Watercolor painting depicts the kiosco at the Cesar E. Chávez waterfront park.</p>   |
| Album 5,<br>Slide Cat. 9 139 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>General note</b></p> <p>Painting in unknown media is abstract. One distinguishable image is the United Farm Workers huelga eagle, in white in the lower left corner. The predomina</p>   |
| Album 5,<br>Slide Cat. 9 139 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>General note</b></p> <p>Painting in unknown media is abstract. One distinguishable image is the United Farm Workers huelga eagle, in white in the lower left corner. The predomina</p>   |
| Album 5,<br>Slide Cat. 9 140 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>General note</b></p> <p>Watercolor painting depicts a crane on a barge in a harbor. Other ships fill the background.</p>   |
| Album 5,<br>Slide Cat. 9 141 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>General note</b></p> <p>Work composed of painted or fire-glazed tiles depicts Ernesto "Che" Guevara. Red stars frame the portrait. The lower half of the portrait lies in shadow.</p>  |
| Album 5,<br>Slide Cat. 9 142 | <p><b>(title unknown) Undated</b></p> <p><b>creator:</b> Torres, Salvador Roberto</p> <p><b>General note</b></p> <p>Work composed of painted or fire-glazed tiles depicts Emiliano Zapata. Black huelga eagles frame the portrait.</p>   |
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Album 5,  
Slide Cat. 9 143

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Work in mixed media depicts a calavera above a red area. The ground is a diagram for the operation of explosives. The background is painted in spraypaint and another type of paint. This series of paintings was executed on explosives safety diagrams discovered in the Ford building in the early days of the occupation.

Album 5,  
Slide Cat. 9 144

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Four calavera images are spraypainted on an instructional diagram of explosives. The background is painted green. This series of paintings was executed on explosives safety diagrams discovered in the Ford building in the early days of the occupation.

Album 5,  
Slide Cat. 9 145

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Painting in unknown media depicts a seated woman with a cubic object.

Album 5,  
Slide Cat. 9 146

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Abstract painting in unknown media features a rectangle bisected diagonally.

Album 5,  
Slide Cat. 9 147

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Painting in unknown media depicts a man with a white object draped around his shoulders.

Album 5,  
Slide Cat. 9 148

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Painting in unknown media is abstract. Several images resemble eyes; one resembles a cloverleaf in orange. The background is predominantly dark blue.

Album 5,  
Slide Cat. 9 149

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Watercolor (?) painting depicts a lizard in the foreground of a landscape. The sun is personified.

Album 5,  
Slide Cat. 9 150

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Painting in unknown media depicts a United Farm Workers huelga eagle in red. The background is in dark red and dark blue.

Album 5,  
Slide Cat. 9 151

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Abstract painting is in unknown media. The left side features circles and the right side features vertical stripes. The predominant color is yellow.

Album 5,  
Slide Cat. 9 152

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is of a pen drawing of an elderly man and a woman with a child on her lap painted with watercolors. Beside it is a photocopy of the same painting.

Album 5,  
Slide Cat. 9 153

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is of a pen drawing of an elderly man and woman and a man with sunglasses painted with watercolors. Beside it is a photocopy of the same painting.

Album 5,  
Slide Cat. 9 155

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Watercolor painting depicts a plant with a mountain in the background.

Album 5,  
Slide Cat. 9 154

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is of a pen drawing of a woman in a sun hat seated on a bus painted with watercolors. Beside it is a photocopy of the same painting.

Album 5,  
Slide Cat. 9 156

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Ink and ink wash painting depicts two figures in silhouette, one of which resembles a United Farm Workers huelga eagle, on the background of a night sky.

Album 5,  
Slide Cat. 9 157

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Watercolor painting is of an blue owl with wings like the United Farm Workers huelga eagle. The moon is behind its head.

Album 5,  
Slide Cat. 9 158

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Painting in unknown media depicts a child playing with a watering can.

Album 5,  
Slide Cat. 9 159

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Painting in unknown media (possibly acrylic?) depicts a Chicano park freeway pylon.

Album 5,  
Slide Cat. 9 160

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Painting in unknown media (possibly oil paints?) is abstract and highly textured.

Album 5,  
Slide Cat. 9 161

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Painting in unknown media (possibly oil paints?) is abstract and features fields of blue, red, yellow, and green.

Album 5,  
Slide Cat. 9 162

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Painting in unknown media (possibly oil paints?) is abstract, highly textured and features amorphous blobs of blue.

Album 5,  
Slide Cat. 9 163  
(1-3)

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Watercolor painting depicts an owl perched atop what appears to be a painting of a flower. It holds a staff that radiates at one end in one of its feet.

Album 5,  
Slide Cat. 9 164

***Tragicomedia Tragi-Comedy circa 1970-1971***

**creator:** Torres, Salvador Roberto

**General note**

Watercolor painting depicts a four-legged beast in the form of a United Farm Workers huelga eagle atop a large rock. Another animal, this one drawn as a stick figure, follows behind it. On the ground before the rock are several small items resembling toys. The background is painted gray-blue. 10 3/4 " x 14"

Album 5,  
Slide Cat. 9 165  
(1-2)

***UC Hospital Undated***

**creator:** Torres, Salvador Roberto

**General note**

Watercolor painting depicts a bald man in a white hospital gown seated on the edge of a bed. 18" x 24"

Album 5,  
Slide Cat. 9 166  
(1-2)

***Viva la Raza! Long Live Humanity 1969***

**creator:** Torres, Salvador Roberto

**General note**

Oil painting depicts a red huelga eagle on a white background. Above it is the word "Viva" in black on an olive green background. Below the eagle are the words "la Raza" on a black background. "Viva La Raza was painted during the time San Diego Gas & Electric was promoting a derogatory ad stereotyping Mexicans in Life magazine. (See Salvador Torres collection on Salvador Torres thesis.)"-- Salvador Torres. 3' 1/2" x 2' 9 1/4"

Album 5,  
Slide Cat. 9 167

***Woman & Dragon 1980***

**creator:** Torres, Salvador Roberto

**General note**

Ink and watercolor painting depicts a nude woman holding a spear that goes through an agonizing dragon. 30" x 22"

## Paintings

Album 5,  
Slide Cat. 9 168

***El Zorro in the Ford Building 1970***

**creator:** Torres, Salvador Roberto

**General note**

Spray painted work on unknown support features a Native American-style design in blue and red. 23 1/4" x 29"

Album 5,  
Slide Cat. 9 169

***Kelco Mural Study circa 1963-1997***

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**General note**

Mixed media work is a study for the Kelco Mural. It depicts a seated elderly woman.

Album 5,  
Slide Cat. 9 170

***Hot Menudo Undated***

**creator:** Torres, Salvador Roberto

**creator:** Villa, Esteban

**General note**

Acrylic painting on canvas depicts a man in glasses in blue. Before him on a table is a bowl of hot menudo and a wineglass. The background is red. 24" x 30", Torres is slide photographer.

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**Photography**

Album 5,  
Slide Cat. 11 001

***Carlos Santana August 1994***

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**Other Descriptive Information**

Slide photograph of a Life magazine photograph of Carlos Santana standing in front of a Chicano Park mural. The San Diego artists of the mural were not credited, causing Torres some resentment.

Album 5,  
Slide Cat. 11 002

***(title unknown) November 1989***

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is a distorted image of a man in sunglasses and a photographer. 35mm

Album 5,  
Slide Cat. 11 003

***(title unknown) Undated***

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is of a hand reaching out from behind the camera and appearing to grab the Chicano Park freeway column bearing the Niños del Mundo mural Quetzalcoatl. The shot has been taken from near the top of a facing column. Site Location: Chicano Park, San Diego, CA; 35 mm

Album 5,  
Slide Cat. 11 004

***Etched Slide 1975***

**creator:** Torres, Salvador Roberto

**General note**

A dark slide has been etched with the text "By Salvador Roberto Torres". 35mm

Album 5,  
Slide Cat. 11 005

***Etched Slide Undated***

**creator:** Torres, Salvador Roberto

**General note**

Etching reads, "Josés Moya de Piño". This slide was probably used as means to introduce a slide lecture of a portion thereof. 35mm

Album 5,  
Slide Cat. 11 006

***Etched Slide Undated***

**creator:** Torres, Salvador Roberto

**General note**

Text etched into a dark slide reads "Por El Fuchi "Queso"". There is also a design. 35mm

Album 5,  
Slide Cat. 11 007

***Etched Slide Undated***

**creator:** Torres, Salvador Roberto

**General note**

Text etched into a dark slide reads "El Queso". 35mm

Album 5,  
Slide Cat. 11 008

***Etched Slide Undated***

**creator:** Torres, Salvador Roberto

**General note**

Text etched into a dark slide photo of a map reads "iChicano Parki C/S". 35mm

Album 5,  
Slide Cat. 11 009

***Etched Slide Undated***

**creator:** Torres, Salvador Roberto

**General note**

Etched into a dark slide are images of a nude woman and a goat. There are also two other figures. 35mm

Album 5,  
Slide Cat. 11 010

***Etched Slide Undated***

**creator:** Torres, Salvador Roberto

**General note**

Etched into a dark slide is the image of a nude woman, horizontal lines, and two designs. 35mm

Album 5,  
Slide Cat. 11 011

***Etched Slide Undated***

**creator:** Torres, Salvador Roberto

**General note**

Text etched into a dark slide photo of a drawing reads "Viva la Huelga" and is accompanied by a partial United Farm Workers huelga eagle with crosshatching. 35mm

Album 5,  
Slide Cat. 11 012

***Etched Slide Undated***

**creator:** Torres, Salvador Roberto

**General note**

Text etched into a dark slide photo of a sunset reads "Fin". 35mm

Album 5,  
Slide Cat. 11 013

***Etched Slide Undated***

**creator:** Torres, Salvador Roberto

**General note**

A dark slide has been etched with the images of an owl and a man with a long mustache. 35mm

Album 5,  
Slide Cat. 11 014

***Etched Slide Undated***

**creator:** Torres, Salvador Roberto

**General note**

A dark slide has been etched with the text "La Raza Con Voluntad Tendra Poder".  
35mm

Album 5,  
Slide Cat. 11 015

***Etched Slides 1973***

**creator:** Torres, Salvador Roberto

**General note**

Etching reads: "Chicano Mural Art Movement". "Salvador Torres discovers how to etch slides by scratching the emulsion side of the slide. Salvador Torres uses these techniques as titles for slide programs. Salvador Torres experiments creating slide art-works from these techniques. This new technique has not been fully realized in its potentials."--Salvador Torres.

Album 5,  
Slide Cat. 11 016

***Etched Slides 1973***

**creator:** Torres, Salvador Roberto

**General note**

Etching reads: "Los Toltecas en Aztlan" and features a United Farm Workers eagle. "Salvador Torres discovers how to etch slides by scratching the emulsion side of the slide. Salvador Torres uses these techniques as titles for slide programs. Salvador Torres experiments creating slide art-works from these techniques. This new technique has not been fully realized in its potentials."--Salvador Torres.

Album 5,  
Slide Cat. 11 017

***Los Paseos De Mi Barrio 1973***

**creator:** Torres, Salvador Roberto

**General note**

"The Harbor 101 Barrio Planning Association" etched onto a photo of the harbor.

Album 5,  
Slide Cat. 11 018

***Los Paseos De Mi Barrio 1973***

**creator:** Torres, Salvador Roberto

**General note**

Text over darkened slide reads: "La Ciudad Ofrece Muy Poco". "These etched slides were an experiment by Salvador Torres to create titles for Salvador Torres slide lectures and to make creative use of dark slides as art works. This experiment is still under way by Salvador Torres in other ways not used before."--Salvador Torres

Album 5,  
Slide Cat. 11 019

***Los Paseos De Mi Barrio 1973***

**creator:** Torres, Salvador Roberto

**General note**

Text reads: "Escusados [sic] Limatados [sic]" etched into slide photo of a rooster.

Album 5,  
Slide Cat. 11 020

***Los Paseos De Mi Barrio 1973***

**creator:** Torres, Salvador Roberto

**General note**

"Queren [sic] este terreno para Parking Lot" etched into a dark slide.

Album 5,  
Slide Cat. 11 021

***Los Paseos De Mi Barrio 1973***

**creator:** Torres, Salvador Roberto

**General note**

"Para Nuestros Ancianos" etched into a dark slide.

Album 5,  
Slide Cat. 11 022

**Los Paseos De Mi Barrio 1973**

**creator:** Torres, Salvador Roberto

**General note**

"La Tierra y Centro Adecuado" etched into a dark slide.

Album 5,  
Slide Cat. 11 023

**Los Paseos De Mi Barrio 1973**

**creator:** Torres, Salvador Roberto

**General note**

The face of an "anciano" is etched into a dark slide.

Album 5,  
Slide Cat. 11 024

**Los Paseos De Mi Barrio 1973**

**creator:** Torres, Salvador Roberto

**General note**

"La Raza en General" etched into slide photo of Pancho Villa and La División del Norte.

Album 5,  
Slide Cat. 11 025

**Los Paseos De Mi Barrio 1973**

**creator:** Torres, Salvador Roberto

**General note**

"Barrio Logan Planners" etched into a dark slide.

Album 5,  
Slide Cat. 11 025

**Los Paseos De Mi Barrio 1973**

**creator:** Torres, Salvador Roberto

**General note**

"Barrio Logan Planners" etched into a dark slide.

Album 5,  
Slide Cat. 11 026

**Los Paseos De Mi Barrio 1973**

**creator:** Torres, Salvador Roberto

**General note**

"El Pinchi [sic] Fuchi Queso" etched into a dark slide.

Album 5,  
Slide Cat. 11 027

**Los Paseos De Mi Barrio 1973**

**creator:** Torres, Salvador Roberto

**General note**

"Presenta" etched into dark slide.

Album 5,  
Slide Cat. 11 028

**Los Paseos De Mi Barrio Logan 1973**

**creator:** Torres, Salvador Roberto

**General note**

Etched onto slide photo of the ground (with a hole in the sidewalk) are the words "Los Paseos de mi Barrio Logan".

Album 5,  
Slide Cat. 11 029

**El Royal Chicano Air Force Undated**

**creator:** Torres, Salvador Roberto

**General note**

Text etched into the emulsion side of a dark slide reads, "El Royal Chicano Air Force".

Album 5,  
Slide Cat. 11 030

**Seismic Retrofit Project 168 September 1971**

**creator:** Torres, Salvador Roberto

**General note**

Etching on a slide photo of a charcoal drawing of a child on a scooter with a large object on his head reads, "Seismic Retrofit 168". A sign before the child reads, "La Vida". 35mm



Album 5,  
Slide Cat. 11 031

**Seismic Retrofit Project 618 Undated**

**creator:** Torres, Salvador Roberto

**General note**

Text etched into a dark slide photo of a brick building reads "Seismic Retrofit Project 618". 35mm

Album 5,  
Slide Cat. 11 032

**Solar Art Undated**

**creator:** Torres, Salvador Roberto

**General note**

Text etched into a dark area of a slide photo of a stained glass window reads, "Solar Art". 35mm

Album 5,  
Slide Cat. 11 032

**Solar Art Undated**

**creator:** Torres, Salvador Roberto

**General note**

Text etched into a dark area of a slide photo of a stained glass window reads, "Solar Art". 35mm

Album 5,  
Slide Cat. 11 033

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo depicts a number of sculptures, arranged with dried leaves for a pleasing scenario. The central sculpture is a ceramic vase. Other sculptures include Mayan-style human figures in stone and metal. 35mm

Album 5,  
Slide Cat. 11 034

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Dark slide has been etched with a design of the United Farm Workers huelga eagle, a sun, and a partial landscape. 35mm

Album 5,  
Slide Cat. 11 035

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Dark slide has been etched with a design of the United Farm Workers huelga eagle and the words "Viva la Causa". 35mm

Album 5,  
Slide Cat. 11 036

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Dark slide photo of bananas has been etched with a design of the United Farm Workers huelga eagle and the words "Viva la Raza" 35mm

Album 5,  
Slide Cat. 11 036

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Dark slide photo of bananas has been etched with a design of the United Farm Workers huelga eagle and the words "Viva la Raza". 35mm

Album 5,  
Slide Cat. 11 037

***Young Chicana in Golden Hill Park 1980***

**creator:** Torres, Salvador Roberto

**General note**

Manuel Parsons, Georgina Lavandera, and Salvador Torres engage El Museo Del Pueblo in an educational campaign exhibiting original photos by Manuel Zaragoza of the Chicano Park takeover of April 22, 1970 and wood block prints from the Taller Grafica of Mexico. Georgina creates a labor and culture theme. This exhibit travels to schools, colleges, universities, and local parks, #5-317 [temp #] is a photo by Salvador Torres of "Young Chicana in Golden Hill Park".--Salvador Torres. Site Location: Golden Hill Park; 35mm

Album 5,  
Slide Cat. 11 038

***Young Chicana in Golden Hill Park Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is a close up of a Chicana wearing heavy makeup, including a teardrop beneath her eye. Site Location: Golden Hill Park; 35mm

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Album 5,  
Slide Cat. 12 001

***Aztlan Undated***

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is a close up of a Chicana wearing heavy makeup, including a teardrop beneath her eye. Site Location: Chicano Park, San Diego, CA

Album 5,  
Slide Cat. 12 002  
(1-2)

***Chicano Park Foundation Sculpture Undated***

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Sculpture in a fountain in Chicano Park depicts two calaveras holding an eagle and an ollin symbol. Site Location: Chicano Park, San Diego, CA

Album 5,  
Slide Cat. 12 003

***Clay Dinosaur Undated***

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of a clay stegosaurus, probably created as a part of a Young At Art workshop. Site Location: Torres home/studio, Logan Avenue, Barrio Logan, San Diego, CA

Album 5,  
Slide Cat. 12 004

***Clay Dolphin Undated***

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of a clay dolphin, probably the result of a Young At Art clay workshop. Site Location: Torres home/studio, Logan Avenue, Barrio Logan, San Diego, CA

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Album 5,  
Slide Cat. 12 005

**Clay Unicorn Undated**

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of a clay unicorn, probably created as a part of a Young At Art workshop.  
Site Location: Torres home/studio, Logan Avenue, Barrio Logan, San Diego, CA

Album 5,  
Slide Cat. 12 006

**(title unknown) Undated**

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Sculpture in unknown media is a calavera in a feather headdress.

Album 5,  
Slide Cat. 12 017

**Animal Pot 1983**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo depicts a round ceramic pot with a lid. It is raised on four legs. A neck and deer's head protrude from the side of the pot. 12" x 10"

Album 5,  
Slide Cat. 12 007

**(title unknown) Undated**

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Sculpture in unknown media is a calavera in a feather headdress. Slide photo of a large piece of wood with intricate relief carvings. The wood has been painted in red, green, and yellow.

Album 5,  
Slide Cat. 12 008

**(title unknown) Undated**

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of a large piece of wood with intricate relief carvings. The wood has been painted in red, green, and yellow.

Album 5,  
Slide Cat. 12 009  
(1-2)

**(title unknown) Undated**

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is a closeup of a carved and painted face. The predominant color is gold.

Album 5,  
Slide Cat. 12 010

**(title unknown) Undated**

**creator:** [Artist Unknown]

**creator:** Torres, Salvador Roberto

**General note**

Sculpture is composed of three rectangular pieces of foam rubber tied together with plastic ribbon. The ribbon is also tied to a bottle labeled "CPR", a vitamin C supplement.

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Album 5,  
Slide Cat. 12 011  
(1-4)

***In Honor of the 500th Anniversary of the Discovery of America 1992***

**creator:** Children of Chula Vista City Schools.

**creator:** Torres, Salvador Roberto

**General note**

51 tiles painted by children, arranged into three rows and placed into stone display mount. 1. The title plaque. 2. A view of the entire monument. 3-4. Detail of Commemoration monument. "These photos are good examples of children's art in tile that serve as a good example of this type of tile work."-- Salvador Torres.

Album 5,  
Slide Cat. 12 012

**(title unknown) circa 1998**

**creator:** González

**creator:** Torres, Salvador Roberto

**General note**

From California State University San Bernardino's exhibition "Aquí Estamos Y No Nos Vamos". This abstract sculpture looks to be of brown clay that has been textured. "These slide photos are of Art works in the University of California San Bernardino, Gallery. Salvador Torres did not take the names down (Artists Unknown). Joe Moran, Print Making instructor and 2002 Chairman of the Art Dept. invited Salvador and Gloria Torres to the show. See Salvador Torres collection for information on catalogue."--Salvador Torres.

Album 5,  
Slide Cat. 12 013  
(1-2)

***Eagle 1980 (?)***

**creator:** Jaquez, Raul

**creator:** Torres, Salvador Roberto

**General note**

Steel 'sculpture' of an eagle with a large heart in its center is mounted on a tall concrete pole. The pole has been painted with indigenous-influenced designs. 2. "This view of the rear of the sculpture shows the viewer a sculpture that has a flat view from the front facing Logan Avenue. A major viewing is seen from I-5. Millions of viewers see the rear of this sculptures structures cross-angle. This sculpture was made away from Chicano Park and placed in the sculpture garden. Guillermo Rosete painted the base. Red represents water, the blood life of the earth. Green represents the plants of the earth that need this life blood."--Salvador Torres.

Album 5,  
Slide Cat. 12 014

***Eagle & Heart circa late 1970's-early 1980's***

**creator:** Jaquez, Raul

**creator:** Torres, Salvador Roberto

**General note**

"This photo shows the Young At Art tour of children to Chicano Park by Salvador and Gloria Torres (see Salvador Torres collection about Young at Art program, a program sponsored by the San Diego Unified Schools and the Muriel Gluck Foundation.) This photo shows that this sculpture is a one-sided piece, similar to wall relief, not a 3-D form as most true sculptures assume. Here the viewer sees what most of the millions of viewers see as they travel south or north on I-5 freeway. You can see the cross piece that supports the Eagle. Guillermo Rosete painted the base. Depicting the red as the precious blood of the earth, water, and the green that represents the earth and its plants that give us nourishment. Raul J. creates another sculpture for the fountain in the Chicano Park Plaza; this piece is also made from flat steel sheets. In this work there is a little more sense for the 3-D space; however, still retaining its flatness as its visual dominant features as flat cut-out silhouetted forms that Raul enjoys, and shares for all."--Salvador Torres. Site Location: Chicano Park cactus garden, San Diego, CA; Jaquez, Raul--Guillermo Rosete, cactus gardeners, and artists credited

Album 5,  
Slide Cat. 12 015

**Ceramic Pumpkin 1988**

**creator:** Lagler, Matthew  
**creator:** Torres, Salvador Roberto

**General note**

Pumpkin appears to be a container with stem and surrounding area as lid. "For Mathew's regular school work. Salvador Torres attempts to acquire a California Arts Grant for Mathew Lagler as an apprentice muralist; grant not approved."--Salvador Torres. Site Location: Torres home/studio, Logan Avenue, Barrio Logan, San Diego, CA

Album 5,  
Slide Cat. 12 016

**Ceramic Examples Undated**

**creator:** San Diego City College Students.  
**creator:** Torres, Salvador Roberto

**General note**

"Ceramic examples made by San Diego City College students, Salvador Torres uses this imagery to stimulate interest in high fire Cone 10, sgraffito techniques, scratching, carving and adding ceramic coil works into the ceramic vessel. Salvador Torres enrolls at San Diego City College with the intent of pursuing understanding of ceramic techniques to be employed into the Chicano Park Monumental Public Mural Art Program."--Salvador Torres.

Album 5,  
Slide Cat. 12 017

**Animal Pot 1983**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo depicts a round ceramic pot with a lid. It is raised on four legs. A neck and deer's head protrude from the side of the pot. 12" x 10"

Album 5,  
Slide Cat. 12 018

**Animal Pot 1983**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo depicts a round ceramic pot with a lid. It is raised on four legs. A neck and deer's head protrude from the side of the pot. This photo is from before the pot was glazed. 12" x 10"

Album 5,  
Slide Cat. 12 019

**Ceramic Vase March 1983**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is of a vase on a display table with an electric guitar and two people in the background. "This ceramic vase was destroyed in a San Diego earthquake."--Salvador Torres. Approximately 10" high, 7" circumference; cone 10 ceramic, buff color, with three glazes and gold luster

Album 5,  
Slide Cat. 12 020

**Elephant Undated**

**creator:** Torres, Salvador Roberto

**General note**

Glazed ceramic pot has the form of an elephant. Glazed ceramic

Album 5,  
Slide Cat. 12 021

**Owls Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of two ceramic owls on grass.

Album 5,  
Slide Cat. 12 022

**Oxides for Color Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is of two ceramic jars. The glazes have been applied in horizontal stripes.

Album 5,  
Slide Cat. 12 023  
(1-2)

**(title unknown) 1981**

**creator:** Torres, Salvador Roberto

**General note**

Slide photos of a ceramic vase glazed in brown with some blue. 8 1/2" x 7"

Album 5,  
Slide Cat. 12 024  
(1-2)

**(title unknown) 1981**

**creator:** Torres, Salvador Roberto

**General note**

Slide photos of a ceramic vase glazed in brown with some blue. 8 1/2" x 7"

Album 5,  
Slide Cat. 12 025

**(title unknown) 1982**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of a Salvador Torres ceramic vase. The glaze is brown with some blue. 8" x 3"

Album 5,  
Slide Cat. 12 026

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

A fish of carved, polished wood is embedded in ceramic seaweed. It appears to be swimming through it.

Album 5,  
Slide Cat. 12 027  
(1-2)

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Ceramic vase with a narrow neck and a round body is glazed light blue at the top and the bottom and clear in the middle. The middle portion features black markings reminiscent of cave paintings.

Album 5,  
Slide Cat. 12 028

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of three ceramic works. One is a plate, one is a jar with a lid, and the third appears to be an ashtray.

Album 5,  
Slide Cat. 12 029

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Sculpture in unknown media (possibly plaster?) is an indigenous-style face. There is chipping on the extremities.

Album 5,  
Slide Cat. 12 030

**(title unknown) Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of a multi-tiered ceramic work. The glaze in hues of blue.

Album 5,  
Slide Cat. 12 031  
(1-2)

### **White Snow 1980**

**creator:** Torres, Salvador Roberto

#### **General note**

Slide photos of a tall ceramic urn with a narrow neck. The glaze is white and the interior appears to be blue. "Salvador Torres studies ceramics as a technique that can be included into the Monumental Public Mural Concept of the Chicano Park. The many ceramic techniques provide a more permanent art process that can be used that can require less maintenance on tiles, or other ceramic art works that can be included into this bridge concept."--Salvador Torres. 9"

Album 5,  
Slide Cat. 12 032

### **Studio Work Undated**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

#### **General note**

Slide photo depicts several works of glazed ceramic.

Album 5,  
Slide Cat. 13 001

### **1974 Mural Preparation Work 1974**

**creator:** Torres, Salvador Roberto

#### **General note**

Three unidentified workers prepare T-46 in Chicano Park. "NASSCO volunteered scaffolding & manpower to set them up."--Salvador Torres. Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 002  
(1-4)

### **7-11 Mural Restoration circa 1990-1991**

**creator:** Torres, Salvador Roberto

#### **General note**

This series of slides documents the restoration of a mural on an exterior wall of a 7-11 in Carlsbad. The mural depicts an indigenous family, farmworkers, a conquistador, a pyramid, a calavera, the face of Zapata, and a banner reading "Carlsbad" in Gothic script. The vandalism has primarily affected the central portion of the mural. "Restore 7-11 mural [Carlsbad] vandalism causing gang violence. El Museo Del Pueblo borrows a portable tent from the Centro Cultural De la Raza, and tables. EMDP provides display cardboards from its collection from the Cuban Traveling Art Exhibition. Open air art classes under the tent (See 'A Sunday in Barrio Carlo' & Voice of Oceanside: Barrio Arts Project Video 1:15 minutes. Chicano murals are being attacked with 'white paint' (See Salvador and Gloria Torres Escondido Historical Mural, slides, video) in Salvador Torres' collection of similar 'white paint' attacks to Chicano Park Murals, Escondido Mural. These were all white racists attacks on our mural art and culture. Salvador and Gloria Torres receive a request for assistance, Oceanside Barrio, and Carlsbad Barrio engaged in feud over mural vandalism each accusing each other, violence flares, shootings occur. Gloria Torres, Salvador Torres, and Manuel Alva Parsons set up a restoration program (See video)."--Salvador Torres. 2. "Restore the Carlsbad 7-11 mural created by students of Victor Ochoa mural team. Restoration, painting, drawing, clay work, and art exhibition. See 'Racist Attacks' video KOCT the Oceanside Channel. 'A Sunday in Barrio Carlos', and 'Voice of Oceanside Barrio Arts Project' 1hr 15 min. Salvador Torres collection."--Salvador Torres. Site Location: 7-11, Carlsbad, CA; 35mm

Album 5,  
Slide Cat. 13 003  
(1-4)

**Activity Unknown Undated**

**creator:** [Artist Unknown]

**General note**

Slide photo s of six men participating in an unknown activity in Chicano Park. 1. From left to right: Salvador Torres, unknown, unknown, and Aztleca. 2. Slide photo of three men in discussion. Behind them is Rico Bueno and Carlotta Hernandez's mural Chicano Park: La Tierra Mía. The man on the right is Salvador Torres. 3. Slide photo is of six men, including Salvador Torres, in Chicano Park. One man is dressed in danza Azteca gear. 35mm

Album 5,  
Slide Cat. 13 004  
(1-2)

**Aerial Perspectives March 1984**

**creator:** Lockcrane Architects.

**General note**

1. "Aerial perspective of Logan Heights, Barrio Logan, San Diego Bay, San Diego Coronado Bay Bridge, Coronado, the waterfront industries and the Silver Strand seen in the upper photo on the Pacific Ocean. The Navy Seals Headquarters and beach/bay training sites are seen at the left of the curving bridge wing. See Salvador Torres Chicano Park and Monumental Public Mural Concept, #3-173-A [temp number]."--Salvador Torres. 2. "Salvador Torres liberates aerial perspectives from Lockcrane Architects. This photo shows an aerial perspective of the San Diego Coronado Bay Bridge's characteristics of the colonnades marching to the bay. This view shows the viewer the potential of how to make use of the columns as a unified design that can complement the totality of the whole bridge's concrete columns. To date my contemporary Chicana artists plan for one column at a time, with no relationships in color, movements, or related themes {to each other}. Due to the lack of understanding of this concept, and the lack of funds, columns are approached as flat designs with many sides unfinished creating a motley effect of poor design considerations."--Salvador Torres. Site Location: San Diego, CA; 35mm



Album 5,  
Slide Cat. 13 005  
(1-5)

***All the Way to the Bay circa 1979-1980***

**creator:** Torres, Salvador Roberto

**General note**

1. "The concept begins with the 4/22/1970 takeover of land under the San Diego Coronado Bay Bridge to create the park all the way to the bay. J Diaz, Chipac Inc. joins in our occupation and clean up of the waterfront. Several clean up events and one overnight occupation causes the San Diego Unified Port to cooperate with our demands for a "5.4 & More" land for our waterfront park, that today is a beautiful land mark with a pier as shown in #10-637, [temp number] for our families and public to enjoy and study our sea life environment that was once sealed off to our Barrio Logan Community."--Salvador Torres. 2. Accumulation of debris along the coast, in background a pier approaches the horizon. "'All the way to the bay' the rallying call to push Chicano Park all the way to the bay was coined by Manuel Alba Parsons (see Manuel Alba Parsons collection). This struggle involves many meetings with the Coastal Commission, the San Diego Unified Port District, The San Diego Planning Commission, the Harbor Community Council, (see Salvador Torres collection). Waterfront clean up and art and performance created on this land site. A park and a pier are built on the waterfront after many marches and many demonstrations."--Salvador Torres. 3. "[Alfonso] "Pelon" [Johnston] is being interviewed by TV reporter."--Salvador Torres. 4. "View of palm tree planted on the clean up site of what today is the Cesar E. Chavez waterfront park, L-R: Aztleca, Guillermo Rosete, and Yolanda Tiemori. This battle lasted 33 years and our waterfront park is still being developed. This concept has become a reality with the help of many who dedicated time, energy, and political maneuvering. From conceptual to reality challenges the non-permanent concepts of Salvador Torres' contemporaries who create performances that are soon forgotten."--Salvador Torres. 5. Slide photo depicts a young girl cleaning the area near the beach. Site Location: Barrio Logan waterfront, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 006

***Artists Display Work Undated***

**creator:** Torres, Salvador Roberto

**General note**

Eight women, three children, and a San Diego artist hold up a collaborative temporary mural. They are probably San Diego State University student teachers. Site Location: San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 007

***Arturo Roman y La Huelga of 1974 May 1974***

**creator:** Torres, Salvador Roberto

**General note**

Arturo Roman is captured mid-air with a gleeful expression and La Raza Cosmica in the background. Did he jump off the scaffolding? "Salvador Barajas directs a photo shoot by Salvador Torres in an effort to present an unusual image of the mural artists of Chicano Park. Look for Salvador Torres creative visions on Chicano Park Artists' series."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 008  
(1-3)

***Baptism & Wedding Ceremony Undated***

**creator:** Torres, Salvador Roberto

**General note**

1-2. Tomas Castaneda and Carlos, both shirtless, play drums for sacred ceremony. One drum has the form of Quetzalcoatl. A red flag with the Toltecas en Aztlán symbol flies in the air above them. "Abran Quevedo's son is baptized, Abran proclaims niños and niñas to Camarin Quevedo. (See Salvador Torres collection video)."--Salvador Torres. 3. A red flag with the Toltecas en Aztlán symbol obscures a view of a danza ceremony in the Chicano Park kiva. Site Location: Chicano Park, San Diego, CA; 35mm

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Album 5,  
Slide Cat. 13 009  
(1-12)

**The Barrio Art Class 1988**

**creator:** Torres, Salvador Roberto

**General note**

This series of slides documents Salvador Torres giving Barrio Art lessons to Mathew Lagler. 1. Mathew Lagler holds a paintbrush in one hand and a hand puppet in his other. "See Salvador Torres collection video, "A Tradition of the Masters, The Chicano Mural Story", San Diego State University 1988. Salvador Torres volunteer teaching, seeks to teach Mathew Lagler, how to draw and paint."--Salvador Torres. 2. Matthew Lagler uses acrylic paints to design his composition. Salvador Torres supervises and guides him. 3. Mathew Lagler hold brush in front of easel holding nearly-complete painting. 4. Both Salvador Torres and Mathew Lagler fashion clay, Lagler by hand and Torres on the wheel. Spectators watch. 5. Salvador Torres, still at the pottery wheel. Two ceramic heads are displayed before him. 6. "Salvador Torres and Mathew Lagler on the roof top of Salvador Torres workshop over-looking the San Diego Coronado Bay Bridge. Salvador Torres foresees the idea of the need to develop a young mural apprenticeship program. 1973, Salvador Torres expresses this idea to Beth Coffelt, art critic (see San Diego Magazine, December issue.) Salvador Torres' curriculum centered around the Chicano Park Murals. The idea is to start the young artists drawing and painting the columns of Chicano Park to familiarize them with the artistic problems of compositional problems of 3-D surfaces, sizes, lights sources, and simple drawing and painting techniques. The idea of this apprenticeship begins in the elementary and secondary, college and university levels. Drawing, painting, sculpture, directed to monumental public art. This idea is partially understood and practiced by Victor Ochoa, with classes he is hired to conduct, (See children's mural in Chicano Park in Victor Ochoa collection)."--Salvador Torres. 7. Salvador Torres gives volunteer art classes to Mathew Lagler at the Torres home/studio/gallery. "Please see "A Tradition of Masters - The Chicano Mural Story" video (18 minutes). This video story tells the story of Chicano Park. Salvador and Gloria Torres and Mathew working on a portion of the Chicano Park mural on T-Abut offramp to National Avenue. The video is in the Salvador Torres collection."--Salvador Torres. 8. Slide photo of Salvador Torres molding clay before putting it on a potter's wheel. His painting Chicano Rainbow is behind him. 9- 12. Salvador Torres demonstrates pottery techniques. 10. "Photo of Salvador Torres during video work for 'A Tradition of the Masters'."--Salvador Torres. Site Location: Torres home/studio, Barrio Logan, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 010  
(1-23)

### **Barrio Logan Residential Survey 1974**

**creator:** Torres, Salvador Roberto

#### **General note**

This series of slides documents the residences and businesses of Barrio Logan, as well as the unsanitary and unsightly conditions caused by junk dealers, absentee landlords, and municipal neglect. Some of the slides were also used in Torres' slide show "Los Paseos de Mi Barrio Logan", which was presented to city officials as proof of their dereliction and the discrimination of environmental racism. It was also intended to prove that Barrio residents are responsible property owners and renters. 1. "On Evans St. between National and Newton, there are 10 homes identical in design. These homes were owned by Leo Gaspar, and Italian immigrant. Leo came to San Diego, and worked as a baggage handler at the Santa Fe Depot in San Diego. He later demolished buildings for a living. He made his own wine that he would share with "Pelon" & "Queso."-- Salvador Torres. 2. "El Carrito, created by Al Johnston "El Pelon", a senior leader of our community. El Carrito was an old street car made into a restaurant. El Carrito was our old meeting place for "Los Gallos" club. A favorite afterhours place."--Salvador Torres. 3. Part of the "Los Paseos de mi Barrio Logan" series, this slide photo depicts El Carrito, the junk repair shop and Mr. Glen's home. 4. La Central Market, severely afflicted by graffiti. 5. "Documentation of San Diego Coronado Bay Bridge surroundings. Charlie Barrels polluted bridge drainage with toxins of chemicals from washing out barrels he collected from local industry and sold them to the public at the risk of polluting our environment."--Salvador Torres. 6. Photo is of a house next to a junkyard. A sign associated with the house reads "Elmer's Bug Farm". 7. The Hayashi home on Lincoln Avenue. "The Hayashi's were a Japanese family that once owned a market at the corner of Evans and Logan. The market mysteriously burned down. Salvador Torres went to Memorial Junior High with George Hayashi, and knew his brother Ken."--Salvador Torres. 8. This shot is split down the center by a wall that divides property lines. On the left is a lush backyard, while the right features a dry lot with debris. "Absentee landlords exploit our poor families and raise their rents if they speak out. Property homeowners seem to care more for a clean health environment. 2002 the Barrio is under heavy attack by chromium and an assortment of toxins in both air and water. (see articles in archival)."--Salvador Torres. 9. A man gives the peace symbol from his front porch. In the background, large boxes and moving trucks indicate industrial encroachment on a residential zone. "Se ñor Frousto was a member of the Community Action Council of Harbor B. Mr. Frousto was outspoken at all our meetings. He spoke Spanish only. His talent was that he could verbally attack our opponents, but in a humorous way making our meetings pleasant but serious."--Salvador Torres. 10. "Documentation of junk yard repair shops that were unsightly on our Logan Avenue commercial strip. Photo was made from Salvador Torres' Studio 2153 1/2 Logan. Junkyard was next to El Carrito. Icons painted by Guillermo Rosete, and possibly Victor Ochoa?"--Salvador Torres. 11. "Detail of junkyard repair."--Salvador Torres. 12. Slide photo of a child on a front porch. "Eduardo Johnston's son "Eddie" is Al Johnston's grandson. Picture taken next to junk repair yard. The home is behind El Carrito."--Salvador Torres. 13. Slide photo of a lot on National Avenue across from Chicano Park, from the 'Los Paseos de Mi Barrio Logan' slide show. "Documentation of Barrio Logan environmental neglect and deterioration."-- Salvador Torres. Margarito retires, after [being] arrested for fencing stolen goods. Salvador Torres writes a letter of recommendation to assist Margarito's freedom. The letter is a success."--Salvador Torres. 14. Tall weeds encroach upon a sidewalk where debris has accumulated. "'Paseos' is a collection of the environmental decay of Barrio Logan sidewalks, industrial pollution, and weed abatement negligence by the City of San Diego's civic leadership."--Salvador Torres. 15. Slide photo (from 1973) of a crumbled curb. 16. In this 1973 slide photo, weeds grow from the middle of the sidewalk. 17. Slide photo of air pollution. 18. Slide photo of a clean and proper home. 19. A crumbling sidewalk, scattered debris, and decrepit buildings. "This is a series of slide photos documenting the city of San Diego's neglect of Barrio Logan's sidewalks and weeds. Barrio Logan has the highest tax revenues from the waterfront industry, US Navy, and The Unified Port of San Diego. Yet we are the most neglected for street and sidewalk maintenance."--Salvador Torres. 20. 1973 slide photo of

Album 5,  
Slide Cat. 13 011

**Barrio Senior Villas Poste in Progress; 1988; 35mm 1998**

**creator:** Torres, Salvador Roberto

**General note**

Gloria Torres works on "Poste". Site Location: Senior Villas Retirement Home, Barrio Logan, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 012

**Los Boladores [sic] Undated**

**creator:** Torres, Salvador Roberto

**General note**

"Slide photo of 'Los Boladores' [sic] dedicated to the ancient rain dance ceremony. SD[G]&E donate a tall pole, that is used to "fly" off of tied to ropes. The captain falls in Mexico, and is killed. This group has not returned since. The pole remains as a sculpture piece in the center of 'El Frijole' as proof of our ancient cultures."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 013  
(1-2)

**Boycott Coors Undated**

**creator:** Torres, Salvador Roberto

**General note**

"Slide photo of Salvador Torres at the first mural site in Chicano Park. The Coors boycott was called to protest the Coors Co. discrimination of women, Blacks, and Chicanos in their company hierarchy. The Boycott is called. Budweiser beer prospers millions of dollars on the boycott of Coors. Budweiser consorts with Budweiser salesman to become a sponsor of Chicano Park celebrations until the Barrio Logan community protests the abuse of alcohol companies exploiting our culture. This practice by the CPSC is stopped, as other Chicano organizations assist."--Salvador Torres. According to workform, Torres took this photo himself(?).

Album 5,  
Slide Cat. 13 014  
(1-2)

**Brown Beret Undated**

**creator:** Torres, Salvador Roberto

**General note**

1. Slide photo is a facial portrait of a Brown Beret. 2. Gloria Torres poses with a Brown Beret, possibly at a Chicano Park Day celebration. 35mm

Album 5,  
Slide Cat. 13 015

**Calavera Mask Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is of a laughing Salvador Torres holding a calavera mask. 35mm

Album 5,  
Slide Cat. 13 016

**Centre City Trolley circa 1992-1993**

**creator:** Torres, Salvador Roberto

**General note**

Photo is of a San Diego trolley whose destination placard reads "Centre City". Passengers riding it pass the *Kelco* mural. 35mm

Album 5,  
Slide Cat. 13 017

***The Ceremonial Blessing 1986***

**creator:** Torres, Salvador Roberto

**General note**

An Aztec Dancer beats a drum and dances in the kiva in front of the mural Corazón de Aztlán. "This view is of the 5th mural painted in the same space, Tomas Castaneda suffers a paranoia & emotional attack at the uprising of the Zapatista Revolution in Chiapas, Mexico. He uses this drunken state of mind to destroy this work. (See Salvador Torres collection to see this same location.) This challenge of individual artist vs. collective artist working, and making collective decisions. Tomas was invited to work collectively. His poor inebriated mentality continued to disrupt the mural work process, and he is asked to work together or leave the collective team workers alone. A harsh but revengeful result. Today mural #6 in the same space. See Salvador Torres collection."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 018

***Cesar Chavez Parkway circa 1994-1995***

**creator:** Torres, Salvador Roberto

**General note**

"Depicts what has become typical in all neighborhoods that are neglected requiring enforced trash and weed abatement laws. Ghettoizing is a form of land speculation that allows graffiti, trash and weeds to discourage residents', and property owners' morale. This method of neglect in our communities is a land speculator's choice to profit from the rise in land prices, and no costs in maintenance."--Salvador Torres. Site Location: Cesar Chavez Parkway, Barrio Logan, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 019

***Cesar E. Chavez Parkway & Logan Avenue Redevelopment Phase I 2000***

**creator:** Torres, Salvador Roberto

**General note**

Traffic pylons surround construction areas throughout the shot. "Looking South, the last remaining houses on National can be seen, L-R red roof is the Pina family home to be destroyed to develop the Mercado Del Barrio. (Pina family, 7 sisters and six brothers.) The Neighborhood Planners Inc. and the Resident Association concept to work to redevelop our community's infrastructure, redevelop and reconstruct new street and sidewalks. Begin the Mercado redevelopment. Unfortunately money planning and value planning overcomes human value planning. El Mercado Del Barrio concept is conceived as a concept that integrates the essence of our market planning to revitalize our commercial economy, present our cultural and indigenous designs. The City of San Diego City Council passes a resolution R-275257 proclaiming 'That assuming that El Mercado del Barrio project is implemented under the California Community Redevelopment Law, and that the project included a Culture Center, then the Cultural Center shall receive the murals/art work ensemble, and shall incorporate them in an area which replicates the interior of the Aztec Brewery Rathskeller; ...'. Currently the 'Land Developers, Sam Morasco', have decided not to include this important historical artworks (See Salvador Torres collection Jose Moya del Pino, information center concept.)"--Salvador Torres. Site Location: Cesar Chavez Parkway, Barrio Logan, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 020  
(1-9)

**Cesar E. Chávez Waterfront Park circa 1996**

**creator:** Torres, Salvador Roberto

**General note**

This series of photos documents the creation of the Cesar E. Chavez Waterfront Park and the finished park. 1. A shady canopy that is still under construction. 2-3. "The results of the takeover of a one day event that leads to others on the waterfront land."--Salvador Torres. 4. A view of a park building. 5-6. Slide photo depicts the restroom at the Cesar E. Chávez Waterfront Park, with the United Farm Workers huelga eagle as an architectural motif. 7. Slide photo is of the kiosco at the Cesar E. Chavez waterfront park. The harbor and the San Diego Coronado Bay Bridge are visible in the background. 8. Slide photo is of a shade canopy at the Cesar E. Chavez Waterfront Park. 9. "Slide photo taken by Salvador Torres, [ca. 1995] showing the seacraft passing the Cesar E. Chavez Waterfront Park. View is from the head of our pier. Salvador Torres documents this of many sailing crafts that pass under the San Diego Coronado Bay Bridge. This imagery is important to Salvador Torres in making calculations and estimates of sailing craft viewers' perspectives of spectator movement's analysis. Oceanic environments provide new and challenging aspects different from the Chicano Park environment. Materials and official jurisdictions such as the San Diego Commission for Arts & Culture does not recognize our 'Master Plan' concept for the Monumental Public Mural Program, started in 1968 to the present."--Salvador Torres. Site Location: Cesar E. Chavez Waterfront Park, Barrio Logan, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 021

**Chale Con Eso 1990's**

**creator:** Torres, Salvador Roberto

**General note**

"After the takeover of Chicano Park, the Chicano Park Steering Committee was formed. After 1970, the years that followed [there was] no support until 1978, the Chicano Park Steering Committee [did not] have any true understanding of the mural work process or how much the cost would be to pay artists their proper fees. As a result many of our murals were used as props for sales and advertisement of beer and cigarette companies. In [temp. no] #6-360 the viewer can witness this insensitive approval of exploitation of our years of labor in creating the Chicano Park Monumental Mural Open Air Museum, by allowing the salespeople to use duct tape and other adhesives on the murals to sell their wares. Many other murals have been treated in this dastardly way. Salvador Torres has complained to no avail."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 022  
(1-2)

**Chicano Park: An Historical Landmark 1996**

**creator:** Torres, Salvador Roberto

**General note**

Slide photos of buses on Logan Avenue. 1. "Since the creation of Chicano Park, The City of San Diego uses Chicano Park as a stopover for walking and running marathons over the San Diego Coronado Bay Bridge. The city of San Diego Commission for Arts & Culture uses Chicano Park in brochures promoting tourism. Millions of dollars were collected for San Diego Coronado Bay Bridge toll fees, and monies were sent to the 15 cities SANDAG serves, and not one cent for Barrio Logan or Chicano Park?"--Salvador Torres. 2. A long line of buses parked along the curb. The first one is in front of the Wall of Heroes and Martyrs. "Slide by Salvador Torres of example how Chicano Park is used at different city events as a land mark. San Diego Transit."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 023

***Chicano Park Fountain - Dry Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of the Chicano Park fountain. It contains no water in its basin, and no water flows through its pipes. Site Location: Chicano Park, Barrio Logan, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 024  
(1-15)

### **Chicano Park Freeway Columns 1970-1999**

**creator:** Torres, Salvador Roberto

#### **General note**

This series of slides documents the columns supporting the 5 freeway and the San Diego Coronado Bay Bridge before murals are applied to them. 2. A Chicano Park freeway support column that has been acid-etched, rubber-conditioned, and has scaffolding around it. It is ready for painting. 4. The Chicano Park Monumental Public Art Concept Program: Two workers or artists inspect future mural sites. "Located just under the eastern approach ramps of the San Diego Coronado Bay Bridge, just west of the Barrio Logan community, San Diego, California."--Salvador Torres. 5. "This area will be embellished with sculpture, tiles, and murals. This area was once empty space. 1970 to present, there is a water fountain at the center. This water fountain was constructed after a proposal by Rachael Ortiz, Barrio Station seen from Dewy and National Ave. This is the beginning of a production of unfinished murals in the Chicano Park Plaza. City of San Diego paves Plaza, plants Ficus trees, and a strip of lawn on Dewy St., and some plants. Victor Ochoa and Mario Torero direct a team of artists to prepare 11 columns at the base, on Dewy St. R A Z A is painted on four columns. This method of not finishing a mural leads to more unfinished murals causing a motley look, and producing and giving the impression of amateur muralist work. Choice spaces are gobbled up using this method. To this day the first wall that was started in 1973 is still unfinished. Salvador and Gloria Torres are attempting to finish what we started collectively. Making the mural work as a whole and not as separate areas. Quite a challenge. (See Salvador Torres proposals as project director in Salvador Torres Collection)."--Salvador Torres. 6. "Shows the Chicano Plaza area H-41, R-41, F-41 columns. Note the lower portion of the bridge columns are painted battleship gray, supplied by San Diego Parks & Recreation Southeastern Dept. The color gray has the effect of absorbing and creating a monotone, boring, psychologically depressing effect. San Diego artists with the Chicano Park Steering Committee, follow the sequence established, the painting of a quarter of the lower half of these columns as a false form of discouraging graffiti. Salvador Torres records this process as part of the mural work process. In this slide photo the cap beams have not been retrofitted. ca. 1998"--Salvador Torres. 7. Slide photo is of Chicano Park, 1973, before any murals were applied to the concrete columns. 8. A Chicano Park two-columned support, 1995. 9. A Chicano Park two-columned support, 1999. 10. 1972 slide photo of the San Diego Coronado Bay Bridge. 11. Slide photo is of the area between the two halves of the freeway bridge. 12. Slide photo is of one of the two-columned supports of the freeway bridge. 13. 1973 slide photo of the San Diego Coronado Bay Bridge appears to have been taken from Coronado Island, and shows the bridge adjoining the mainland. 14. An unidentified community member crosses Chicano Park with the bridge in the background. "This [1974] view shows the San Diego Coronado Bay Bridge and the unfinished portion of the first landscape are the Al "Pelon" Johnston called "El Frijole". This image evolves as a bean shape extending its stalk out to the bay. (Image is best seen on a map) Fence is seen in the background, later removed, to expand the park landscape."--Salvador Torres. 15. 1999 photo. "The San Diego Coronado Bay Bridge as seen from Salvador Torres' studio at 2135 1/2 Logan Ave. Study of summer and winter solstices. Salvador Torres studies all day and artificial light sources that illuminate the column and abutments. Salvador Torres began solar artworks (solar sculpture is a nonpermanent art form). Studies discover "Hologram Imagery" by using mirrors. Salvador Torres discovers how to draw with light reflected off mirrors. Salvador Torres begins studying major movements that encompasses many columns at once. This dramatic discovery causes the San Diego Police Dept. to confiscate Salvador Torres' mirrors twice and many harassments. (See San Diego Police Department memo in Salvador Torres collection)."-- Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm



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Album 5,  
Slide Cat. 13 025  
(1-2)

**Chicano Park Kiosco circa 1977-1978, 2000**

**creator:** Torres, Salvador Roberto

**General note**

Slides of the Chicano Park kiosco. "The first kiosco was assembled by the participants of the takeover of Chicano Park (see comments). The final structure was designed by an architect. Salvador Torres is researching his name to be determined. Architect, design by Alfred Larin. Every Chicano Park Day, the kiosco is refurbished, painted and repaired if necessary. This is a permanent structure. Currently the kiosco is experiencing skate-boarders jumping off the stage and damaging the stairs and floors. This younger generation has no sense of history or value for our past generation's struggle. The city has posted a no skating or bicycling sign; however, there is no enforcement. Salvador Torres believes this is occurring because the schools are not teaching our Chicano History or the meaning of our park, murals, and kiosco. Today Chicano Park is widely known and historical, but, ironically, not in San Diego. Why? April 22, 1970, the flag of Aztlan was raised on a light pole in this vicinity. It was during this time that the grounds were raked around the light pole, and rocks were installed around the "flag pole". This action and the sincere desire of the Chicano community to have a kiosco in the park made it possible. Community member came to Salvador Torres and asked "Where do we put the kiosco?" Salvador Torres responded, "We put the kiosco where we hung the flag of Aztlan." Before this, Salvador Torres journeyed to Mexico, with Louis Espinoza, to seek and study kioscos. A kiosco is the center of a park, or community. The kiosco is where music, speakers, weddings, funerals, wakes, and any important information is announced. Kiosco is designed in the style of a Mayan temple."--Salvador Torres. 2. Unidentified volunteers paint kiosco trapezoids and stairs. "The center of Chicano Park, where the flag of Aztlan was raised on a light pole that was to light up California Highway Patrol vehicle parking lot. The kiosco is cleaned and painted every year before the Chicano Park Day celebrations. Volunteers help in making the kiosco presentable. Sorrowfully the kiosco is abused the rest of the year by not keeping it swept, skateboarders jumping on the steps damaging the wood floor and concrete steps. The area is posted against skateboarders and bicycling; however, no policing corrects some of these abuses. Salvador Torres believes the Kiosco is the center jewel of Chicano Park and should be protected and cared for at all times."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 026  
(1-3)

**Chicano Park Monumental Public Art Concept Program 1968-present**

**creator:** Torres, Salvador Roberto

**General note**

Slide photos Chicano Park murals. 1. La Raza Cosmica in the foreground and Farmworker Family and Inlakesh in the rear, with the side panels of all three visible (1976). 2. This 1976 photo features a view of Chicano Park including the murals *Cosmic Clowns*, *Los Niños del Mundo*, *Tree of Life*, and *Colossus*. 3. Five Chicano Park murals (1975). Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 027  
(1-2)

***The Chicano Park Underwater Gardens, Cesar E. Chavez Waterfront Park***  
**1973-present**

**creator:** Torres, Salvador Roberto

**General note**

"A series of photos studying the waterfront bridge location's logistics, size, dimensions, environmental characteristics. Salvador Torres developed this concept with a theory that these columns out in the bay have evolved into a new habitat for the bay sea life. Salvador Torres proves his theory by diving around six columns out from Coronado. Salvador Torres discovers a rich abundance of small fishes, various sea creatures attached to the columns. Salvador Torres begins his Chicano Park Underwater series of paintings. Salvador Torres also studies Palo Soleri, the architect who experiments with underground and underwater concepts of architecture. Salvador Torres begins designing a tram and mono-rail that will serve the public in education and transportation."--Salvador Torres. 2. Offshore view of pier, shore, and Coronado Bay Bridge in background. Site Location: Cesar E. Chavez Waterfront Park, San Diego, CA; 35 mm

Album 5,  
Slide Cat. 13 028

***Child Painting May 1975***

**creator:** Torres, Salvador Roberto

**General note**

"View is of a child painting the children's play area in Chicano Park 'El Frijole'. This action is what Salvador Torres is proposing in his statements found in #3-173-A. [temp number]."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35 mm

Album 5,  
Slide Cat. 13 029

***Children of Barrio Logan circa 1997-1998***

**creator:** Torres, Salvador Roberto

**General note**

Children participate in a Halloween mask and costume parade down National Avenue one block away from Chicano Park and two blocks from Lowell Elementary. "Salvador Torres has created many images as whimsical as these figures. These images inspire Salvador Torres ideas for a mural for children in Chicano Park."--Salvador Torres. Site Location: National Avenue, Barrio Logan, San Diego, CA; 35 mm

Album 5,  
Slide Cat. 13 030

***Christmas Formal Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of a young Salvador Roberto Torres in a tuxedo, date in arm, beside a Christmas tree. Slide photographer unknown; 35 mm

Album 5,  
Slide Cat. 13 031  
(1-3)

***Chuco 1973***

**creator:** Torres, Salvador Roberto

**General note**

1. Chuco and Guillermo Aranda. "'Chuco' was a character from TJ who frequented Chicano Park. A denizen who also enjoyed 'The Two Roses', 'Logan Inn' and Margarito's 'La Mexicana', his stories of La Mesa Prison were astonishing. He loved flowers, beer, wine, and mota. He died sometime in the late 70's in TJ Mexico."--Salvador Torres. 2. 'El Mecanico' Chuco looks triumphant. "Homage al Chuco y sus cuentos de la pinta 'La Mesa' prison. Gracias por tu cuchara bent and sharpened de aqui. Y tus cuentos de 'Pancho' the trained cucaracha that would make the conetas for the vatos as he traveled form cell to cell. Y la muerte de 'Pancho', and the killing of the prisoner that stepped on 'Pancho.' In La Mesa Prison, Baja California."--Salvador Torres. 3. Slide photo depicts Salvador Torres and Chuco holding paintbrushes. Site Location: Barrio Logan, San Diego, CA; 35mm

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Album 5,  
Slide Cat. 13 032

**Chula Vista Library 1992**

**creator:** Torres, Salvador Roberto

**General note**

"The new Chula Vista Library. A call was made for artists to compete for a mural in the Children's reading room. Salvador and Gloria Torres are runners up. Salvador Torres proposes in Salvador and Gloria Torres' mural design a frame of tiles. The competition was won by Victor Ochoa." Salvador Torres. Site Location: Chula Vista, CA; 35mm

Album 5,  
Slide Cat. 13 033

**Cleaning up Chicano Park May 1974**

**creator:** Torres, Salvador Roberto

**General note**

Three unidentified workers clean the space in from of the Master Plan mural. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 034  
(1-2)

**Colossus Restoration 1989**

**creator:** Torres, Salvador Roberto

**General note**

1. An unidentified artist (Mario Torero?) paints a base coat on the upper portion of #T-47. The ladder is balanced precariously. 2. The artist paints a base coat over the original 1974 mural with a long roller brush. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 035

**Column G-44 Undated**

**creator:** Torres, Salvador Roberto

**General note**

"Shows an excellent example of graphic artists, and mural artists, Rupert Garcia, and Victor Ochoa's poor use of column G-44 sides, typical of most murals treated as panel painting vs. mural painting that encompasses total spatial relationships, pedestrian and spectators perspectives, making use of every valuable space of the columns characteristics as three dimensional formats for monumental public mural work."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 036

**Column #T-47 Undated**

**creator:** Torres, Salvador Roberto

**General note**

At this point the column features only tagging and a few unfinished minor paintings. "Column T-47, where today the mural *The Four Decades of Chicano Art* is started by Manuel Alva Parsons, see Salvador Torres and Manuel Parsons collection for more info. 1940, Spanish American, Spanish colonialism. 1950, Mexican American, WWII veterans organize, becoming a voice of Mexican and American patriotism. 1960, Chicano, Native, Mexican, European, Mestizo, Brown Berets, Aztlan. 1970, Hispanic, Chicano Mural Movement begins. Era of the disco degenerate period. Note colors of each decade: 1940 art black and white, 1950 art black and white, 1960 brown consciousness, 1970, color is introduced into all Chicano Barrios as murals. At the base column see blue cross with Logan and hypodermic needles make up the H. Many Chicanos fell victims of overdose to heroin, and devastating addiction." Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 037

**Conference 1979**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of Ed Hernandez, Esteban Villa, and José Montoya seated at tables behind microphones. Behind them is the mural *The Crystallization of the Chicano Myth*. Site Location: Sacramento, CA; 35mm

Album 5,  
Slide Cat. 13 038

***Crazy Lion April 1973***

**creator:** Torres, Salvador Roberto

**General note**

Jose Cervantes paints #S-Abut, Chicano Park, San Diego. "Jose Cervantes was one of the Mechicano artists in Los Angeles. "--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 039

***Creating a Sketch Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is of an artist sketching a line drawing of a gymnast on a balance beam. 35mm

Album 5,  
Slide Cat. 13 040  
(1-4)

***Crosby Street (Now Cesar E. Chavez Pkwy) 1994-1995, 1999***

**creator:** Torres, Salvador Roberto

**General note**

1. "City of San Diego redevelopment of Crosby St. (now Cesar E. Chavez Pkwy) as proposed in our Barrio Logan Harbor 101 Community plan (1978, 21 years later, a 10 year delay). [Organized by] California state law, City Planning Commission, City Council and community activism through meetings and slide photos to prove our needs. Street and sidewalk improvement and expansion, preparing for the Mercado Del Barrio, an ideal in our community Master Plan. Salvador and Gloria Torres Kelco Historical Mural and the Santa Fe murals become the corner stones on Harbor Drive into Barrio Logan. This view shows the scale of the San Diego Coronado Bay Bridge in relationship to the redevelopment area, and the Salvador and Gloria Torres first monumental scale mural work independent of the Chicano Park but related in imagery (see Kiosco image). The color blue is repeated in the San Diego Coronado Bay Bridge metal span "Titanium Blue", This mural is composed of many community imagery of waterfront industry especially history of our tuna cannery period, along with ocean themes."--Salvador Torres. 2. Slide photo of the destruction opposite the Kelco mural. 3-4. In these photos from 1994-1995, a backhoe digs next to scaffolding in front of the Waterfront Industry portion of the Santa Fe mural. "Slide photos by Salvador Torres are of excavation for new sidewalks. This new sidewalk addition makes the Santa Fe mural an outstanding "redevelopment"-project success suggested in the Barrio Logan Harbor 101 Community plan. The Kelco and Santa Fe Murals both receive sidewalks at different times."--Salvador Torres. Site Location: Crosby Street, Barrio Logan, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 041

***A Cultural Center? 1996***

**creator:** Torres, Salvador Roberto

**General note**

"L-R [Gloria Torres,] Victor Ochoa, unknown, Rich Juarez. The Mercado Del Barrio project was to include a cultural center to house the Don Jose Moya De Pino mural/art ensemble. The developers reject the cultural center because it cannot create revenues to pay for the Bank of America loan to execute this project. This photo shows moments before the building is broken into to create a center for the San Diego artists. See Salvador Torres collection to review the Pino murals debate & proposal by CPAC Inc."- Salvador Torres. Site Location: San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 042

***Danzantes, Aztlan Runners from LA circa 1990's***

**creator:** Torres, Salvador Roberto

**General note**

Far left: Gloria R. Torres. Second from right in blue with headband: Fox. Left of Fox: Azteca San Diego danzante. "Photo taken in front of Salvador Torres 2153 1/2 Logan Avenue art studio. Fox has run from Los Angeles to San Diego to show unity between cities, and barrios. Fox is in the mural Salvador and Gloria Torres created on Harbor Dr. commissioned by Kelco."--Salvador Torres. Site Location: Torres home/studio, 2153 1/2 Logan Avenue, Barrio Logan, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 043

***Dinner Undated***

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of Salvador Torres. He has a plate of food before him and a mural behind him. Slide photographer: Gloria Torres. 35mm

Album 5,  
Slide Cat. 13 044

***Disabled American Veteran Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is of an unidentified man in late middle age. He has a long white beard and wears glasses. His baseball cap reads, "Disabled American Veteran Life Member" along with the seal of the organization. 35mm

Album 5,  
Slide Cat. 13 045  
(1-3)

***Esquela [sic] Del Barrio circa 1970's-1980's***

**creator:** Torres, Salvador Roberto

**General note**

This series of slides documents the "Esquela del Barrio" at various points in its history. 1. Photo from the 1980's. "L-site of 'La Esquela Del Barrio', R - 'Esquelita Del Barrio'. This photo documents the past site of these school sites that Abran Quevedo, and Erma Castro develop these alternative school sites. Abran Quevedo conducts many Neighborhood Planning and Resident Association, and California Artists Coalition meetings."--Salvador Torres. 2. 1973 photo of the storefront of La Esquela Del Barrio, a San Diego alternative school concept 2100 block (no street given) San Diego, California. "A school designed to teach English (La esquela) and La Esquelita (child care while mothers study). Many important community meetings on the planning process were held here. Photo shows the painting "Viva La Raza" hanging in La Esquela [sic] Del Barrio. This painting is selected into the Chicano Art Resistance & Affirmation (CARA), an exhibition. Organized by the Wight Art Gallery, University of California Los Angeles, Travels to 9 museums throughout America. (See CARA collection) "Viva La Raza" was shown in San Diego Community before receiving national exposure."--Salvador Torres. 3. Slide photo of the storefront of the building occupied by the Escuela (now spelled correctly) del Barrio. Site location: La Esquela del Barrio, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 046  
(1-2)

***Exhibition circa 2002***

**creator:** Torres, Salvador Roberto

**General note**

This series of slides are of an unknown exhibition. 1. A view of three three-dimensional sculptures with paintings on their flat sides. All the works are in black and white. 2. Slide photo depicts Gloria Torres standing beside a large three-dimensional work in black and white. The work depicts a face above two snakeheads. 35mm

Album 5,  
Slide Cat. 13 047  
(1-2)

**Exhibition Undated**

**creator:** Torres, Salvador Roberto

**General note**

1. Slide photo of a man, presumably the artist, standing before a large painting or silkscreen of a woman at an exhibition. 2. Slide photo of Salvador Torres and a photographer in a gallery. 35mm

Album 5,  
Slide Cat. 13 048  
(1-2)

**Exhibition Undated**

**creator:** Torres, Salvador Roberto

**General note**

These slide photos are of unknown exhibitions. 1. Two paintings on display, possibly at an exhibition. The one on the left is semi-abstract and features animals. The one on the right depicts a young girl feeding a young goat from a bottle. 2. Salvador Torres' oil painting *Viva la Raza* hangs on one wall. Rupert García's silkscreen *Frida Kahlo* hangs on another. Several other works are displayed. 35mm

Album 5,  
Slide Cat. 13 048  
(1-2)

**Exhibition Undated**

**creator:** Torres, Salvador Roberto

**General note**

These slide photos are of unknown exhibitions. 1. Two paintings on display, possibly at an exhibition. The one on the left is semi-abstract and features animals. The one on the right depicts a young girl feeding a young goat from a bottle. 2. Salvador Torres' oil painting *Viva la Raza* hangs on one wall. Rupert García's silkscreen *Frida Kahlo* hangs on another. Several other works are displayed. 35mm

Album 5,  
Slide Cat. 13 049

**Father and Son Painting Undated**

**creator:** Torres, Salvador Roberto

**General note**

An unidentified man paints with a brush while the toddler on his lap fingerpaints. 35mm

Album 5,  
Slide Cat. 13 050  
(1-2)

### **Flag of Aztlán Undated**

**creator:** Torres, Salvador Roberto

#### **General note**

1. Slide depicts two children raising the flag while several others watch. "The symbol of the three face image, the Spanish (European), the Native, and the child of both, the Mestizo, the child of both. The Chicana. Emanuel Martinez of Denver, Colorado first brought this image to our Chicano Movement as seen in 1969 at the Denver, Colorado, Crusade for Justice, led by Rodolfo 'Corky' Gonzales. Noncommissioned, Salvador Torres recalls the first flag designed and made by Guillermo Aranda, second flag by the San Diego Brown Berets, third flag by Gloria and Salvador Torres. Gloria and Salvador Torres' flag of Aztlán has seven stars, California, Arizona, Colorado, New Mexico, Texas, Montana, Utah. (Nevada and Wyoming are also considered part of 'The Creation of a Spiritual Nation') see 'Codex Tamuanchan On Becoming Human', by Roberto Rodriguez, 1998. The concept of 'El Plan de Aztlán' of 1969, as proclaimed at the Denver Colorado, Chicano Youth Conference, at the Crusade for Justice, and announced at the Chicano Moratorium of the War in Vietnam, Los Angeles, California. 1970 was answered with a major riot and the death of Ruben Salazar, death and injury to many others August 29, 1970. See Chicano history and film 'Requiem 29'. Roberto Rodriguez makes divine our freedom 'to view ourselves as sovereign is uplifting and liberating and is even beyond the concepts of decolonization and self determination. It is the antithesis of being conquered, colonized, and oppressed.'"--Salvador Torres. [Note: Emanuel Martinez writes, "I did not create the flag of Aztlán that you are referring to. It was created by Yermo Vasquez, formerly known as Bill Longley who married Henrieta Vasquez and changed his name. He was my mentor as a teenager. I did, however, inspire him to do it after I created the new Mestizo head. Yermo is deceased now." 2. Slide photo (ca. 1989) of the flag of Aztlán flying in Chicano Park. Text painted on a freeway column reads "Nineteenth Anniversary" and features a heart. Site Location: Chicano Park, San Diego, CA; 35 mm

Album 5,  
Slide Cat. 13 051  
(1-2)

### **Folklorico Presentation Undated**

**creator:** Torres, Salvador Roberto

#### **General note**

Slide photo depicts children dancing folklorico on a temporary stage in front of the *Wall of Heroes and Martyrs*. Site Location: Chicano Park, San Diego, CA; 35 mm

Album 5,  
Slide Cat. 13 052

### **El Frijole 1974**

**creator:** Torres, Salvador Roberto

#### **General note**

"This image depicts the fence around the landscape area and the need to continue landscaping seen just beyond the fence. Another example of the City of San Diego piecemeal planning and budget curtailments typical to stalling on our community park need, and no recognition of a Master Plan."-- Salvador Torres. Site Location: Barrio Logan, San Diego, CA; 35 mm

Album 5,  
Slide Cat. 13 053

***Fundraiser in Defense of Police Harassment of Salvador Torres 1981***

**creator:** Parsons, Manuel

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of a meeting between Salvador Torres and two women. Torres faced police harassment while investigating the possibilities of creating 'solar art' in Chicano Park using mirror-generated holograms. "El Museo Del Pueblo Inc. grew out of efforts by Albert Uscano, Manuel Parsons and Salvador Torres. El Museo Del Pueblo begins its displays and exhibitions from materials for the Cuban government's traveling exhibition of photos of the history of the Cuban Revolution and the Taller Grafica of Mexico '500 Years of History woodblock prints', and original photos of the takeover of Chicano Park 4/22/70. These materials are displayed in schools, colleges, universities, and public parks."--Salvador Torres. Site Location: El Museo Del Pueblo, San Diego, CA; 35 mm; slide photographer: Manuel Parsons

Album 5,  
Slide Cat. 13 054

***Gloria Sketching Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of Gloria Torres sketching at a table. 35 mm

Album 5,  
Slide Cat. 13 055

***Hands Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo depicts Salvador and Gloria Torres' paint-stained hands. 35 mm; slide photographer: unknown

Album 5,  
Slide Cat. 13 056

***Homeless in Chicano Park 1994***

**creator:** Torres, Salvador Roberto

**General note**

"View of #F-Abut is 'Viva La Huelga, Cesar Chavez fast 36 days'. See #9-614 [temp number] showing a new mural being started in this location. To date the problem of the homeless continues in Chicano Park. The struggle to establish Chicano Park was an enormous effort by many community members and people from outside Barrio Logan. Internal and external forces on a positive level have over the years changed. This slide view shows how homeless have invaded our park, creating a destructive element. In this view we can witness how external forces have become negative. There are several homeless shelters in San Diego; however, they choose to make their shelters under the bridge and in shrubbery on the perimeters of Chicano Park. Alcohol and drugs have scourged the homeless in Chicano Park. Efforts continue to remove the filth they create. Graffiti seems to encourage anarchism."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35 mm

Album 5,  
Slide Cat. 13 057

***Jaime "Tupack" Enrique Undated***

**creator:** Torres, Salvador Roberto

**General note**

"Jaime 'Tupack' Enrique, speaking on Aztlan."--Salvador Torres. 35 mm



Album 5,  
Slide Cat. 13 058  
(1-2)

***Kiva, the Holy Ring of The Earth Undated***

**creator:** Torres, Salvador Roberto

**General note**

1. "Gloria Torres digging out our sacred 'Kiva, the Holy Ring of The Earth'. This is the culmination of a series of 'Earth Works' created by Salvador Torres in the Chicano Park cactus garden. The kiva becomes the location of blessing ceremonies by local and international Native medicine men, Salvador and Gloria Torres marriage ceremony, Manuel Alba Parsons eulogy/ceremony, baptism of Cameron Quevedo, traditional deer dance, marriage of Olga and Carlos Garcia, Dia de los Muertos, and other important native ceremonies."--Salvador Torres. 2. Slide photo is of the Chicano Park kiva, a circular area dug out of the earth. In the center of the kiva is a ring of stones. The mural *The Wall of Heroes and Martyrs* is visible in the background, as well is the word "Aztlan", spelled out in stones. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 059

***Lara 1992***

**creator:** Torres, Salvador Roberto

**General note**

"Slide by Salvador Torres of Lara, in Chicano Park, assisting in the restoration program assisted by the San Diego Commission for Arts & Culture."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 060

***Luis 1992***

**creator:** Torres, Salvador Roberto

**General note**

"Don Luis Hernandez Espinoza is one of the oldest of the artists of Logan Heights. Luis assisted Salvador Torres in the take-over of the Ford Building in Balboa Park to create El Centro Cultural De la Raza. Luis is a sculptor, artist, craftsman."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 061

***Manuel Garcia, Director of El Cuadro Cultural 1984***

**creator:** Torres, Salvador Roberto

**General note**

Manuel Garcia in front of the *Master Plan* mural on S-Abut, Chicano Park. The Quetzalcoatl head seen is the original by Guillermo Aranda, not Victor Ochoa's new one. "Manuel Garcia and his wife have been instrumental in assisting to develop the Chicano Park cactus garden. Manuel has made a series of *découpage* photos and prints of Chicano Park takeover scenes, cultural icon images. He has had many exhibitions of his 'Cuadro Cultural' in Chicano Park and elsewhere. Manuel has volunteered in assisting in all mural work and landscaping in Chicano Park."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 062

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**MEChA Central San Diego Chicano Park Mural Plan 1989**

**creator:** Torres, Salvador Roberto

**General note**

"Salvador and Gloria Torres are invited to make a presentation to the MEChA Central of San Diego on the Chicano Park takeover and mural efforts. Salvador Torres proposes that MEChA create a mural on the history of MEChA in the Chicano Movement. Salvador and Gloria Torres, Roger Lucero, and Steve Brask donate to MEChA paintings, prints, and rubbings, at a total value of \$8,000. These art works were donated to assist MEChA Central of San Diego to raise monies for the mural to be created on the #S- 44 for paints and scaffolding. The ideas for designs were to be created by the MEChA students. Salvador Torres and the students in view create a model of column #S-44. The art works donated to MEChA Central of San Diego disappears after Salvador and Gloria Torres give them this artwork??????? The MEChA Central Mural is never accomplished. (See Salvador Torres collection for more information.)"--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 063

**Mexico's History Restoration 1991**

**creator:** Torres, Salvador Roberto

**General note**

This mural, originally painted in 1978 on column #R-44 of Chicano Park, is being restored due to fading, sprinkler damage, and graffiti. "Photo shows the best use of scaffolding and planks. Danger exists if scaffolding is not posted in Spanish and English to KEEP OFF DANGER, because scaffolding has to be left over nights."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 064

**Mural over Graffiti "Cesar Chavez Fast 36 Days" at #F-Abut 1997**

**creator:** Torres, Salvador Roberto

**General note**

"Unknown young person working on mural site #F-Abut. There are many new young artists dedicated to this monumental art work; Salvador Torres has yet to meet them all."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 065

**Negligence of Lawn Care 2002**

**creator:** Torres, Salvador Roberto

Album 5,  
Slide Cat. 13 066

**Palette Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of a paint tray with various colors of paint. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 067

**Pigeon Problem 1997**

**creator:** Torres, Salvador Roberto

Album 5,  
Slide Cat. 13 068  
(1-2)

**Portable Mural in Progress Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photos depict the execution of a portable mural. Three artists, one standing on a folding chair, paint. Salvador Torres squats in the bottom center. The mural depicts a multitude of people wearing sashes and carrying banners that ask if a better world is possible. Site Location: Chicano Park, San Diego, CA; 35mm; slide photographer: unknown

Album 5,  
Slide Cat. 13 069

***Portrait of the Young Poet 'Alurista' 1970***

**creator:** Torres, Salvador Roberto

**General note**

Alurista, in boots and professional attire, seated. "This photo was taken at a meeting with Toltecas En Aztlan and the City of San Diego Parks & Recreation regarding the negotiations concerning the development of the Centro Cultural De La Raza, and the Chicano Park. During this time period 'Alurista' was outspoken regarding these issues. (Hear tape cassettes on City of San Diego, Chicano Park and the City of San Diego in Salvador Torres collection.)"--Salvador Torres. 35mm

Album 5,  
Slide Cat. 13 070

***Printing Undated***

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of Salvador Torres in a print studio. 35mm; slide photographer: Gloria Torres

Album 5,  
Slide Cat. 13 071

***Queso Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photos of a smiling young Salvador Roberto Torres in a studio. In the second slide there is a mural behind him. 35mm; slide photographer: unknown

Album 5,  
Slide Cat. 13 072

***The Ragsdale Funeral Home 1997***

**creator:** Torres, Salvador Roberto

**General note**

"George Semper, contacts Salvador and Gloria Torres that Mr. Ragsdale wishes to have a mural designed on his funeral home. Salvador Torres discovers the Mr. Ragsdale wants to rent his old funeral parlor to a Mexican client and wants Salvador and Gloria Torres to create a virgin Guadalupe to help him sell his rental. Salvador and Gloria Torres do not comply."--Salvador Torres. Site Location: Ragsdale Funeral Home, 5050 Federal Blvd, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 073  
(1-21)

***Salvador Roberto Torres Portraits circa 1970's-present***

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

Album 5,  
Slide Cat. 13 074

***Salvador and Gloria Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of Salvador and Gloria Torres on a basketball court. 35mm; slide photographer: unknown

Album 5,  
Slide Cat. 13 075

***Salvador Barajas May 1974***

**creator:** Torres, Salvador Roberto

**General note**

"Salvador Barajas and Arturo Roman both were asked by Salvador Torres to be photographed in Chicano Park. Salvador Barajas's idea was to be photographed jumping in the air as a creative statement."--Salvador Torres. Slide Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 076

***Sculpting a Statue Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of a young man sculpting a statue of Emiliano Zapata. 35mm

Album 5,  
Slide Cat. 13 077

***Senator James Mills 1974***

**creator:** Torres, Salvador Roberto

**General note**

"Senator Mills comes to Chicano Park to speak on the expansion plans and the murals project."--Salvador Torres. (The other subject is unidentified.). Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 078

***Signs Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo is of signs on sticks on the ground. One of the signs features an image of a toilet. 35mm

Album 5,  
Slide Cat. 13 079  
(1-2)

***South Gate 1988***

**creator:** Torres, Salvador Roberto

**General note**

Pedestrian overpass covered with graffiti, before installation of enamel fired panels. Site Location: Barrio Logan, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 080

***Takeover Blessing 1973***

**creator:** Torres, Salvador Roberto

**General note**

A rope delineates the boundary of a makeshift kiva. Within it, a drummer drums, flags fly, and participants arrange materials such as masks. "Depicts the blessing at the takeover."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 081

***Torres Has A Plan Undated***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of Salvador Torres in front of a wall bordering a freeway overpass. He holds a sketchbook with a plan for a potential mural on the wall. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 082

***Torres in Front of Corazon de Aztlan Undated***

**creator:** Torres, Salvador Roberto

Album 5,  
Slide Cat. 13 083  
(1-7)

***Unknown Building Undated***

**creator:** Torres, Salvador Roberto

**General note**

This series of slides documents the exterior of an unknown building. Some of its windows are boarded up. 35mm

Album 5,  
Slide Cat. 13 084

***Urban Corps 1997***

**creator:** Torres, Salvador Roberto

**General note**

"Urban Corps youth, names unknown." Salvador Torres. Site Location: San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 085

**Victor Ochoa 2001**

**creator:** Torres, Salvador Roberto

**General note**

"Victor Ochoa and a group of students were in Chicano Park at this time of Salvador Torres' photo."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 086

**Washing Columns May 1974**

**creator:** Torres, Salvador Roberto

**General note**

A man atop scaffolding sprays the column of a Chicano Park freeway support with water, or possibly acid. Site Location: Chicano Park, San Diego, CA; 35mm; slide photographer: unknown

Album 5,  
Slide Cat. 13 087

**Young Artists Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of two young artists holding tools in front of an unidentified mural. Between them is a model of a two-columned freeway support. 35mm

Album 5,  
Slide Cat. 13 088  
(1-12)

**Master Plan - First Attempts March-April 1973**

**creator:** Aranda, Guillermo

**creator:** Cervantes, José

**creator:** Mario, Torero

**creator:** Quevedo, Abran

**creator:** Roman, Arturo

**creator:** Rosete-Chávez, Guillermo

**creator:** Torres, Salvador Roberto

Album 5,  
Slide Cat. 13 089  
(1-7)

**Restoration of the "Master Plan" 1984**

**creator:** Aranda, Guillermo

**creator:** Cervantes, José

**creator:** Mario, Torero

**creator:** Quevedo, Abran

**creator:** Roman, Arturo

**creator:** Rosete-Chávez, Guillermo

**creator:** Torres, Salvador Roberto

Album 5,  
Slide Cat. 13 090  
(1-3)

**Wall of Heroes and Martyrs Painting and Restoration 1973**

**creator:** Aranda, Guillermo

**creator:** Castañeda, Tomás

**creator:** Cervantes, José

**creator:** Mario, Torero

**creator:** Quevedo, Abran

**creator:** Roman, Arturo

**creator:** Rosete-Chávez, Guillermo

**creator:** Torres, Salvador Roberto

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Album 5,  
Slide Cat. 13 091  
(1-2)

**Audubon Elementary School Mural 1992**

**creator:** Audubon Elementary School.

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**General note**

1. "Mural work requires a special set up of painting palettes, paint cans, water, brushes, and drop cloths. In many cases requiring kneeling and squatting for many hours. This photo depicts teaching about our galaxy."--Salvador Torres. 2. This photo depicts the creation of the roadrunner, the school's mascot. "In this view Audubon students are seen observing how a mural is created. Salvador Torres uses different sizes of bamboo canes with brush taped to the tip for distance viewing as he brushes in the image depending on the mural scale. The purpose is that it is difficult to see monumental scales up close; therefore, distance is needed to view correctly the imagery's proportions. Fifteen and twenty feet were used at the Kelco and Santa Fe murals."--Salvador Torres. Cross-reference with murals. Site Location: Audubon Elementary, 8111 San Vicente Street, San Diego, CA; 35mm; slide photographer: Gloria Torres

Album 5,  
Slide Cat. 13 092  
(1-3)

**Burbank Elementary School Mural 1998**

**creator:** Burbank Elementary School.

**creator:** Torres, Salvador Roberto

**General note**

1. In this slide photo, a youngster paints. "The Burbank Elementary work process begins with Salvador and Gloria Torres working with the students to clean up the campus areas where mural would be seen. Students assist with raking, sweeping, trash pick up, and assist painting and modeling for Salvador Torres."--Salvador Torres. 2. Children paint the Burbank Elementary Mural on a wall previously afflicted with graffiti. "Staff and teachers neglect the mural's preservation."--Salvador Torres. 3. Slide photo of Gloria Torres painting. Site Location: Burbank Elementary School, 2146 Julian Avenue San Diego, CA; 35mm; slide photographer: Salvador Torres

Album 5,  
Slide Cat. 13 093

**Aquí Estamos Y No Nos Vamos 1990**

**creator:** California State University San Bernardino Museum.

**creator:** Torres, Salvador Roberto

**General note**

From California State University San Bernardino's exhibition "Aquí Estamos Y No Nos Vamos". One painting, one assemblage, a graphic poster, and two other works of indeterminate composition are all displayed at this exhibition. "These slide photos are of art works in the University of California San Bernardino, Gallery. Salvador Torres did not take the names down (Artists Unknown). Joe Moran, printmaking instructor & 2002 Chairman of the Art Dept. invited Salvador and Gloria Torres to show. See Salvador Torres collection for information on catalogue." --Salvador Torres. Site Location: California State University San Bernardino, CA; 35mm

Album 5,  
Slide Cat. 13 094

**Historic Resource Evaluation Report For The San Diego-Coronado Bay Bridge,  
Chicano Park And The Chicano Park Murals San Diego County 1996**

**creator:** Caltrans.

**General note**

"L-R Marty Rosen, (district 11 archeologist) works as a team member of Caltrans conducting a survey of the San Diego-Coronado Bay Bridge, Chicano Park and the Chicano Park murals. Dr. Fisher conducts a second, more intensive field review of the bridge, park and murals on February 27, 28, 29, 1996. He photographs the resources, interviews Barrio Logan community leaders and artists. He conducts general and property-specific historical and archival research. (See Salvador Torres collection prepared for: Chris White, Chief, Environmental Analysis Branch B, District 11, San Diego, California Department of Transportation (Caltrans) Prepared by: DR. Jim Fisher, Staff/Historian/Associate Environmental Planner, Environmental Program, California Department of Transportation, Sacramento California). This booklet contains maps of Chicano Park column locations where the monumental murals are found." A poem entitled "James Fisher Meets Chicano Park" by Phil Goldvarg accompanies this slide: "The soul of James Fisher meets Chicano Park/ in a multicolored embrace/ known as abrazo/ los murales impacted his eyes,/ a ghetto memory/ where communication was survival/ and vision lived on walls/ and the air of down home cooking,/ James could see that brown/ was not so far from black/ and oppression was an obsession/ charished [sic] by a common enemy,/ Chicano Park colores wrapped James/ in corazón heat,/ had his heart/ seriously talking to stone bridges/ and gardens of cement/ that sang cuentos de la historia/ y sueños of strong eyed ancestors,/ the soul of James Fisher met Chicano Park/ y la alma de Chicano Park/ y la alma de Chicano Park met James Fisher/ and they both recognized each other."--Salvador Torres. Site Location: San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 095  
(1-4)

**Retrofitting Process circa 1999-2000**

**creator:** Caltrans.

**creator:** Torres, Salvador Roberto

**General note**

1-2. Slides depict the retrofitting process. The lower portions of the murals are under the protection of plywood-constructed barriers. The area surrounding the column is dug out and workers retrofit underground. 3. "This slide photo reveals the methodology of scaffolding that can be used on all sides of the bridge columns to continue the concept of utilizing the San Diego Coronado Bay Bridge columns as its creative format to continue Salvador Torres' concept of the Chicano Park Monumental Public Mural Arts. The San Diego Coronado Bay Bridge (#57-857) [temp number] was completed in 1969. In 1970 the community of Barrio Logan takes over the land to create Chicano Park and Salvador Torres' concept and it's dynamic towers and sweeping curve earns it the "Most Beautiful Bridge of Merit Award" from the American Institute of Steel Construction. The orthotropic design, developed in Europe, is characterized by the placement of the bridge stiffeners and braces within the box-like girders and was first applied on a major scale in the United States on the award-winning San Mateo-Hayward Bridge."-- Salvador Torres. 4. Slide photo of a group of people walking in a street. They wear numbers like marathon runners, although they do not run. This photo appears to have been taken during the retrofitting process. Site Location: Chicano Park, San Diego, CA; 35mm

Album 5,  
Slide Cat. 13 096  
(1-2)

**La Raza Cosmica Restoration 1974**

**creator:** Centro Cultural de la Raza (San Diego, Calif.).

**creator:** Torres, Salvador Roberto

Album 5,  
Slide Cat. 13 097  
(1-3)

**Chicano Park Arts Council Members March 15, 1984**

**creator:** Chicano Park Arts Council Inc..

**creator:** Torres, Salvador Roberto

Album 5,  
Slide Cat. 13 098  
(1-15)

***Chicano Park Day April 22, 1972-present***

**creator:** Chicano Park Steering Committee.

**creator:** Torres, Salvador Roberto



Album 5,  
Slide Cat. 13 099  
(1-4)

***Demonstration to Save Murals from Destruction by "Retrofitting" 1996, 1999***

**creator:** Chicano Park Steering Committee.

**creator:** Torres, Salvador Roberto

**General note**

This series of slides documents the various Chicano Park Day (the anniversary of the 1970 takeover) celebrations over the years. 1. This 1972 photo features two mimes behind a frame suggesting a window. Various props surround them. The picture is from behind, so the audience is visible in background. "Note in the first Chicano Park celebrations only a few dedicated individuals continued to organize and demand the expansion, see the back-ground chain link fence surrounds "El Frijole", note the poor park planning land that logically should have been included just behind the fence. Today this area is now part of the park space. The activity is entertainment by volunteer mime group especially for the children's pleasure. This clowning later inspires Mario Torero's "Cosmic Clowns" in 1974 on column #S- 46. With community effort Dewey Street is closed to bring "El Frijole" together with the land parcel where kiosco stands to day."--Salvador Torres. 2. 1973 photo of children dancing folklórico. "R-L Art exhibition. Folk/Spanish Danza, Speakers. Logan Avenue Street Closed. Enrique Family Danza."-- Salvador Torres. 3. Children from the Enrique Danza group dance folklórico on a temporary stage set up in front of the Wall of Heroes and Martyrs. "Danza has flourished as Folk (as shown here) and Aztec danza. Logan Avenue was closed for this 1973 Chicano Park Celebration."--Salvador Torres. 4. A photo of a juggling clown from 1973. "At different yearly events clowns, lowrider cars, food, poster/book, T-shirt sales booths, danza, music, speakers, the raising of the flag of Aztlan, and the Chicano Park flag. The first years were riotous, fighting, requiring police to announce publicly: "This is an unlawful assembly. Anyone in the area will be subject to arrest!" As Salvador Torres recalls there has been one stabbing death in Chicano Park, compared to many, many suicides off the San Diego Coronado Bay Bridge, including the tossing off the bridge an innocent dog found impaled on a Kelco fence."--Salvador Torres. 5. Danza Azteca, Mayan, and Native American spiritual ceremonies. Three danzantes with their arms up and their backs to the camera. A crowd watches. "This is the fourth anniversary of April 22, 1970 take over of land to create Chicano Park and its Monumental Public Mural concept. Danza, speakers, low rider car shows, and musical groups begin making the annual event colorful and culturally significant. Sculpture is not yet an important aspect, and yet to happen as planned by Salvador Torres"--Salvador Torres. 6. In this 1974 photo, unidentified danzantes Aztecas in Chicano Park. "This is the fourth annual Chicano Park Day. Danza ceremonies continue to be an important indigenous cultural influence as a part of each Chicano Park Day. The public of San Diego, Barrio Logan is enlightened with the Concheros movement to recapture our Raza cultural indigenous awareness."--Salvador Torres. 7. Also from 1974: Slide photo of the Chicano Park Day celebration with La Raza Cosmica (column T-46) central. San Diego Low Rider Council, the Brown Berets, and volunteers all assisted. "Since 1971 after the 1970 land takeover, the Chicano Park Steering Committee has organized this event. There was a period when the CPSC was accepting funds from Budweiser, and Camel companies. This became insulting to the Barrio Logan community when a large plastic inflatable beer can was placed next to the kiosco in Chicano Park, and the camel advertisement banners were wrapped around the Royal Chicano Air Force mural, and around Chicano Park fences. Since this time period the CPSC has changed their fundraising tactics. The main activity the CPSC has engaged its members in is planning for each year's event. The CPSC was formed during negotiations with the city of San Diego. The Mexican American Federation, who became the Chicano Federation, became the umbrella organization to coordinate negotiations with the city of San Diego. Jessie Ramirez and Max Hernandez were the leadership for this time for the Chicano Federation."--Salvador Torres. 8. Six dancers (probably the Enrique Family group) dressed in traditional costumes (appear to be Veracruz). The four teenage girls face away from the camera, while the faces of the two children, a boy and a girl, are visible. "The importance of Spanish, Mexican, and Native cultures begin a renaissance, that also complement the mural themes of Chicano Park. 1970, Takeover of land, 1971 danza begins as a cultural tradition to each Chicano Park day hence

forth."--Salvador Torres. 9. Tomie Camarillo, SD 137  
Chicano Park Day 1975. 10. Chicano Park Steering Committee, Tomie Camarillo, SD  
Car Club Council, Brown Berets, and many volunteers organize the celebration in  
Chicano Park with lowriders. "After April 22, 1970 the Chicano Park Steering  
Committee has been responsible for its yearly event. The CPSC begins its historical  
role at the first official meeting with mayor Frank Curren. (See and hear cassette tape  
in Salvador Torres collection of 3 demands: 1. Chicano Park 2. Centro Cultural De La

Album 5,  
Slide Cat. 13 100  
(1-3)

***Chula Vista School of Performing Arts 1997***

**creator:** Chula Vista School of Performing Arts.

**creator:** Torres, Salvador Roberto

**General note**

1-2. "The superintendent of the Chula Vista Schools asked Salvador Torres to redesign this mural and make a new one. Salvador and Gloria Torres did not comply. This view of a school with mural work on its wall becomes fashionable influence from our efforts in Chicano Park and other educational environments all over California."--Salvador Torres. 3. Torres makes measurements atop a ladder. Site Location: Chula Vista School of Performing Arts, Chula Vista, CA; 35 mm

Album 5,  
Slide Cat. 13 101  
(1-2)

***Promoting Self-Sufficiency and Participation September 11, 1996***

**creator:** Council on Foundations.

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**General note**

1-2. "The superintendent of the Chula Vista Schools asked Salvador Torres to redesign this mural and make a new one. Salvador and Gloria Torres did not comply. This view of a school with mural work on its wall becomes fashionable influence from our efforts in Chicano Park and other educational environments all over California."--Salvador Torres. 3. Torres makes measurements atop a ladder. Site Location: Chicano Park, San Diego, CA; 35 mm; slide photographer: Gloria Torres

Album 5, 6,  
Slide Cat. 13 102  
(1-14)

***Escondido Family Recovery Center Mural April-May 1990***

**creator:** Escondido Family Recovery Center.

**creator:** Torres, Salvador Roberto

Album 6,  
Slide Cat. 13 103  
(1-21)

### **Trip to Las Penitas, Mexico January 1972**

**creator:** Espinoza assistant, Louis

**creator:** Torres, Salvador Roberto

#### **General note**

This series of slides depicts the creation of the Escondido Family Recovery Center Mural, also known as the Escondido Historical Mural. The mural was later criticized and vandalized. Cross-reference with Murals. 1. An Escondido student before a blank wall. The beginning of the mural process, April 22, 1990. "As part of the mural work process Salvador Torres documents the mural wall spaces in order to study the surfaces, and human scale and its architectural features, defects, and perspectives. Often other surrounding buildings and particular features are also documented for a better understanding of the environment the mural will be affecting. Also this documentation serves as a record of how the transformation takes place, checking for errors, mistakes, and failures, as well as successes."--Salvador Torres. 2. "Imagery depicts Salvador Torres and Guillermo Rosete applying the first coats of Gesso base paint. Two coats were applied."--Salvador Torres. 3. Three 'Mujeres Muralistas' seated against a wall destined for the Escondido mural. They laugh. Left to right: Guadalupe Martinez, Gloria Torres, and Maria. "Guadalupe, Gloria, and Maria on a lunch break for the mural painting process. Gloria was these students' mentor and teacher. These two 'at risk' students suffered the worst of the trauma of the Racist vandalism of what the students felt was six months hard work destroyed in seconds (see vandalism photos in archive)."--Salvador Torres. 4. Two artists paint mural by Salvador Torres, Gloria Torres, Guillermo Rosete (right), and student assistants at the Escondido Family Recovery Center. "This Family Center's perimeter was raked, swept, weeds and trash removed, while mural grid was being prepared. The students and volunteers assisted in the preparations of this mural work process, washing side-walks and picking up trash daily."--Salvador Torres. 5. Rosete, on a ladder, paints the Escondido Historical Mural. This photo is from May 1990. "Guillermo Rosete, one of the original mural artists of Chicano Park. Rosete is a dedicated danzante of the Aztec tradition. He also has been a participant many times in the Sun Dance Piercing Ceremony. Guillermo, lives in Taos, New Mexico, He also is skilled in painting and ceramics. He has been making a living as a drum maker in Taos, New Mexico. Guillermo was active in the Centro Cultural de la Raza. (See Centro Cultural De La Raza, archives)."--Salvador Torres. 6. "View of detail of Escondido Historical Mural multicultural figures. Scaffolding and paint and water containers depict painting set up of palette arrangements during the mural work process."--Salvador Torres. 7. "Gloria in painting pants. Gloria is Salvador's inspiration, and encouraging partner and teammate during this trying and challenging mural work."--Salvador Torres. 8. Slide photo of Gloria Torres wearing a straw hat and paint-splattered clothes. She wears a United Farm Workers pin. "Gloria continues to work as a mural team with Salvador Torres very successfully. Gloria Torres, works, advises, and encourages the young female "at risk" youth to work harmoniously in this project up to their shocking experience of the destruction of their mural June 6, 1990 due to racist vandalism."--Salvador Torres. 9. "Salvador and Gloria with sun hats, Gloria cleaning the paint gallon lids. The lion seen at the R-hand corner is one of the smiling animals despised by opposing Escondido community members. (See City of Escondido City Council meeting in Salvador Torres archive). Daily passengers in cars would pass the mural site and shout their approval and disapproval - "Great", "Good Work", thumbs up, and "Go Back To Chicano Park!" Being that this was the first public mural in Escondido this experience created much public reaction of good and bad feelings, the bad feelings led to its racist vandalism."--Salvador Torres. 10. A young woman paints. 11. Gloria Torres and another artist work on the butterfly portion of the mural. 12. In this photo from May 1990, three artists take a break from the Escondido Mural project. Left to right: Esmael Casares, Salvador Torres, and Guillermo Rosete. "Esmael Casares, Salvador Torres, & Guillermo Rosete taking a musical break at the mural. It is often Salvador Torres' habit of playing the guitar, flute, harmonica or drum during or after the mural work process. Music and painting inspire and keep high morale."--Salvador Torres. 13. Slide photo of Gloria Torres and Guillermo Rosete painting atop scaffolding. 14. "Steve Esquibel, a native poet of Escondido, composed a statement in this space reserved for Native American thought. Steve felt oppressed and moved away from Escondido shortly

Album 6,  
Slide Cat. 13 104  
(1-13)

***Kelco Historical Mural 1992***

**creator:** Torres, Salvador Roberto

**Subjects and Indexing Terms**

Kelco.

Album 6,  
Slide Cat. 13 105

***Television Interview Undated***

**creator:** Torres, Salvador Roberto

Album 6,  
Slide Cat. 13 106

***Lunch Hour in Front of Memorial Mural circa 1999***

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of students enjoying lunch with the Memorial Academy mural in the background. (The school is Torres' alma mater (1950-1952)). "Human Scale relationships of mural environment to student body activities."--Salvador Torres. Site Location: Memorial Academy, 2850 Logan Avenue, San Diego, CA; 35 mm

**Subjects and Indexing Terms**

Memorial Academy.

Album 6,  
Slide Cat. 13 107

***National Steel Shipbuilding Co. (NASSCO) Workers Setting the Scaffolding and Safety Precautions May 1974***

**creator:** National Steel Shipbuilding Company.

**creator:** Torres, Salvador Roberto

**General note**

Two workers on scaffolding before freeway pillar (T46 center column). "NASSCO, San Diego Gas & Electric, The Center Cultural De la Raza work together with the Chicano Park Mural concept. This is the first time NASSCO assists Barrio Logan Chicano Park Murals with proper scaffolding. 1974 and 1975 are the only years to date with assistance from NASSCO, & SDG&E. Assistance has been halted since 1975."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35 mm

Album 6,  
Slide Cat. 13 108  
(1-2)

### ***Painting Los Niños del Mundo 1973-1974***

**creator:** Niños Del Mundo-- Grupo de Santana and San Diego artists.

**creator:** Torres, Salvador Roberto

#### **General note**

Two artists, one on the ladder and one on the scaffold, work on a Chicano Park mural (T46 center column). Three teams of artists and assistants are responsible for this mural: San Diego artists, "Niños Del Mundo" from Los Angeles, and el Grupo de Santana. This mural was restored in the 1990's as a result of damage from Parks and Recreation sprinklers. 1. Photo from 1974. "This is the second year of the beginning of the Monumental Mural Program. This column is finished by Charles 'Gato' Felix, Niños del Mundo. The first designs were made by San Diego artists. 'Gato Felix' had been working at the Estrada Courts Mural Program. \*Tier #46 on map site."--Salvador Torres. 2. Photo from 1973. "View of the column that was composed successfully by Charlie 'Gato' Felix & Ninos Del Mundo, a mural team from Los Angeles in 1974. The concept of painting, planting, and sculpting all the way to the bay has meritoriously been struggling with great pains, errors, and some successes. Each column poses a challenge to the artists that are strong easel painters, who see flat surfaces as panels instead of 3-D volumetric spatial relationships, one related to the other connecting each column and wall abutments to each other in some uniting compositional order. To date the Chicano Park appears motley and unprofessional. Lack of collective mural work and competition spurned by the City of San Diego Commission for Arts & Culture, the Chicano Park Steering Committee, and individual artists that do not work the park land or concern themselves with the Chicano Park, or the Barrio Logan needs. Salvador Torres is working to overcome these poor but helping efforts by all involved. Since April 22, 1970 the Chicano Park has taken on a life of its own, like a growing creature it needs proper nourishment, it needs love, and understanding."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35 mm

Album 6,  
Slide Cat. 13 109

### ***Mural Renovation Undated***

**creator:** Ochoa, Victor

**creator:** Torres, Salvador Roberto

Album 6,  
Slide Cat. 13 110  
(1-6)

### ***Parade March for Cesar E. Chavez 1996***

**creator:** Torres, Salvador Roberto

#### **General note**

This series of slides document a parade. 1. Leading is a group with a rainbow banner reading "Gay & Lesbian Latinos Con Orgullo San Diego". Following them are individuals, each holding the flag of a different Latin American nation. "Rachael Ortiz, Director of The Barrio Youth Center, promoted and lobbied in assisting to make Cesar E. Chavez holiday, and recognition For Cesar's dedication. We now have the Cesar E. Chavez Parkway in Barrio Logan."--Salvador Torres. 2. A young man drives what appears to be an all-terrain vehicle or a small electric car. He has a child on his lap and a businessman as his passenger. The back of the vehicle is a truck bed that appears to have a display mounted. Following the vehicle are young people who are S.E.A., Siempre en Accion. 3. Unidentified women hold paintings up on sticks. They are done with acrylics by Mario Torero. Left to right they depict: La Virgen de Guadalupe, Frida Kahlo, Cesar Chavez, Chavez/Virgen collage, and the Virgen de Guadalupe. The length of the procession is visible in this shot. 4. A uniformed authority looms ominously in the shadows as the United Farm Workers contingent passes by. 5. Slide photo of a vintage automobile with an unidentified driver. 6. The Memorial Academy marching band. Site Location: San Diego, CA; 35 mm

#### **Subjects and Indexing Terms**

Ortiz, Rachel

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Album 6,  
Slide Cat. 13 110  
(1-6)

***Parade March for Cesar E. Chavez 1996***

**creator:** Torres, Salvador Roberto

**General note**

This series of slides document a parade. 1. Leading is a group with a rainbow banner reading "Gay & Lesbian Latinos Con Orgullo San Diego". Following them are individuals, each holding the flag of a different Latin American nation. "Rachael Ortiz, Director of The Barrio Youth Center, promoted and lobbied in assisting to make Cesar E. Chavez holiday, and recognition For Cesar's dedication. We now have the Cesar E. Chavez Parkway in Barrio Logan."--Salvador Torres. 2. A young man drives what appears to be an all-terrain vehicle or a small electric car. He has a child on his lap and a businessman as his passenger. The back of the vehicle is a truck bed that appears to have a display mounted. Following the vehicle are young people who are S.E.A., Siempre en Accion. 3. Unidentified women hold paintings up on sticks. They are done with acrylics by Mario Torero. Left to right they depict: La Virgen de Guadalupe, Frida Kahlo, Cesar Chavez, Chavez/Virgen collage, and the Virgen de Guadalupe. The length of the procession is visible in this shot. 4. A uniformed authority looms ominously in the shadows as the United Farm Workers contingent passes by. 5. Slide photo of a vintage automobile with an unidentified driver. 6. The Memorial Academy marching band. Site Location: San Diego, CA; 35 mm

**Subjects and Indexing Terms**

Ortiz, Rachel

Album 6,  
Slide Cat. 13 111  
(1-4)

***Ernie Palomino's Film "San Coronado Bay Bridge 'Earth Quake'" 1974***

**creator:** Palomino, Ernesto R. (Ernesto Ramirez), 1933-

**creator:** Torres, Salvador Roberto

**General note**

1. "Ernie Palomino from Fresno, California comes to Barrio Logan to make a film of Chicano Park with Salvador Torres. This scene is in Coronado turning to exit back to San Diego."--Salvador Torres. 2. "Slide photo of film crew, film camera, flat bed truck with rails, recording equipment."--Salvador Torres. 3. Salvador Torres plays guitar in back of Ernesto Palomino's pickup. This slide photo documents the filmmaking process. 4. Three unidentified youths (film crew?) on bed of truck, Salvador Torres (playing guitar) and Ernie Palomino (bearded). "Ernie Palomino comes to San Diego to film the Chicano Park and the San Diego Coronado Bay Bridge. Salvador provides his guitar music. Ernie brings a flat bed truck to film going over the San Diego Coronado Bay Bridge. The imagery is rocked by vibrations that are created by the flat bed truck bouncing. Ernie says it's a "Giant Earth Quake" shaking the San Diego Coronado Bay Bridge and Salvador playing his guitar."--Salvador Torres. Site Location: Coronado, San Diego, CA; 35 mm; slide photographer: unknown on Salvador Torres' camera

Album 6,  
Slide Cat. 13 112  
(1-15)

***Perkins Elementary School Mural April 1989***

**creator:** Perkins Elementary School (San Diego, Calif.).

**creator:** Torres, Salvador Roberto

Album 6,  
Slide Cat. 13 113  
(1-5)

***Polyforum Cultural Siqueiros Inauguration December 1971***

**creator:** Torres, Salvador Roberto

Album 6,  
Slide Cat. 13 114  
(1-14)

### **Royal Chicano Air Force in Chicano Park August 1975**

**creator:** Torres, Salvador Roberto

#### **General note**

1. An unidentified RCAF muralist coddles an infant on the ground before an unpainted (except in graffiti) freeway support column in Chicano Park. "The view is from the scaffolding set by NASSCO Co. Ship building co., for the Royal Chicano Air Force 1975. The view gives the viewers a sense of the many monumental columns still to be used creatively as monumental works of Public Arte related to the genuine Chicano Movement's original goals, and our Chicano community's histories, accomplishments and futuristic visions."--Salvador Torres. 2. Slide photo of scaffolding in front of the acid-etched and rubber-conditioned Chicano Park freeway support columns intended for murals by the Royal Chicano Air Force. 3. Slide photo of scaffolding set up around a prepped freeway support column. 4. Scaffolding surrounds the two columns (#T-45 and #S-45) destined for Royal Chicano Air Force murals. 5. An artist paints the 4Royal Chicano Air Force emblem on the flight shack. 6. In this photo taken from scaffolding of the Royal Chicano Air Force flight shack, someone waves. 7. A child, Salvador Torres, Celia Rodriguez, Antonia Perez, and an unidentified man are all photographed in front of a Chicano Park freeway column. The photo is taken from atop scaffolding. 8. "L-R top row: Unknown, Rudy [Cuellar], unknown, Rosalina Balaciosos, Juanishi Orosco. L-R bottom row: José Montoya, Arturo Singh, Celia Rodriguez, unknown, Celia Rodriguez's two children, Esteban Villa."--Salvador Torres. 9. Royal Chicano Air Force muralists prepare to paint. 10. "L-R Geronimo Blanco, Felipe Adame, Salvador Torres."--Salvador Torres. 11. A Royal Chicano Air Force muralist takes a break in Chicano Park. 12-13. Slide photos of Salvador Torres with several of the members of the Royal Chicano Air Force on and under scaffolding in Chicano Park. L-R top row: Esteban Villa (with the garrison cap and sunglasses), Arturo Singh, Rodolfo "Rudy" Cuellar, Celia Rodriguez (holding child), unknown, unknown, Queso (in overalls), José Montoya (in the hard hat, blowing whistle), and Rosalina Balaciosos. The people in the bottom row are unidentified. 14. A young Salvador Torres in front of the flight shack. Site Location: Chicano Park, San Diego, CA; 35 mm

#### **Subjects and Indexing Terms**

Royal Chicano Air Force.

Album 6,  
Slide Cat. 13 116

### **Royal Chicano Air Force Performance Undated**

**creator:** Royal Chicano Air Force.

**creator:** Torres, Salvador Roberto

#### **General note**

Slide photo of José Montoya, Esteban Villa, and two other men on stage with guitars at Southside Park, Sacramento. The Southside Park mural is behind them. Site/Location: Southside Park, Sacramento, CA; 35mm; slide photographer Salvador Torres (?)

Album 6,  
Slide Cat. 13 116  
(1-7)

**A Surprise Visit From the RCAF 1998**

**creator:** Royal Chicano Air Force.  
**creator:** Torres, Salvador Roberto

**General note**

In 1998 members of the Royal Chicano Air Force made a surprise visit to San Diego and Salvador Torres' Metro Gallery. 1-2. Slide photo of the two 'godfathers' of Chicano Art in California. "Salvador Torres and Jose Montoya, Salvador Torres' compadre."--Salvador Torres. 3. Slide photo is of José Montoya. "Salvador and Gloria Torres open a gallery on Logan Avenue in the old Metro Theater, a Spanish-speaking movie theater. This is the second gallery Salvador Torres attempts on Logan Ave 25 years later."--Salvador Torres. 4. "L-R: David Avalos, José Montoya, and Abran Quevedo."--Salvador Torres. 5. "Jose Montoya, Salvador Torres, Esteban Villa, Ricardo Favela. Photo in front of "El Carrito" restaurant, across the street of Salvador Torres 2153 1/2 Logan Ave. studio/gallery/workshop."--Salvador Torres. 6. Royal Chicano Air Force artist Ricardo Favela. 7. José Montoya, Ricardo Favela, and Esteban Villa. Site/Location: Metro Gallery, San Diego, CA; 35mm; slide photographer: unknown

Album 6,  
Slide Cat. 13 117  
(1-5)

**Painting Mujer Cósmica Undated**

**creator:** Royal Chicano Air Force.  
**creator:** Torres, Salvador Roberto

**General note**

1. Slide photo is of Esteban Villa painting the Chicano Park mural *Mujer Cósmica* atop scaffolding. 2. Slide photo of Royal Chicano Air Force muralists working on Chicano Park's *Mujer Cosmica*. 3. Guillermo Aranda and his daughters watch as Esteban Villa puts finishing touches on the Royal Chicano Air Force's *La Mujer Cosmica*. 4. Slide photo of Esteban Villa. 5. Slide photo of two of the Royal Chicano Air Force's Chicano Park murals. Site Location: Chicano Park, San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 118  
(1-4)

**Painting Farmworker Family Undated**

**creator:** Royal Chicano Air Force.  
**creator:** Torres, Salvador Roberto

**General note**

1. Slide photo is of José Montoya painting the *Farmworker Family* mural, also known as *Leyes*. 2. Detail is of the progress of the *Leyes* mural, depicting the head of the father and José Montoya's hand and brush painting it. 3. Detail of an ear from the *Farmworker Family* mural. 4. José Montoya works on the *Leyes* mural. Site Location: Chicano Park, San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 119

**Painting Inlackesh October 1975**

**creator:** Orosco, Juanishi Valle  
**creator:** Royal Chicano Air Force.  
**creator:** Torres, Salvador Roberto

**General note**

The feet of a Royal Chicano Air Force muralist dangle from the scaffolding in front of the *Mandala* mural, also known as *Inlackesh*. Site Location: Chicano Park, San Diego, CA; 35mm; slide photographer: Manuel Cavada



Album 6,  
Slide Cat. 13 120  
(1-45)

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**Preparation and Painting of Female Intelligencia October 1975**

**creator:** Balaciosos, Rosalina

**creator:** Barajas, Salvador

**creator:** Mujeres Muralistas.

**creator:** Rodriguez, Celia Herrera

**creator:** Royal Chicano Air Force.

**creator:** Torres, Salvador Roberto

**General note**

This series of slides documents the creation of the Chicano Park mural *Female Intelligencia*, also known as *The Women Hold Up Half the Universe* by the Mujeres Muralistas of the RCAF. 1. Five San Diego artists apply rubber base and Proline paints to columns T-45 and S-45, Chicano Park, destined for Royal Chicano Air Force mural *La Mujer*. "Manuel Cavada volunteers to photograph all of the Royal Chicano Air Force work in San Diego one set of copies is given to the Royal Chicano Air Force, a second to NPI, Salvador Torres."--Salvador Torres. 2. Mujeres muralistas on scaffolding paint a mural on Chicano Park freeway support column. 3. A Royal Chicano Air Force muralist. 4. A Royal Chicano Air Force muralist at the top of a column does preliminary design. 5. A female Royal Chicano Air Force muralist. 6. Antonia Perez. 7-8. Salvador Barajas paints the side panel of the pylon with the poem *I Am Somebody* by Joan Little, a North Carolina African-American woman who was put on trial for murdering a prison guard who had raped her. 9-10. Arturo Roman paints a portrait of Joan Little on the side panel of the support pillar. 11. "L-R Arturo Singh, Celia Rodriguez."--Salvador Torres. 12. Antonia Perez. 13-14. Celia Rodriguez at work in Chicano Park. 15. Celia Rodriguez and her son. 16. A Royal Chicano Air Force muralist at work. 17. A Royal Chicano Air Force muralist on a ladder. 18. A rinse bucket on scaffolding. 19. Slide photo of a Royal Chicano Air Force muralist and a child on scaffolding. 20. Celia Rodriguez works on a Royal Chicano Air Force mural in Chicano Park. 21. Antonia Perez holds a camera on the scaffolding before the pillar. 22. Two Royal Chicano Air Force women artists painting a Chicano Park mural. 23. A Chicano Park freeway column with only preliminary designs. 24. The unfinished lower portion of the mural and an artist's feet on scaffolding. 25-26. Celia Rodriguez at work. 27. A Royal Chicano Air Force muralist on scaffolding in front of freeway support column. 28. Celia Rodriguez's hands. 29. Celia Rodriguez paints the rainbow near the bottom of the mural. 30. Some of these designs were changed. 31. Four artists work on the top of a column. 32-33. Royal Chicano Air Force muralist Celia Rodriguez. 34. Celia Rodriguez and another artist. 35. Two female artists. The column is gridded. 36. Celia Rodriguez and another artist. 37. Celia Rodriguez paints the bottom of the column. 38. Three muralists on scaffolding. 39. The mural has been designed but not painted. 40. Slide photo of two artists, mural in progress. 41. Two artists, mural in progress. 42. Antonia Perez takes a photograph. 43. Slide photo of a man holding a camera. 44-45. Mural in progress. Site Location: Chicano Park, San Diego, CA; 35mm; slide photographer: Manuel Cavada

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Album 6,  
Slide Cat. 13 121  
(1-6)

### **Planning Meetings Undated**

**creator:** Torres, Salvador Roberto

#### **General note**

This series of slides documents meetings with the Unified Port District, the Harbor Community Council, and other official entities. 1. Slide photo of H. B. "Bert" Thysell, manager of the Coronado Bay Bridge. 2-3. 1973 slide photo of the Crosby Street Community Park and Marine Industrial Site. "Map outlining the Unified Port Districts plan and the Harbor Community Council's rebuttal to the ports plan. See Salvador Torres collection for more information."--Salvador Torres. 4. A man in a suit gives a presentation with maps and plans. "This planning presentation was made at Esquela [sic] Del Barrio. The City of San Diego refuses to recognize the logic and need for a master plan. The city of San Diego adopts the sterile and static planning process of "String Beads" piecemeal mediocre planning."-- Salvador Torres. 5. "This photo depicts the planning procedures our community undertook to establish our Barrio Logan Harbor 101 Community Plan that is today in 2002 out of date. Many of the alternatives proposed have not been practical or feasible. There is proof that industry cannot coexist. Barrio Logan is under siege by toxins in the air, and noise pollution. Feb. 23 - March 7, 2002 1.90 (mg/ml) Hexavalent Chromium."--Salvador Torres. 6. An unidentified municipal official (possibly from Planning Department?) at what appears to be the same presentation as previous slide. "The city of San Diego continues to recognize its own interpretation of "Bay Bridge Park". This conflict continues as a failure to accept the concept of our community "Master Plan", the creative use of all the land, abutments, and pillars that make up San Diego Coronado Bay Bridge all the way across the bay to Coronado."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 122  
(1-4)

### **San Diego Lowrider Council Mural Undated**

**creator:** San Diego Lowrider Council.

**creator:** Torres, Salvador Roberto

#### **General note**

This series of slides documents meetings with the Unified Port District, the Harbor Community Council, and other official entities. 1. Slide photo of H. B. "Bert" Thysell, manager of the Coronado Bay Bridge. 2-3. 1973 slide photo of the Crosby Street Community Park and Marine Industrial Site. "Map outlining the Unified Port Districts plan and the Harbor Community Council's rebuttal to the ports plan. See Salvador Torres collection for more information."--Salvador Torres. 4. A man in a suit gives a presentation with maps and plans. "This planning presentation was made at Esquela [sic] Del Barrio. The City of San Diego refuses to recognize the logic and need for a master plan. The city of San Diego adopts the sterile and static planning process of "String Beads" piecemeal mediocre planning."-- Salvador Torres. 5. "This photo depicts the planning procedures our community undertook to establish our Barrio Logan Harbor 101 Community Plan that is today in 2002 out of date. Many of the alternatives proposed have not been practical or feasible. There is proof that industry cannot coexist. Barrio Logan is under siege by toxins in the air, and noise pollution. Feb. 23 - March 7, 2002 1.90 (mg/ml) Hexavalent Chromium."--Salvador Torres. 6. An unidentified municipal official (possibly from Planning Department?) at what appears to be the same presentation as previous slide. "The city of San Diego continues to recognize its own interpretation of "Bay Bridge Park". This conflict continues as a failure to accept the concept of our community "Master Plan", the creative use of all the land, abutments, and pillars that make up San Diego Coronado Bay Bridge all the way across the bay to Coronado."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 123  
(1-2)

### **Police Harassment Undated**

**creator:** Torres, Salvador Roberto

#### **General note**

1. Slide photo is of police investigating the scene of a mural. An artist smiles and waves at the camera. 2. Slide photo depicts the back of a sheriff in front of a mural. His head and feet are cropped, highlighting the arms on his belt. His arms appear to be crossed. It is unclear whether he is protecting or persecuting the muralists, who are visible in the background. Site Location: San Diego, CA; 35mm

#### **Subjects and Indexing Terms**

San Diego Police Department.

Album 6,  
Slide Cat. 13 124  
(1-31)

### **Art Methods and Materials 1988-1990**

**creator:** San Diego State University College of Education.

**creator:** Torres, Salvador Roberto

#### **General note**

This series of slides documents Salvador Torres' involvement in the Art Methods and Materials class given by San Diego State University's College of Education. He taught artistic methods and taught students about Chicano Park. 1. "Stencil cut printing and portfolio."--Salvador Torres. 2. "Construction paper sculpture using glue and scissors."--Salvador Torres. 3-10. "Examples of portfolios that contain the student teachers' projects."--Salvador Torres. 11. "Paper mache animals and wind sock project, wheat paste, newspapers, color tissue papers."--Salvador Torres. 12. "Each student teacher creates a family tree, photos, and family history."--Salvador Torres. 13-15. "Student/teacher assignment, create an ideal classroom floor plan."--Salvador Torres. 16-19. "Paper mache mask making, create imaginary figures, newspapers, wheat paste, tempera color paints."--Salvador Torres. 20. "Paper mache animals."--Salvador Torres. 21. "Wind sock project."--Salvador Torres. 22. "Mobile project."--Salvador Torres. 23. "Stained glass project using tracing paper and color markers, creation of shapes and color combinations."-- Salvador Torres. 24-27. "Paper mache animals."--Salvador Torres. 28. Salvador and Gloria Torres, along with students from San Diego State University, give the "power fist of victory" salute in front of Che mural, Chicano Park. "Teacher Education and Policy in Language and Crosscultural Education [departments] at the College of Education hire Salvador Torres [as] assistant professor at SDSU as Teacher Education and PLC instructor to tour Chicano Park to educate about stereotyping, racism, and the sincere efforts by the community to create Chicano Park and its Monumental Public Murals. Salvador Torres also teaches "Method & Materials in Art", for grades K-12 for student teacher candidates."--Salvador Torres. 29. Fourteen unidentified teachers and student teachers tour Chicano Park. "Student teachers are asked to provide experimental papers with photos of murals and student's interpretations of Chicano Park and the mural. (See Salvador Torres copies of papers written in Salvador Torres collection). Salvador Torres establishes Chicano Park as a community available to teachers to learn about our Chicano art history, and a community's commitments to establish the "Master Plan". (See 1 hr video Chicano Park)"--Salvador Torres. 30. Slide photo of a Chicano Park tour. Salvador Torres gives a lecture on *The Homage to the Young Mother & Father*. 31. Twenty-six prospective teachers and one child sit in the Chicano Park Kiosco. "Tour prospective teachers the Chicano Park and Gloria and Salvador Torres' home, studio/gallery/workshop. Dispel stereotyping of Barrio Logan, and Chicano Park. Teach teachers the importance of our culture, murals and community efforts to create a decent park."--Salvador Torres. Site Location: San Diego State University, San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 125  
(1-6)

**Tree of Life Mural 1991**

**creator:** San Diego State University College of Education.

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**General note**

This series of slides documents the creation of the Tree of Life mural for San Diego State University's College of Education. 1. Artists posing for a photo. Behind them the mural is in progress. 2. Slide photo depicts two people unrolling a sketch, possibly a pounce drawing, on a wall in preparation for the creation of the mural. 3. Salvador Torres stands before a charcoal study for the San Diego State University mural. "Salvador and Gloria Torres are invited to create a mural with students and professors. This view is a planning meeting to discover what collective ideas we can develop and what imagery would best be our themes and statements. Ideas for imagery are suggested and Salvador Torres draws the image for critique, changes, or acceptance for the mural's design. Contrasting this approach with the Chicano Park early mural work process the collective experience is successful, no surprises of unexpected nature, good discussions and collective decisions make the process educative vs. competitive."--Salvador Torres. 4. Salvador Torres paints out pounce lines. 5. Slide photo depicts two artists standing on chairs making preliminary outlines. 6. Slide photo depicts two artists standing on chairs making preliminary outlines. Salvador Torres supervises. Site Location: San Diego, CA; 35mm; slide photographer: Salvador and Gloria Torres

Album 6,  
Slide Cat. 13 126  
(1-16)

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**Santa Fe: A New Generation of Youth Preparation 1994-1995**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**General note**

1. "Views of the Santa Fe mural building, and wall, prepared with Sto, and 1/4 inch sq. screen mesh. Sto composition is plastered over the finished surface creating a similar surface effect as a large canvas surface. This was a corrugated building surface. Santa Fe Co. ordered the building corrugated surface to be filled in with styrofoam and coated with the Sto and mesh. A portion of a new connecting wall is added to make a continuous wall surface that extends from the building to the end of the wall that the modern train and wetland birds are located."--Salvador Torres. 2. A jogger passes as Gloria Torres works on the *A New Generation of Youth* portion of the *Santa Fe Mural*. The photo is taken from across the street and down the way. 3. Gloria Torres and unidentified woman on scaffolding in front of *A New Generation of Youth Mural*. The flag and the faces have been painted for the most part. 4. "Slide photo by Gloria Torres, shows Salvador Torres on the scaffolding. Note the mural design Salvador Torres is following."--Salvador Torres. 5. Gloria Torres works on "The New Generation of Youth" part of the Santa Fe mural. Portion features a young girl holding a pet rabbit. 6-7. "Slide photo by Gloria Torres of Santa Fe mural work process of the figurative aspects of the mural. All figures in Kelco and Santa Fe are live models."--Salvador Torres. 8. Unmanned scaffolding before an incomplete mural (side view). 9. Salvador Torres, seen from above, (from the next level of scaffolding) holds a palette. 10. "Salvador and Gloria Torres document their mural work process to evaluate the mural work process failures and successes. This documentation also assists Salvador and Gloria Torres in improving their mural work process. This photo shows how Salvador and Gloria Torres combine paint containers and palettes on the scaffold workspace. Kelco mural is 25 feet high; Santa Fe mural is 21 feet high. A rope pulley is used to haul up water and paint gallons as needed."--Salvador Torres. 11. Salvador Torres on a ladder painting the *Santa Fe Mural*. 12. Unfinished portion of mural featuring children and a small dog. 13. Unfinished portion of mural featuring children opening a book and a small dog. The book is still unpainted. Scaffolding obstructs the view. 14. Detail is of bottom of book portion of *A New Generation of Youth*. The character Don Cacahuete, unpainted, eats a sandwich. 15. Detail of unfinished portion of the *A New Generation of Youth* portion of *Santa Fe Mural* featuring children and their pets. 16. "Yvonne Firks, Gloria Torres' daughter posing for Salvador Torres."--Salvador Torres. Site Location: Harbor Drive and Beardsley Street, San Diego, CA; 35mm; slide photographer: Salvador and Gloria Torres

**Subjects and Indexing Terms**

Santa Fe Railway Company.

Album 6,  
Slide Cat. 13 127  
(1-13)

### ***Santa Fe Railroad and Waterfront Industry Preparation and Painting 1994-1995***

**creator:** Torres, Salvador Roberto

#### **General note**

1. The wall destined for the Railroad and Waterfront Industries portion of the Santa Fe mural features geometric spacing guidelines. 2. The outline of a stork on a wall. "(See Salvador Torres collection of videos documenting this work process and the staging of outdoor workshop studios Salvador and Gloria Torres create in order to accomplish the Kelco and Santa Fe mural projects. These videos document from beginning to end of each project.)"--Salvador Torres. 3. Albert Uscano (?) prepares a wall surface. 4. Salvador and Gloria Torres sketch at the mural site. 5. Unfinished portion of the Santa Fe Mural. 6. "The electric car donated to Salvador and Gloria Torres by Cotton Wood Electric Co. and the Salazar brothers."-- Salvador Torres. 7. Slide photo of Gloria Torres painting over a portion of the Santa Fe Railroad and Waterfront Mural. 8. "Slide by Salvador Torres of the installation of the mirrored stainless steel plates introduced into the modern version of the Santa Fe bullet train. Worker is from the metal shop (unknown). Alberto Uscano assisted Salvador and Gloria Torres in preparations for this installation."--Salvador Torres. 9-10. "Mallard ducks...taken around the San Diego River. These studies along with text information Salvador and Gloria Torres used to capture some of the wetland birds."--Salvador Torres. 11. "Santa Fe diesel train used at this time of the mural execution. Now Santa Fe has merged with Burlington Northern making this the largest railway company in the USA. Note the perspective of the San Diego Coronado Bay Bridge in the background. Monumental scale artworks require many studies, and sensitive awareness of proposed structures that are potential mural sites. In this concept (See #3173-A) [temp label] Salvador Torres perceives the use of innovative methods of working with new materials of light weight permanent qualities, and instruments of modern industrial and high technical computer programming."--Salvador Torres. 12. "The Old Town Trolley became an integrated spontaneous art event each time tourists were exposed to our monumental mural work process."--Salvador Torres. 13. Slide photo of an unprepared wall with tagging. It is unclear for which mural this wall is intended. Site Location: Harbor Drive and Beardsley Street, San Diego, CA; 35mm

#### **Subjects and Indexing Terms**

Santa Fe Railway Company.

Album 6,  
Slide Cat. 13 128  
(1-8)

### ***Santa Fe Wetlands Mural Preparation 1994***

**creator:** Torres, Salvador Roberto

#### **General note**

1. Slide photo of the wall destined for Santa Fe Wetlands Mural, before the weeds were cleared or the wall was prepped. 2. Gloria Torres chisels rough protrusions to form avian figures for later painting and integration into Santa Fe Wetlands Mural. The wall has received its Gesso base. 3. Detail of wall areas requiring different treatment due to their difference in texture. 4-5. Gloria Torres is painting the curb white in front of the Santa Fe Wetlands Mural. The area in front of the mural has already been landscaped. "Gesso base, water drain next to mural receives color to integrate concrete forms with the Wetlands mural."--Salvador Torres. 6. "Egret taken around the San Diego River. These studies along with text information Salvador and Gloria Torres used to capture some of the wetland birds."--Salvador Torres. 7. "Heron ... taken around the San Diego River. These studies along with text information Salvador and Gloria Torres used to capture some of the wetland birds."--Salvador Torres. 8. Slide photo of a Heron, taken near the San Diego River. Site Location: Harbor Drive and Beardsley Street, San Diego, CA; 35mm

#### **Subjects and Indexing Terms**

Santa Fe Railway Company.

Album 6,  
Slide Cat. 13 129  
(1-4)

***Sister City Yokohama Undated***

**creator:** Satoshi, Rocco  
**creator:** Torres, Salvador Roberto

**General note**

This series of slides documents the creation of Rocco Satoshi's Chicano Park mural *Sister City Yokohama*. Cross-reference with murals. 1. Rocco Satoshi paints the side of the bridge between #S-47 & #S-Abut, Chicano Park, with geometric designs. He is on a cherry picker. "Rocco comes to San Diego as a guest artist. Torero and Seja direct him to Chicano Park. Rocco primes the wall then uses Day Glow Paints. Salvador Torres experimented with Day Glow in 1973. This paints fades faster than the acrylics used (Proline Paints, & Nova Color.) Salvador Torres directs Rocco to register his easement permit needed to paint the sides of the bridge. He does not. Salvador Torres receives phone calls from Caltrans reprimanding Salvador Torres for painting the side of the bridge. This action also opens the way for Victor Ochoa to paint between #F-44 & #F-Abut. The slide #7-473 [temp number] shows the attempts to integrate Abutment with the mural (not seen) under the bridge. Caltrans cuts down the tree, and Rocco's mural is now faded and not as bright as shown."--Salvador Torres. 2. Slide photo of Rocco Satoshi painting the *Sister City Yokohama* mural. 3-4. Slide photos of Rocco Satoshi on a cherry picker holding a paintbrush. Site Location: San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 130  
(1-4)

***Painting Woman with Flag October 1975***

**creator:** Singh, Arturo  
**creator:** Torres, Salvador Roberto

Album 6,  
Slide Cat. 13 131

***Testing & Inspection Inc., Mural Preparation 1997***

**creator:** Torres, Salvador Roberto  
**General note**

"Salvador and Gloria Torres are invited to submit two mural designs for this corporation. Salvador and Gloria Torres design two mural ideas. But Salvador and Gloria Torres do not comply. Salvador Torres recommends that Salvador Barajas execute the project. Salvador Barajas complies."-- Salvador Torres. Site Location: San Diego, CA; 35mm

**Subjects and Indexing Terms**

Testing and Inspection Inc..

Album 6,  
Slide Cat. 13 132  
(1-2)

***Painting Rage of la Raza 1997***

**creator:** Mario, Torero  
**creator:** Torres, Salvador Roberto

**General note**

Slide photos depict Mario Torero painting the Chicano Park mural *Rage of la Raza*. Site Location: Chicano Park, San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 133  
(1-6)

**The Metro Gallery 1998**

**creator:** Mario, Torero

**creator:** Torres, Salvador Roberto

**General note**

1. "Otter female and pup, a study for the mural at Kelco."--Salvador Torres. Also visible are two woven tapestries and an official-looking certificate with the word "Assembly" on it. 2. "Gallery cards stand."--Salvador Torres. 3. "Male otter, study for the Kelco Mural."--Salvador Torres. 4. "Salvador Torres watercolors of the construction of the San Diego Coronado Bay Bridge."--Salvador Torres. 5. "Abstract painting by Salvador Torres, using the graffiti forms found in Barrio Logan."--Salvador Torres. Also visible are ceramic pots and ink drawings. 6. View of the International Chicano and Chicana Art Exhibit. Central are three stone sculptures, all unidentified except the one on the right. "Sculpture on R is Patsy Two Moons, New Mexico, her piece is *Mother and Child*, now owned by Gloria Torres. Salvador and Gloria Torres opened the Metro Gallery in the old Metro theater, of Barrio Logan; a Spanish-speaking movie theater on Logan Ave. The gallery's operation inspires the ICCAE show in an effort by ST to establish a 'Chicano/ Chicana Art Market'. See attachments #7-480 [temp number] for more information on ICCAE reviews and flyer. Exhibits more than 200 artists & 2000 artworks. Salvador Torres has management problems with Collosi, ICCAE becomes a one time event that Collosi wishes to publish; however, without the artists permission the works are removed at the end of the exhibit to a photographers studio, unknown to Salvador Torres, creating a problem with the artists wanting their art works. This disharmony disrupts the Metro Gallery efforts and in the final stress of struggling, Salvador Torres suffers a mental and physical exhaustion, survives a Shingles attack in the left side of the head and eye. All gallery operations cease. Salvador Torres begins to pay off debts incurred by ICCAE phone services, and is slowly recovering today."--Salvador Torres. Site Location: Metro Gallery, San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 134  
(1-2)

**Solar Art Demonstration Undated**

**creator:** Torres, Salvador Roberto

**General note**

Slide photo of Salvador Torres holding a mirror in front of three women. He may be demonstrating his solar art. 35mm; slide photographer: unknown



Album 6,  
Slide Cat. 13 135  
(1-7)

### **Burbank Elementary Assembly 1989**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

#### **General note**

These slide photos were taken at an assembly where children performed, including acting in a skit about painters. "Burbank Elementary was a Barrio Logan school Salvador and Gloria Torres selected to create a mural on the school wall, tour the children the Chicano Park."--Salvador Torres. 1. Children in paper hats appear to be singing or reciting something. 2. A young boy stirs a bucket of paint. A guitar neck is visible in the upper right corner. 3-5. Slide photos of Kindergarten through third grade children dressed as trees and presents and wearing paper sarapes. "Gloria and Salvador Torres visit Burbank Elementary School to study the school environment for the mural Salvador and Gloria Torres are to create. This slide view is a school event where each class participates as costumed characters representing each classroom theme. Salvador and Gloria Torres create a mural for Burbank and the mural is destroyed by graffiti. Burbank School does not assist Salvador and Gloria Torres in protecting the mural. Salvador and Gloria Torres request that the mural be removed. See Salvador Torres collection regarding other views of the Burbank mural work process."--Salvador Torres. 6. Kneeling kindergarten children watching a Burbank School assembly of various classroom costumed performances. Girls wear rebozos and paper flowers in their hair. "The precious imagery of our young children inspires Gloria and Salvador Torres continuously. Salvador and Gloria Torres would sweep the curbs of 2153 1/2 to the Chicano Park site, 2011 Logan Ave. Gloria and Salvador Torres rake and sweep around the Chicano Park and its Kiosco."-- Salvador Torres. 7. Children draw on a blacktop with colorful chalk. In the rear, a folklórico dancer or charro walks by. Site Location: Burbank Elementary School, 2146 Julian Avenue San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 136  
(1-2)

### **Home Mural Undated**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

#### **General note**

1. Slide photo of Gloria Torres in a bedroom where the wall are painted with murals. 2. Slide photo is of an artist painting a mural on the ceiling of an unknown building. The mural depicts sharks in a marine environment. 35mm

Album 6,  
Slide Cat. 13 137

### **Nacimiento Del Parque Chicano, Astrological Mural Restoration 1996**

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

#### **General note**

Salvador and Gloria Torres restore Dolores Serrano's mural with Nova acrylic paints on Gesso base. The original Proline paints had faded. Cross-reference with murals. "A view of the rear of Dolores Serrano mural, this mural is the Lowell [Perkins] School student mural [ *Bridge People*] directed by Victor Ochoa. L-R: Gloria Torres, Gerlanda Striker, Mary Beth Hayes."--Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 138  
(1-4)

### ***Ocean Beach Mural Design 1991***

**creator:** Torres, Gloria  
**creator:** Torres, Salvador Roberto

#### **General note**

Photos depict the Torres' at work on a prototype for a mural that was never painted. "Salvador and Gloria Torres are invited to participate in a competition for the creation of a mural for the Ocean Beach Natural Foods Market. Salvador and Gloria Torres create a model for the mural. They finish as runners up with four other mural artists. The company decides not to go forth on this competition. Salvador and Gloria Torres acquire experience creating a prototype model of the building considered for the mural site." -Salvador Torres. Site Location: Torres home/studio, Barrio Logan, San Diego, CA; 35mm; slide photographer: Gloria Torres

Album 6,  
Slide Cat. 13 139

### ***Young Mother Earth February 22, 1990***

**creator:** Torres, Gloria  
**creator:** Torres, Salvador Roberto

#### **General note**

Television crew at painting of the mural. Cross-reference with murals. Site Location: Chicano Park, San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 140  
(1-7)

### ***Chicano Park Cactus Garden circa 1973-present***

**creator:** Garcia, Manuel  
**creator:** Jacquez, Raul  
**creator:** Lucero, Roger  
**creator:** Torres, Gloria  
**creator:** Torres, Salvador Roberto

#### **General note**

This series of slides documents the creation and maintenance of the Chicano Park Cactus Garden. 1. This photo (ca. 1999-2000) depicts the Chicano Park sign (made of scrap wood) behind a maguey cactus. "This is one of the first signs designating Chicano Park. Alfonso 'Pelon' Johnston asks Señor Ebarra to plant maguey plants around Chicano Park off-ramp to National Ave., as well as donating maguey plants to the border of the Chicano Park Cactus Garden, 1973-1974. The purpose is to give our park a feeling for our culture."--Salvador Torres. 2. "This parcel of land was also part of the period of 1970 take-over of land to create Chicano Park (See #3-173-A[temp number]). The City of San Diego refuses to recognize this parcel of land as part of Chicano Park. Salvador Torres creates many conceptual earth pieces of nonpermanent works. The clearing of the land of tumbleweeds, and trash leads Manuel to finally plant cactus. Salvador and Gloria Torres, Manuel and Carmen Garcia hand water these plants. This concept art works force the City of San Diego and Caltrans to recognize the community's appreciation for its cultural indigenous plants and herbs, to be part of our community park. This art concept becomes a success as a revolutionary tactic in reclaiming land that the Barrio Logan Community now uses as an important cactus garden of Chicano Park."--Salvador Torres. 3. 1975 photo of a row of maguey cactus. 4. Three men maintain the 'Jardin De Los Nopalitos'. "In Conceptual Art, ideas, and actions of ordinary and extraordinary performances have the potential of becoming practical. There continues to be a struggle to make this site a presentable educational Cacti Garden. Today June of 2002 we still have been asking for water for this area. The photo is showing how the City of Parks & Recreation employs welfare recipients to clean up. These folks do not have the love or the sincere caring."--Salvador Torres. 5-7. Slide photos of nopal cacti in bloom. Site Location: Chicano Park Cactus Garden, San Diego, CA; 35mm

Album 6,  
Slide Cat. 13 141

***Nurseryland Huelga in San Diego, CA June 1978***

**creator:** Torres, Salvador Roberto

**General note**

Four unidentified picketers hold signs reading "UFW AFL-CIO" and "Nurseryland Unfair to Farmworkers". A picket line and the Nurseryland building are visible in the background. "Nurseryland experienced organized picket events by the United Farm Workers led by Cesar E. Chavez. These organized pickets succeed in changing working conditions that still need improvement typical of all farm labor conditions."--Salvador Torres. Site Location: Nurseryland, San Diego, CA; 35mm

**Subjects and Indexing Terms**

United Farm Workers of America.

Album 6,  
Slide Cat. 13 142  
(1-2)

***Gloria Erasing Urban Corps Testing & Services Inspection Mural Corrections 1997***

**creator:** Torres, Salvador Roberto

**creator:** Urban Corp Testing & Services Inspection.

**General note**

"This pencil design is being corrected on tracing paper over a grid. Drawing on another tracing paper. Salvador and Gloria Torres use tracing paper to see the transparent imagery to fit designs into the measured wall space. Images drawn on tracing paper are also flexible in composing the final design."--Salvador Torres. 35mm

Album 6,  
Slide Cat. 13 143  
(1-2)

***San Diego State University Culture Class 1989***

**creator:** Torres, Gloria

**creator:** Torres, Salvador Roberto

**creator:** Villarino, Professor Jose Rios

**General note**

Salvador Torres, L, and Professor Villarino, next to him, explain murals and guide a tour of Chicano Park for San Diego State University students. "San Diego State University Chicano Studies classes do not have good references or Chicano classes on the developments or understanding of our art."-- Salvador Torres. Site Location: Chicano Park, San Diego, CA; 35mm; slide photographer: Gloria Torres

Album 6,  
Slide Cat. 13 144  
(1-9)

### ***Class Field Trips to the Torres Studio and Chicano Park Undated***

**creator:** Torres, Salvador Roberto

**creator:** Young At Art Children.

#### **General note**

1. "Chicano Park Tour, focusing on the Chicano Park Cactus Garden entrance. Guillermo Rosete, an Aztec danzante greeting and calling good spirits through the sounds of 'La Concha'. Guillermo Rosete who lived in Barrio Logan volunteered many times, sharing and teaching us of the concept of 'Danza'. The Chicano Park Cactus Garden begins as a conceptual art work."--Salvador Torres. 2. Kindergarten students from Burbank Elementary pose with Gloria Torres in front of the *Wall of Heroes and Martyrs* on a Young At Art tour, January 10, 1990. 3. Children dance Azteca. Guillermo Rosete, danzante and Sun Dance warrior, (ca. 1998) dances Azteca for children on a tour of Chicano Park, the cactus garden, and the Torres home/studio. 5-6. Slide photo from 1998 of children on a schoolbus. "This photo represents the children's joyful appreciation of Salvador and Gloria Torres tour of Chicano Park that Salvador and Gloria Torres saw and felt at each tour's end and its good-byes."--Salvador Torres. 7. Slide photo of Gloria Torres, dressed in paint-splattered overalls, beating a drum in the Chicano Park Cactus Garden. 8. Slide photo of children in front of the Master Plan mural on a Young At Art tour. The area before the mural is grassy. 9. Children hold hands around flagpole that flies Chicano flag surrounded by blooming plants. "At each Young At Art event in Chicano Park Salvador and Gloria Torres had the children form a circle around the flag pole, and give the Chicano applause."--Salvador Torres. 10. Photo from 1998. "Salvador and Gloria Torres tour students Chicano Park, cactus garden, and monumental murals. Visit Salvador and Gloria Torres studio/gallery/workshop. Salvador and Gloria Torres provide hands on experience."--Salvador Torres. 11. Children and a videographer pose in front of the *Wall of Heroes and Martyrs*. 12. Slide photo of the Logan Avenue bus stop in front of the *Varrío Logan* peacock mural. "Gloria Torres waiting for our Young At Art tour bus of children. Gloria and Salvador Torres tour Chicano Park murals and cactus garden, and visit Gloria and Salvador Torres' studio/gallery/workshop (see Salvador Torres collection on Young At Art.) Gloria Torres has in her hands the case that contains the flag of Aztlan. This flag was raised at each YAA event."--Salvador Torres. 13. "Guillermo Rosete tells students [words in] Nahuatl (native) languages and asks the students to repeat him. Guillermo dances and teaches the students to dance Aztec danza. Students from Pacific Beach Elementary bring paper sacks to pick up paper trash from the Chicano Park. In all Salvador and Gloria Torres Young At Art Chicano Park tours the students arrive in the morning and stay for lunch that they bring to picnic in Chicano Park after visiting Salvador and Gloria Torres studio/gallery/workshop. Guillermo is one of many dancers who have dedicated their lives to the various ceremonial dances. Guillermo Rosete and danza Azteca have participated also in Native American ceremonial dances, the dramatic "Sun Dance", requiring piercing. The concept beginning in 1970 was brought to the Centro Cultural De La Raza, by the "Concheros". There are now many danza groups practicing this art form. A unique study of the danza and its symbolisms, costumes, headdresses, drums, rattles, flutes, altars, and kivas would be a tribute to our future generations' understanding of this dynamic period we live in now. The myth "AZTLAN". The danza concept is to recapture our people's cultural awareness of our ancient history, ceremonies, iconography, respect for all nature, harmony, love, and peace. The concept is based on the dignity of our Spanish, Native and Mestizo Indo-Hispano heritages. This rediscovery of our ancient native nations has inspired creative cultural growth in all our Chicano communities. Our cultural awareness in painting, drawing, printmaking, murals, writing, poetry, music and theater. Our arts have served the Chicano Movement politically toward the inclusion of our people in all levels of responsibility in community, city, state, and national and international decision making that affects our humanity. Negations of our culture have inspired revolutionary survival tactics of capturing land, buildings, and the establishing of new educational institutions."--Salvador Torres. 14. Children on a Young At Art tour hold hands around the kiva in Chicano Park. Salvador Torres holds an herb to the nose of a girl so she can smell it. 15. Guillermo Rosete molds clay with children during a 1988 workshop at the Torres home. 16. A Kindergarten student from Burbank Elementary School holds a 156 puppet. January 22, 1990. 17. Slide photo of children crossing the street in front of the *Kelco Historical Community Mural*. 18. Seven middle school students work on portable mural at the Torres home/studio/gallery on a 1989 YAA tour. 19. Children from Pacific Beach Elementary pick up trash around the mural of Che Guevara, 1989. "This group of enthusiastic teachers and each student brought a large paper sack to pick up trash papers. Many of the children made little flower hats. Salvador and Gloria Torres felt

