

University of California, Santa Barbara  
Davidson Library  
Department of Special Collections  
California Ethnic and Multicultural Archives

**GUIDE TO THE  
SALVADOR ROBERTO TORRES PAPERS  
1934-2009 (bulk 1962-2002)**

**Collection Number:** CEMA 38.

**Size Collection:** 10.5 linear feet (21 boxes), ten albums of 2,590 slides, and audiovisual materials.

**Acquisition Information:** Donated by Salvador Roberto Torres, Dec. 12, 1998.

**Access restrictions:** None.

**Use Restriction:** Copyright has not been assigned to the Department of Special Collections, UCSB. All requests for permission to publish or quote from manuscripts must be submitted in writing to the Head of Special Collections. Permission for publication is given on behalf of the Department of Special Collections as the owner of the physical items and is not intended to include or imply permission of the copyright holder, which also must be obtained.

**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).

**Location:** Del Norte.

## BIOGRAPHICAL SKETCH

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

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 & Crafts in Oakland, California. In 1964 Torres earned the B.A. Ed. in art from the California College of Arts and Crafts. In 1973 he earned the M.A. in painting and drawing from San Diego State University. Some of the various 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 Gloria. 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 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 NOTE

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 broken down 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 total length of the collection is stored in 21 boxes including one oversize box. The collections spans ten and a half 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 fourth subseries is *Rebolledo Torres, Gloria, 1987-1994*, pertaining to Torres' former wife Gloria. Included in this series are Gloria's exhibits, résumés and vitae, writings and photographs.

The fifth subseries is *Los Gallos, 1940s-1998*, a 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.

**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, n.d.*, 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.

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. A glossary has also been included describing the various mediums and their unique characteristics.

## CONTAINER LIST

### SERIES I: PERSONAL/BIOGRAPHICAL, 1963-1996

Box	Folder	Contents
		<b>Education, 1968-1996</b>
1	1	International Baccalaureate Exam, 1991-1996
1	2	San Diego State Graduate Program, 1968-1973
1	3	Thesis, 1973
		<b>General Biographical Information, 1963-1995</b>

1	4	Certificates and Teaching Credentials, 1964-1993
1	5	Employment Material, 1968-1992
1	6	Miscellaneous Personal/Biographical Information, 1967-1990
1	7	Newspaper Clippings, 1968-1995
2	1	Personal Logo, 1968-1986
2	2	Photographs, 1963-1977
2	3	Résumés/Vitae, 1981-1993
2	4	Writings, Stories, Poems, 1964-1995
<b>Legal Matters, 1970-1988</b>		
2	5	Court Documents, 1970-1975
2	6	Temporary Restraining Order, 1986-1988
<b>Rebolledo Torres, Gloria, 1978-1994</b>		
2	7	Certificates, 1978-1993
2	8	Correspondence, In-coming, 1987-1989
2	9	Exhibits, 1990-1994
2	10	Photographs, 1990
2	11	Résumés/Vitae, n.d.
2	12	Writings, 1981-1991
<b>Los Gallos, 1940s-1998</b>		
22	12	Los Gallos
22	13	Logan Heights
22	14	Photos
22	15	Reunion
22	16	Reunion Photos
22	17	Damaged Photos (saved for captions)
23	Box-Binder	Los Callos Club Scrapbook
24	Box-Binder	Club Negatives
25	Box-Binder	Reunion Pictures and damaged photos saved for captions
26	1	Oversize

## **SERIES II: PROFESSIONAL ACTIVITIES, 1956-2002**

<b>Box</b>	<b>Folder</b>	<b>Contents</b>
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### **Organizations and Associations, 1956-2002**

#### *Barrio Logan, 1974-1995*

3	1	Agenda/Minutes, 1974-1977
3	2	Barrio Logan-Harbor 101 Community Planning Association,
		1975-1980
3	3	By-Laws, n.d.
3	4	Miscellany, 1974-1995
3	5	Newspaper Clippings, 1976-1990
3	6	Proposal, 1975
3	7	Unpublished Story: " <i>Miracle of the Barrio</i> ," 1977-1979

#### **Centro Cultural de la Raza, 1975-1995**

3	8	Agenda/Minutes, 1991-1995
3	9	Correspondence, 1974-1995
3	10	Miscellany, 1975-1995

		<b>Chicano Park, 1983-1990</b>
3	11	Activities, 1983-1990
		<b>Committees, 1974-1994</b>
		<b>Chicano Park Arts Committee, 1983-1985</b>
3	12	Agenda/Minutes, 1983-1984
3	13	Budget, 1983-1984
3	14	Correspondence, 1984
3	15	Miscellany, 1983-1985
		<b>Chicano Park Arts Council, 1974-1994</b>
4	1	Agenda/Minutes, 1985-1991
4	2	Board of Directors, 1987
4	3	Budget 1985-1988
4	4	By-Laws, n.d.
4	5	Cal-Trans Environmental Permit, 1979-1990
4	6	Correspondence, Incoming, 1984-1989
4	7-8	Correspondence, Outgoing, 1974-1991
4	9	File Contents 1982-1984
4	10	Funding, 1984-1988
5	1	Funding, 1984-1992
5	2	Miscellany, 1984-1991
5	3	Proposals, 1988-1994
5	4	Tax Forms, 1984-1990
		<b>Chicano Park Mural Committee, 1974-1991</b>
5	5	Agenda/Minutes, 1989-1991
5	6	Mural Restoration, 1984-1991
5	7	Colossus Mural, 1974-1990
6	1	Miscellany, 1989-1991
		<b>Chicano Park Steering Committee, 1975-1983</b>
6	2	Correspondence, 1980-1983
6	3	Newsletters, 1975-1979
6	4	Maps of Chicano Park, 1988
6	5	Miscellany, 1990
6	6	Newspaper Clippings, 1970-1991
6	7	Photographs, 1974-1989
6	8	Statistics, 1986-1987
6	9	Story of Chicano Park, 1982
6	10	Tours, 1984-1987
6	11	El Museo del Pueblo, 1982-1984
6	12	Combined Organization for the Visual Arts (COVA), 1984-1988
7	1	Congreso de Artistas Chicano en Aztlán (CACA), 1974-1975
7	2-3	Harbor View Community Council, 1974-1989
7	4	La Union del Barrio, 1983-1991
7	5	Los Gallos Teenage Club, 1956
7	6	Movimiento de Liberación Nacional (MLN), 1972-1990
7	7	Nation of Aztlán, 1993-1994
7	8	State Coalition de Artistas, 1975
7	9	Toltecas en Aztlán, 1974-1991
7	10	Miscellaneous Professional Activities, 1987-2002



### **Other Projects, 1976-1994**

8	1	Highway Art Program, 1976-1979
8	2	Junior Achievement Program, 1979-1987
8	3	Multicultural Instructional Television Program, 1988-1990
8	4-5	Red Bird Films, 1980-1989
8	6	Tierra Amarilla Ceramics Exploration Project Proposal, n.d.
8	7	Tierra Amarilla Youth Brigade, 1991-1992
8	8	Young at Art Program, 1988-1990
8	9	Young Audiences: Chicano Park Monumental Public Tours,
1989-1994		

21	1	Oversize Art of Children's Response to Tours, n.d. (See <b>Oversize Box 21</b> )
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### **Publications, 1975-1995**

8	10	Ilan Lael Foundation, 1986-1990
8	11	Miscellaneous Published Art Work, 1975-1995

## **SERIES III: TEACHING, 1970-2009**

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

#### **Classes Taught, 1988-1990**

9	2	Multicultural Education, 1989-1990
9	3	PLC 360: Student Teacher Seminar, 1990
9	4	TE 410: Teaching Art in Elementary Schools, 1990
9	5	College of Education, 1988-1991
9	6	Course Critique, 1988-1990
9	7	Student Portfolio Evaluation Sheets, n.d.
9	8	Syllabi, 1989-2009

#### **Student Papers, 1988-1990**

9	9	Centro Cultural de la Raza, 1990
10	1	Chicano Park, 1988-1989
10	2-3	Chicano Park, 1989-1990
11	1-3	Chicano Park, 1989-1990
12	1	Education, 1988
12	2	Miscellany, 1988-1990

#### **Subject Files, 1978-1992**

12	3	Art Prints Across the Curriculum, 1988
12	4	Classroom Ideas, 1986-1987
12	5	Collaborative Strategies for Arts Education in CA, 1988
12	6	Disciplined Based Art Education, 1988
12	7	Fine Arts Curriculum Guide, 1986
12	8	Institute for Arts in Education, 1991-1992
12	9	Miscellaneous Teaching Materials, 1978-1996

## **SERIES IV: CORRESPONDENCE, 1955-1997**

<b>Box</b>	<b>Folder</b>	<b>Contents</b>
<b>General Correspondence, 1955-1997</b>		
		Correspondence, Out-Going
13	1	1962-1971
13	2	1972-1986
13	3	1987-1991
13	4	1992-1993
13	5	1994-1997
13	6	n.d.
		Correspondence, In-Coming
13	7	(A-L), 1970-1995
13	8	(M-Z), 1955-1996
13	9	Microfilming Corporation of America, 1972
13	10	State of California Department of Education, 1967-1972
<b>Miscellaneous Correspondence, 1965-1992</b>		
		Correspondence, Incoming
14	1	(A-L), 1965-1992
14	2	(M-Z), 1968-1992
14	3	Miscellany, 1974-1987

## **SERIES V: ART WORK, 1968-1994**

<b>Box</b>	<b>Folder</b>	<b>Contents</b>
14	4	<b>List of Mural Work, 1968-1982</b>
		<b>Mural Projects (Salvador Torres), 1972-1994</b>
14	5	Audubon School Mural, 1991
14	6	Aztec Center, n.d.
14	7	Baja Lobster Mural, 1994
14	8	Children's Mural, 1985
14	9	Chula Vista Student/Artist Mural, 1989-1991
14	10	Escondido Mural Project 1980-1990
14	11	Graffiti Prevention Systems, 1972-1994
15	1	Kelco Mural, 1991-1994
15	2	Memorial Junior High Mural, 1986-1987
15	3	Ocean Beach People's Natural Foods Market Mural, 1991
15	4	San Diego Refrigerated Services Mural Project, 1993
15	5	San Diego State Mural, 1990-1991
15	6	Santa Fe Railroad Community Mural, 1994
15	7	South Chula Vista Library Mural, 1992-1995
15	8	Mural Restoration, 1980-1987
15	9	Mural Wall Preparation, n.d.
15	10	Proposals, 1989-1994
15	11	<b>Sketches, n.d.</b>

## **SERIES VI: EXHIBITIONS, 1967-1997**

<b>Box</b>	<b>Folder</b>	<b>Contents</b>
		<b>Exhibits Involved In, 1967-1993</b>
16	1	<i>Acevedo Art Gallery International</i> , 1976-1989
16	2	<i>Califas: Chicano Art and Culture in California</i> , 1980-1981
16	3	<i>Chicanarte Exhibit</i> , 1975
16	4	<i>Chicano Art: Resistance and Affirmation (CARA)</i> , 1989-1993
16	5	<i>Chicano Art Show</i> , 1989-1990
16	6	<i>Governor Brown's Exhibit</i> , 1975
16	7	<i>International Art Show</i> , 1977
16	8	Miscellany, 1967-1991
16	9	Work Displayed in Exhibits, 1974-2002

## **SERIES VII: RESEARCH FILES, 1934-1996**

<b>Box</b>	<b>Folder</b>	<b>Contents</b>
		<b>Artists, 1971-1991</b>
		Chicano Artists, 1973-1991
16	10	Cervantes, José, 1973-1986
16	11	Cruz, Manuel, 1981
16	12	Díaz, Jacinto, 1989-1991
16	13	Montoya, José and Malaquias, 1977-1978
16	14	Noriega, Ramses, 1977-1985
16	15	Torero, Mario, n.d.
		Other Artists, 1971-1991
16	16	Jacobs, James, 1986
16	17	Miscellany, 1971-1991
17	1	Résumés/Vitae, 1976-1991
		<b>Chicanos, 1966-1992</b>
17	2	Chicano Events, 1966-1992
17	3	Chicano History, 1970-1989
17	4	Published Chicano Art, 1977-1985
17	5	Writings on Chicano Art, 1980-1985
		<b>General Exhibitions, 1968-1995</b>
17	6	1968-1982
17	7	1983-1995
17	8	Galleries, 1984-1991
17	9	Gallery Art Price List, 1975-1985
17	10	Miscellaneous Exhibition Information, 1974-1991
		<b>Miscellaneous Research Files, 1965-1991</b>
17	11	Art Collection Archives, 1980-1985
17	12	Art Market, 1973-1981
18	1	Copyrights, 1973-1986
18	2	Miscellany, 1965-1989
18	3	Music, n.d.
18	4	Newsletters, 1975-1991
18	5	Photographs, n.d.
		<b>Moya del Pino, José, 1934-1989</b>
18	6	San Diego Aztec Brewery, 1984-1989
18	7	San Diego Aztec Brewery Murals, 1934-1989
22	1-2	Aztec Brewery Art Ensemble

22	3	Aztec Brewery Mural Photos
22	4	Aztec Brewery Mural Preservation
22	5	Aztec Brewery Murals
22	6	"Mail and Travel by Stage Coach"
22	7-8	Research on José Moya del Pino
22	9	Research and Restoration Project – Part 1
22	10	Research and Restoration Project – Part 2
<b>News Articles, 1972-1993</b>		
19	1	Art News Clippings, 1972-1992
19	2	Chicano Art News Clippings, 1976-1991
19	3	Miscellaneous News Clippings, 1972-1993
<b>Professional Organizations, 1973-1991</b>		
19	4	African Arts Committee, 1987-1989
19	5	Centro de Artistas Chicanos, 1973
19	6	Contemporary Arts Committee, 1984
19	7	Chicano Pinto Union Organizing Committee, n.d.
19	8	International Association of Colour-Consultants, 1991
19	9	Movimiento Estudiantil Chicano de Aztlán (MEChA), 1991
19	10	Mechicano Art Center, n.d.
19	11	Mural Conservancy of Los Angeles, 1990-1991
19	12	Raza Rights Coalition, 1990
<b>Resource Materials, 1949-1993</b>		
19	13	Art Resources, 1972-1985
20	1	Mural Picture Resources, 1949-1981
20	2	Mural Resources, 1973-1993
20	3	Pottery, 1982
20	4	Printing, n.d.
20	5	Sculpture, 1985
<b>San Diego, 1974-1996</b>		
20	6	Coronado Bay Bridge, 1984
20	7	Maps of San Diego, 1985
20	8	Miscellany, 1974-1985
20	9	San Diego Coast Regional, 1974-1975
20	10	San Diego Commission for Arts and Culture, 1988-1991
20	11	San Diego Park and Recreation Department, 1984
20	12	San Diego Safety Committee Minutes, 1992
20	13	Unified Port of San Diego, 1976-1996
21	1	<b>Oversize Art</b> of Children's Response to Tours, n.d.

## **SERIES VIII: AUDIO-VISUAL RECORDINGS, 1964-1997**

### **Number                      Description**

#### **Oversize Boxes In Performing Arts (To be processed at a later date)**

#### **Audio Reels, 1967-1971(reel to reel to be transcribed)**

A4998	Life in Barrio by Queso, 7" audio reel, 3:05/4:34, n.d.
A4999	Side 1- Description of work, 3 ¾ IPS, 7" audio reel, 111 Standard Length, n.d.
A5000	Side II- Martinez X, Toma D. Alva, 7 ½ IPS, 5 TRK Tape #1 of 2, 7" audio reel, 201 Dynarange Series, n.d.

A5001	X Martinez, 7 ½ IPS 2 TRK, Tape 2 of 2, Dynarange Series
A5002	Side 1- (blank), Side 2- Ramsis, 3 ¾ IPS, 2 TRK, 7" audio reel, 111 Standard Length, n.d.
A5003	Side 1- Lecture at San Diego State College, 3¾ IPS, 7" audio reel, 202 Dynarange Series, 12/9/70
A5004	Side 1- Joe Montoya, Steve Villa, Side 2- Steve Villa, 3 ¾ IPS 2 TRK, 7" audio reel, 111 Standard Length, n.d.
A5005	Side 1- Chicano Art, Manuel Hernandez 3 ¾ IPS 2 TRK, 7" audio reel, 111 Standard Length, 1967
A5006	Side 1- Manuel Martinez, Side 2- Manuel Martinez, 3 ¾ IPS 2 TRK, 7" audio reel, 111 Standard Length, n.d.
A5007	Side 1 "Malakias", 3 ¾ IPS 2TRK, 7" audio reel, 111 Standard Length, n.d.
A5008	Rameses, Ramsis, 3 ¾ IPS 2TRK, 7" audio reel, 111 Standard Length, n.d.
A5009	Side 1- Lecture at University San Diego College for Women, 3 ¾ IPS 2TRK, 7" audio reel, 111 Standard Length, 1/14/1970
A5010	Side 1- David Alfaro Siqueiros y El Presidente de la Republica Luis Echeverria, Folklorico, Side 2- High Lights of Anthony Quinn Mural Presentation, 3 ¾ IPS 2TRK, 7" audio reel, 111 Standard Length, n.d.
A5011	Side 1- G. Aranda, Side 2- Denver Artist, Rene, Pancho, 3 ¾ IPS, 2 TRK, 7" audio reel, 111 Standard Length, n.d.
A5012	Untitled, 7" audio reel, 1.0 mil x 1800', n.d.
A5013	Side 1- Hi Lites of Mural Presentation, Mexico City 1971, Cantinflas, Dec. 16, 1971 Side 2- Mexico City 1971, Cantinflas Dec. 16, 1971, 12" LP, 33⅓, 12/16/1971

## Number Description

### Audio- Cassettes, 1970-1997 (reformatting to cd's)

#### Chicano Park

A4449/CS	Chicano Park Tour with Mr. Gibbs, 10/05/85
A4450/CS	Chicano Park
A4451/CS	Side 1: Chicano Park Plan (Advisors), August 31 <sup>st</sup> , Side 2: Chicano Park Bid
	Plan, August 31 <sup>st</sup>
A4452/CS	Side 1: Chicano Park Bid, Side 2: Magic Chicano Park Bid
A4453/CS	Salas & Brailsford, City Gates/Chicano Park Mural, Interview by Salvador Torres, 1/19/90
A4454/CS	Chicano Park
A4455/CS	Side 1: Chicano Park, 1970 Side 2: Barrio & La Placa-Chicano Park, Ben Livin in the Barrio La Placa
A4456/CS	Zavala-Dick Herman, Abram-Chicano Park Master Plan
A4457/CS	Chicano Park Arts Committee Press Conference, 3/27/84
A4458/CS	S.D. City Council, Chicano Park, Centro (First talk Scott Benjamin)
	7/20/70
A4459/CS	Centro Cultural, Chicano Park, 7/20/70

#### Lectures

A4460/CS	Side 1: Alurista Poetry Side 2: Lecture at S.D. State College, Tomas de Alva, 12/9/70
A4461/CS	Lectures
A4462/CS	San Diego High Lecture, Pele 1971
A4463/CS	Lecture at University of San Diego College for Women, 1/14/70
A4464/CS	Lecture at Mexican American Art Class, San Diego State University
A4465/CS	Lecture at University of San Diego

A4466/CS	Carlos Velez Class Lecture on My Work
A4467/CS	Lecture at San Diego State College, 4/13/70
A4468/CS	Lecture
A4469/CS	Lecture
A4470/CS	Lecture at University of San Diego, to Catholic Nuns
A4471/CS	Barrio Art Lecture

**Mrs. Nissley's Lectures on Art and Architecture**

A4472/CS	Architecture and Painting, Nissley
A4473/CS	North America, Nissley
A4474/CS	Spanish Colonial, Nissley
A4475/CS	Pablo Arch, Nissley
A4476/CS	Southwest, Nissley
A4477/CS	Pre-Columbian, Nissley
A4478/CS-A4480/CS	Mexican-American Art, Nissley
A4481/CS	Barrio Arte Project, 9/10/91
A4603/CS	Barrio Senior Villas, Awards Presentation, 6/5/97

**Neighborhood House**

A4482/CS	Neighborhood House
A4483/CS	Jose Gomez, El Chile, Salvador Torres (Neighborhood House) Goya
Titles	
A4484/CS	First Building Patio
A4485/CS	Side 1: "No Te Escapas" Building in Balboa,
	Side 2: City Manager, New Ford Building
A4486/CS	Brief Description of Work in Ford Building
A4487/CS	Copy- Brief Description of Work in Ford Building
A4488/CS	Side 1: Salvador Torres, Discussion on Preservation of Artwork in Building,
	Side 2: Telephone Conversation
A4489/CS	Telephone Conversation
A4490/CS	Side 2: Theresa
A4491/CS	Interview with Carlos Negrete, re: Urban Cone Mural Project, 6/97
A4492/CS	Interview with Don Luis Hernandez Espinosa, 7/20/97
A4493/CS	Tape Counter 890 for Tom
A4494/CS	Jose Gomez: Readings of El Chicano and other Chicano Art
Commentary	
A4495/CS	Perros, Gallos
A4496/CS	Terry Clark
A4497/CS	Start of conversations about Ford Building article in the San Diego
Review	
A4498/CS	New Tape
A4499/CS	Side 1: Victor Andy, Side 2: Tati Barbara
A4500/CS	Gilbert Lugan, Pocho Art
A4501/CS	Sal Abram Joe Viva
A4502/CS	CEVES Interview, 1973
A4503/CS	Diego Rivera
A4504/CS	Side 1: Mercedes Sosa, Side 2: Dolores Pradera
A4505/CS	Cal Trans, July 1984
A4506/CS	Hermans, Latinos, Parr, Diza, Torres
A4507/CS	Van Gogh
A4508/CS	Nicolas Frances de la Banesa, 14 <sup>th</sup> and 15 <sup>th</sup> Century Art in Europe
A4509/CS	Side 1: Lupe and Salvador,
	Side 2: Family, Dad, Amapola, Theresa, Daleroy
A4510/CS	De Anda, Urista, Mario, Jaime, Aranda
A4511/CS	Beth-Party Abram Queso

A4512/CS	Bob Dale and Salvador
A4513/CS	Salvador
A4514/CS	Salvador Tape 2
A4515/CS	Salvador Torres 234-6008
A4516/CS	Chino, Chicano Printmaker, Salvador Torres
A4517/CS	Side 1: Ron Ramsis, Side 2: Robert Chanley
A4518/CS	Ramses
A4519/CS	Ramses
A4520/CS	Side 1: David Alfaro Siqueiros, El Nuevo Realismo Mexicano, 1966 Side 2: David Alfaro Siqueiros, Integración Plastica
A4521/CS	David Alfaro Siqueiros y el Presidente de la Republica Luis Echeverria
A4522/CS	Side 1: José Montoya (sleeping) and Music Side 2: Telephone Conversations
A4523/CS	José Montoya reading his poems
A4524/CS	Side 1: José Montoya and Steve Villa Side 2: Steve Villa
A4525/CS	Side 1: La Lida Side 2: Chica y Logan
A4526/CS	Side 1: Perez Prado Side 2: Dansones Silvia Mariachi Dareas
A4427/CS	Interview with Beth Coffey
A4428/CS	Malcom X
A4429/CS	Lupe Gomez, 1971
A4530/CS	Proposal for Chicano Park Aid
A4531/CS	Manuel Martinez
A4532/CS	Side 1: Ginerro Aranda, Francisco Camplis, Rene Angers Side 2: Denver Artist: Rene, Poncho
A4533/CS	Letter to Victoria Hamilton
A4534/CS	Dr. Bensusan, Late January 1973, Centro Cultural
A4545/CS	Malaquias
A4536/CS	Manuel Parsons, Children's Art Movement, 11/11/86
A4537/CS	Segovia-Granada
A4538/CS	Side 1: Channel 8 Side 2: City Council Communication
A4539/CS	RCAF
A4540/CS	COBA, Mesca
A4541/CS	Slide Missing, 1972
A4542/CS	Story
A4543/CS	El Sarape 239-9959
A4544/CS	Mechicano Los Angeles, 3/29/72
A4545/CS	Chicano Art, Manuel Hernandez, 1969
A4546/CS	Side 1: San Diego City College, 10/22/70 Side 2: Chicano Music
A4547/CS	Chicano Mass

#### **Television and Radio Programs**

A4548/CS	KSDO Talk on Muralist Diego Rivera and David Alfaro Siqueros
A4549/CS	Music
A4550/CS	Radio Program
A4551/CS	Channel 2 TV Chicano Art
A4552/CS	El Barrio de la Logan
A4553/CS	Program (documentation of San Diego Barrio)

#### **Other**

A4554/CS	20 Cent-#140
A4555/CS	Side 1: Sculpture-Contemporary

A4556/CS	Side 2: Optical Art & Sculpture
A4557/CS	British Sculptors, Moore contemporary crafts
	Side 1: Solar Sculpture
A4562/CS	Side 2: Solar Work, Gabbie, Pelo, Beth, Sal
A4563/CS	20 <sup>th</sup> century Contemporary Art
A4564/CS	Pop Warhol
A4565/CS	Lecture on Figurative Art, San Francisco
A4566/CS	Constructivism
	Side 1: Fig Bischoff
	Side 2: Pop Warhol
A4567/CS	Kinetic Sculpture
A4568/CS	Abstract Expressionism
A4569/CS	Expressionist Art
A4570/CS	Abstract/Express
A4571/CS	Contemporary Art History
A4572/CS	2 Talk Dot Bing
A4573/CS	Modern Art History, Duchamps
A4574/CS	Arte Chicano Symposium w/ A. Mesa-Baines and Tomas Ybarra-Frausto, UC
	Santa Cruz, Spring 1988
A4575/CS	Tomas, Victor, Dave, Salvador, Interview Art in SD, 1984
A4576/CS	Side 1: Protecting the Arts Pricing
	Side 2: Marketing Planning
A4577/CS	Side 1: Sales Exhibiting Price
	Side 2: Sales Closing; Commissions and Projects
A4578/CS	Semantics-New Langsm Arts (First Night), 4/17/87
A4579/CS	Side 1: Introduction
	Side 2: Collectors in the Market
A4580/CS	Barrio Senior Villas 11/19/97, Sketch for "Louie and the Small Change"
A4581/CS	Panel Discussion, Mesa College
A4582/CS	Panel Discussion on (Preparation) for Salvador Torres
A4583/CS	Discussion
A4584/CS	Side 1: Folklorico
	Side 2: Highlights of Mural Presentation, Anthony Quinn
A4585/CS	Chicano Art Projects
A4586/CS	Side 1: Coastal Commission
	Side 2: Coastal Commission Right Power
A4587/CS	California Costal Zone Conservative Commission
A4588/CS	San Diego State University, Restoration of Mural by Hilberto Ramirez, 1991
A4589/CS	Classroom Mural Presentation & Music, 6/26/90
A4590/CS	San Diego PG&E Move, go around or underground
A4591/CS	Mexico City 1971, Cantinflas 12/16/71
A4592/CS	Mexico Truck-walking birds
A4593/CS	APA
A4594/CS	Meeting of Mayor and City Manager of San Diego, 8/19/70
A4595/CS	Mural Presentation, Aranda Ramirez, 1970
A4596/CS	"trial"
A4597/CS	Court Room
A4598/CS	Trial/start
A4599/CS	Marketing Planning
A4600/CS	Side 1: Interview with Michaela, Daughter of Javier Martinez, San Francisco
	Side 2: Conversation Re: Mexican/ Chicano Artists, San Francisco
A4601/CS	Music



A4602/CS

## Telephone Conversations

### Number Description

#### Videos, n.d.

V815	Marilyn Mulford, "Barrio Logan", Queso's Film" (Master Reversal Pos) Heads 16" film reel, Color 1600' (Magnetic Sound), n.d.
V816	Queso Cepillazon (notes included) 16 mm film reel, CLR1600' (Magnetic Sound), n.d.
V817	Queso Cepillazon, 16 mm, 400', Etkachrome film reel, CLR 1600', No Sound, n.d.
V818	Untitled (notes included), 16 mm film reel, B/W 1600', No Sound, n.d.
V819	ECC- Tom Badua, Center City- C.K. Hery, Video Reel ½"x 2400'
V820	Comm. 007, Video, n.d.
V821	Untitled (not in a case), (Super 8), n.d.
V3408	ART Cine Go My Trip in a 52 Ford
V3409	The Glorious ABC Mural 1988
V3410	UCSD Guestbook: Salvador Torres
V3411	City Council Ch9-Ch10
V3412	Tradition of Masters-The Chicano Mural
V3413	Aztec Brewery Murals 1988-TV, Sept 2

### Number Description

#### LP Albums, 1971-1985 (78's reformatting to cd's)

LP239	David Alfaro Siqueiros: Voz Viva de Mexico, Side 1-El Nuevo Realismo Mexicano Side 2-Integración plástica, 12" LP, 33½-tp-6, 1967
LP240	El Trio Casindio and the Royal Chicano Air Force: Chicano Music All Day , 12" LP 1985

## SERIES IX: SLIDES, 1964-1995

### Number Description

#### General Slides, 1964-1995

##### Slide Album 1

1	Memorial middle school, n.d.
2	Los Paseos de mi Barrio, June 1974
3	Charlie Barrels under the SD, November 1973 Coronado Bay Bridge
4	Los Paseos de mi Barrio—across street F from Chicano Park, June 1974
5-10	Chicano Park Arts Council fundraiser, March 1984
11	July 1974
12	n.d.
13	July 1974
14	May 1975
15	July 1974
16	February 1974
17-18	August 1973
17a-22	May 1974
23	April 1976
24	n.d.
25	April 1976
26	March 1973

27-28	February 1974
29-30	August 1973
31	November 1973
32-35,37-45	April 1973
36	August 1973
46	May 1974
47	June 1974
48	December 1972
49	n.d.
50	April 1973
51	February 1973
52	By M. C. Nissley
53	n.d.
54	May 1974
55	n.d.
56	April 1973
57	1972
58	n.d.
59-60,62-63	July 1974
61	June 1974
64-65	April 1973
66-71	1996
72-78	? (See yellow post-it note)
79-97	n.d.
98-120	Chicano Park "All the Way to De Bay" Waterfront Park clean up to occupy waterfront land to create a clean beach front, Restoration of murals at Chicano Park (April 1984), Beginning stages of the Murals at Chicano Park (1973), Chicano Park Cactus Gardens, 2000 Retrofit Chicano Park.
109	"Young Mother Earth and Eye of Maguey" Chicano Park, Salvador R. Torres and Gloria R. Torres (1990).
110	"Flaco" (1979) oil on paper 18"x 24" S. R. Torres
121-129	Murals: SDSU Gilbert Ramirez, College of Ed.
130-132	Wilson Middle School "Multicultural Mural (January 26, 1990) 11'x 80' acrylic
133-156	Burbank Elementary
157-159	n.d.
160	Wilson Middle School, (January 26, 1990)
161-162	n.d.
163	"Viva La Raza" (1969) 3'6"x 4'5" oil
164	20 ½"x 28" watercolor (1968)
165-167	Chicano Park Gardens, Mercado Apartments Dev. Caltrans Dolores Murals, Manuel Cruz, Exhibitions
168-170	Carlsbad Mural
171-173	n.d.
174	Melena Shan 1970-1971 10 ¾ x14 pen
175	Actriz del circo (Circus Performer) 1970-1971 10 ¾ x 14 pen
176-186	Santa Fe Murals 1994
187	1994
188-194	n.d.
195-196	1997
197	n.d.
198-199	1997
200	n.d.
201	1996
202-266	Santa Fe Murals
265a	June 1978

266b	n.d.
267-269	Artwork 1994
270	September 1973
271	Artwork, February 1982
272	Artwork, August 1973
273	January 1971
274-277	M. Chavez mural 1994
278-280	April 1984
281	April 1973
282	Port Project Waterfront Clean up June 1995
283	April 1973 Columns
284	1978
285	1996
286,288	Plans No date
287, 291	Waterfront Park
289-290	1996 Waterfront Park
292-293	1996
294	September 1993
295	n.d.
298	August 1975
299	1994
300-301	September 1987
302	n.d.
303-360	Chicano Park Murals, Pasties Toon, Budweiser Sponsor Chicano Park Celebrate Day, Mural Graffiti, Chey and Salvador, Pinto Union Pillars, Flag of Aztlán by Salvador and Gloria
350	Port Project
361-363	Kelco Mural
364-450	Santa Fe Railway Co. Mural
451-453	Chicano Park Logan, Caltrans Building Protest, San Bernardino
454-458	U. Bridge
459-464	Local 89 Cesar Chavez Tribute
465-468	OB. Food Coop Natural Foods Mural, Colossus
469-477	Logan/ Chicano Park
478	Retro Mural
479	Chicano Mural Art Movement November 1972
480	n.d.
481	Los Toltecas en Aztlán August 1973
482	March 1984
483	n.d.
484	November 1999
485-486	n.d.
487	1996
488	August 1973
489	August 1975
490-512	Ca. 1987-1989 "Young at Art" program from San Diego Unified City Schools- Paid by SDUCS (Gloria R. Torres- Tour Coordinator and Salvador R. Torres Tour Guide to Chicano Park) Chicano Park 2133 ½, Logan
492	Puppet Theater
493-500	Paint Murals on Paper
495-501	Worked in clay/ painted plaster figures
502-503	n.d.
504	Gloria and Salvador Studio (1991) Students working 8 Classes
505	Birney Elementary (January 23, 1990)
506-512	n.d.
513	Toltecas Chicano Art August 1973

514	March 1976
515-516	October 1975
517-522	August 1975
523	May 1976
524	March 1976
525	October 1975
526	August 1975
527	April 1973
527a-532	August 1975
533	September 1975 UFW
534,536-537	August 1975
535, 538	September 1975
539	August 1975
540	October 1975
541	March 1978
542-550,552-558	August 1975
551	n.d.
559-560, 562	October 1975
561, 565-566	August 1975
563-564	n.d.
567	April 1973
568-570,572-580	August 1975
571	May 1974
581	April 1976
582-591	August 1975
592-598	n.d.
599-604	Laurell School February 24, 1989
605-606	Laurell School February 13, 1989
607-613	"Los Paseos de mi Barrio Logan" etching and Photographs
614	1997
615-618	1996
619	"Harbor 101 Barrio Planning Association" etched
620	"La Cuiudad Ofrece Muy Poco" etched
621	"Escusados Limatados" etched
622	August 1973
623	"Quieren Este Terreno Para Parking Lot" etched
624	"Para nuestros Ancianos" etched
625	"La Tierra y Centro Adecuado" etched
626	Caricature etching
627	"La Raza en General" etched
628	"Barrio Logan Planners" etched
629	"El Pinchi Fuchi Queso" etched
630	"Presenta" etched
631	"Young Mother Earth" Chicano Park 2/22/90
632-639	n.d.
640-643	1996
644-653	n.d.
654	1994
655	1999
656	March 15, 1984
657-659	n.d.
660-665	1994
666	M. Chavez, 1994
667-671	1994
672	n.d.
673-677	1994

678	1997
679-686	1998
687	1997
688	1999
689	November, 1972
690-693	n.d.
694	March, 1994
695	n.d.
696	1972, 19"x 24", Water Color
697	April 1972
698	August, 1973
699	April 1972
700-703	n.d.
704	December 1972?
705	January 1972
706	December 1972?
707	January 1971
708	January 1972
709-715	January 1971
716	August, 1970
717-727	January 1971
728	November, ? BART Mission, San Francisco
729	November, 1978 Chicano Books, Mission
730	Ally-The Mission SF Nov. 1978
731	Nov. 1976 Minipark- 24 <sup>th</sup> St. SF
732	Nov. 1978 International Hotel Chinatown
733	1994
734	1996
735-741	n.d.
742-743	Ally-The Mission SF Nov. 1978
744	Nov. 1978 International Hotel Chinatown
745	Nov. 1978 Minipark- 24 <sup>th</sup> St. SF
746	Nov. 1978 Minipark- 24 <sup>th</sup> St. "The Mission" SF
747	Nov 1978 Health food store Mission SF
748	Nov. 1978 Minipark- 24 <sup>th</sup> St. "The Mission" SF
749	Nov 1978 Cultural center the Mission SF
750-752	n.d.
753	1994
754	Nov 1978 China books-Mission
755	USD Mural Site 1998
756-758	Perkins Elementary School 1997
759-781	No date
782-816	Institute for Arts Education, San Diego (January 1991 descriptive letter in binder about program partnering schoolteachers and professional artists to involve K-12 students in the arts)
801-803	Jose Gomez/Volcano/Cactus garden/police at Chicano Park mural
813-816	Summer 1993 Perkins Elementary School (restoration)

## Slide Album 2

817-818	n.d.
819	"Memo" 18"x24" charcoal 1968
820-821	n.d.
822	"Beko" 18"x24" charcoal 1968
823	n.d.
824	June 1983

825	n.d.
826-827	April 1972
828	"La Toniko" 18"x24" 1968 charcoal on paper
829	"Boya" 18"x24" charcoal 1968
830	"Teatro Mestizo" 10 $\frac{3}{4}$ "x14" pencil 1970-71
831	"las tunas" 17 $\frac{1}{2}$ "x23" silkscreen 1963
832	n.d.
833	April 1972
834	n.d.
835-838	April 1972
839	n.d.
840-841	April 1972
842	n.d.
843	April 1972
844	3'6"x4'5" oil 1969
845	April 1981
846-847	April 1972
848	"Charela ocons" 8'x4' acrylic/paper 1972
849	April 1972
850	10 $\frac{3}{4}$ x 14 watercolor Sept. 1971
851	n.d.
852	"El Chicano Rainbow" 6'6"x5'6" oil 1964
853	"La Confesión"(1970-1971),10 $\frac{3}{4}$ " x 14", pencil
854	"Canto" 1970-1971, 10 $\frac{3}{4}$ " x 14", pencil
855	n.d.
856	April 1972
857	"Coraje" 1970-1971, 10 $\frac{3}{4}$ "x14", pencil detail
858	n.d.
859	April 1972
860	n.d.
861	"Opera", September 1970-1971, 10 $\frac{3}{4}$ " x 14", watercolor
862	"La Confesión", 10 $\frac{3}{4}$ " x 14", pencil detail
863	n.d.
864	April 1972
865	February 1973
866-878	n.d.
879	"Raza" 1969, 3 $\frac{3}{8}$ " x 4 $\frac{1}{4}$ ", etching
880	n.d.
881	April 1972
882-883	n.d.
884	"La Barca" Intaglio + silkscreen, No Date
885	n.d.
886	n.d., 7 $\frac{1}{2}$ " x 8" Woodblock and watercolor
887-889	n.d.
890	1969, 3 $\frac{1}{2}$ " 3 $\frac{1}{2}$ ", etching
891-894	n.d.
895	April 1972
896	n.d.
897	"Estudio De Un Rukito En El Bus"
898	Chicano Park Legend Xerox Graphic, 1984, 11" x 34"
899	"Abstract", 1979, 18" x 24", acrylic paper
900	"8x3", 1982 Part I
901	"Otay Dam Landscape", 1979, 18"x24", watercolor
902	"UC Hospital" 18"x 24", watercolor
903	1964, 8 $\frac{7}{8}$ " x 10 $\frac{7}{8}$ ", etching
904	8 $\frac{1}{2}$ " x 7", 1981 Part II

905		"La Huelga II", 3'6" x 4'5", 1969, oil
906		"La Confesion", 1970-1971, 10 3/4" x 14", pencil detail
907		"El Cabezón", 33 1/4" x 30 1/4", 1970, acrylic
908		"Teatro Mestizo" 10 3/4" x 14", pencil
909		"La Confesion" 1970-1971, 10 3/4"-14", pencil detail
910		"Canto" 10 3/4" x 14", 1970-1971, pencil
911		"Musicos Calacas" 1970-1971, 10 3/4" x 14", pencil
912		n.d.
915		Etching, 1969, 8 1/8" x 10 1/8"
916		"El Rinosorisoris De Mi Hija Amadola" 8 3/4" x 11", etching
917		"Veneno En Deleno" 3" x 4", 1969, woodblock
918		n.d.
919		"El Zorro In The Ford Building", 1970, 23 1/4" x 29" Spray
920		1995
921-922	n.d.	
923		Poster paint, 1966, 18" x 24"
924		n.d.
925		"Comedie" 10 3/4" x 14", Detail, Pencil and watercolor, 1970-1971
926-927	n.d.	
928		"Dream Bear", Charcoal, 18" x 24, 1981
929		11"x 14", watercolor, 1977
930		10 3/4"x 14, watercolor, 1970-1971
931-936	n.d.	
937		"Pura Cura", 10 3/4"x 14", Pencil, Detail, 1970-1971
938		n.d.
939		"Huelgista", 10 3/4"x 14, Watercolor and acrylic, 1970-1971
940		"Teatro Mascaron", 8"x 11", pen, 1970-1971
941		"Bendicion", 10 3/4"x 10 1/4", detail, watercolor, 1970-1971
942		"Bendicion", 10 3/4" x 10 3/4", watercolor, detail, 1970-1971
943-944		Poster paint, 18" x 24", 1966
945		Poster paint, 18"x 24", 1967
947-948		Poster paint, 18" x 24", 1966
949-950	n.d.	
951-953		Poster Paint, 18" x 24", 1966
954-956		
957		Poster Paint, 18" x 24", 1966
958		
959		Poster Paint, 18"x 24"
960		Watercolor and spray, 10 3/4" x 14", 1970-1971
961-969		
970-974		"Las Palmitas De Banana" Watercolor, 21"x 28 1/2"
975		Studio Work, Gloria & Sal, 9" x 7", 1981
976-979		
980-991		"La Elisabeth", Charcoal, 18" x 24", 1968
992		"Owls", No Date
993		n.d.
994		
995		"Teatro Mono", watercolor, 8" x 11", 1970-1971
996-997	April 1973	
998-1008	n.d.	
1009		"Popis", watercolor spray, 10 3/4" x 14", 1970-1971
1010		January 1971
1011-1013	n.d.	
1014		"Cositas", Lithography, 1964
1015		"1 <sup>st</sup> Chicano Denver Conference", 7 1/2"x 10 5/8", 1969, etching
1016		"Chicas Patas", 5 1/4" x 5 3/4", etching, 1969

1017		"Artian Colorado", etching, 1017
1018		n.d.
1019		"Juan Gomez! Viva La Revolucion" 1969
1020-1021	n.d.	
1022		
1023		"La Huelga En Los Campos De Califas", 9" x 10 7/8", 1969, etching
1024		"Estudio De Un Bato Loco", 5 1/4" x 6", etching, 1969
1025		"La Raza Vs San Diego Gas and Electric Company", 7 1/2" x 7", wood
block		
1026		n.d.
1027		"La Raza En Guerra Y Paz", etching, 1969, 3 1/2" x 3 1/2"
1028-1031	n.d.	
1032		April 1972
1033-1046	n.d.	
1047		Part IV
1048		Part I
1049-1050	n.d.	
1051		April 1972
1052-1063	n.d.	
1064		"Teatro Mascarons", 10 3/4" x 14", pencil, detail, 1970-1971
1065		"Teatro Mascarons Y Teatro Mono", 10 3/4" x 14", pencil, detail
1066		n.d.
1067		"Teatro Mascarones", 10 3/4" x 14", pencil, detail, 1970-1971
1068		"Teatro Mascarones", 10 3/4" x 14, pencil, detail, 1970-1971
1069		Poster paint, 18" x 24", 1966
1070-1099	n.d.	
1100-1999	NOTE: slide numbering inadvertently skipped from slide no. 1099 to slide no. 2000. There are not 901 missing slides for. The slide numbering sequence resumes with slide no. 2000.	
2000-2006	n.d.	
2007		February 1972
2008		November 1967
2009-2028	n.d.	
2029		Gloria Torres and Salvador Torres
2030-2037	n.d.	
2038-2039		February 1988
2040-2053	n.d.	
2054		1999
2055		1997
2056-2057	n.d.	
2058		"Spirit Childhood" #002, 16" x 20", 1986, acrylic
2059-2066	n.d.	
2067		"El Cuento De Los" Acrylic, 1989
2068		"Mexi-R&B 18-24" series temprá, 1966
2069		"La Huelga" on canvas, 1969
2070		"Santa Fe Mural", detail, 22" x 150"
2071-2072		"Baja Lobster Mural", detail
2073		"Baja Lobster", out door detail, upper door mantel
2074		"Boy and Bird", 9" x 12", 1972
2075		"Wilson Middle School"
2076		"Love On A House Of A Different Color", 24" x 36" in frame 33 1/2"
x43 1/2",		
	1988	
2077		Homage/Motherhood 2, 1987, 77"x 96", pounce drawing-paper
2078-2079	n.d.	
2080		"Cual Frente?" 1975, 29"x 40 1/2", acrylic-spray paper



2081	n.d.
2082	"Viva La Raza!" 1969, 3 ½"x 2'9 ¼", oil on canvas
2083	n.d.
2084	"Los Catolicos-1" 1973, 5 x 8, acrylic on paper
2085	September 1971
2086-2087	n.d.
2088	"La Huelga I", 3 ½" x 2'7 ½", oil, 1969
2089	Watercolor, 1966-1967
2090	"Otre Lakes" 18 x 24, watercolor, 1979
2091	"East Oakland Foundary", 1967, watercolor
2092	"Cabana En East Oakland", 25 ½"x 19 ¾", watercolor, 1967
2093	"La Plaza En San Diego", 20 ½" x 28", goals #1, 1969
2094-2100	n.d.
2101	"Dr. Romano" 7 8/16"x 8 3/8", 1969, etching
2102	"Chanata" 3 ¾" x 4", etching, 1969
2103	"Estudio De Una Chavalita Con Su Jefita" 7 7/8" x 8 ½", etching, 1969
2104-2105	n.d.
2106	"El Rukito Mr. Johnson Que Tiro La Vuelta", 1968, charcoal, 18" x
24"	
2107	"Chanate" 1968, 18" x 24", charcoal
2108	1996
2109-2119	n.d.
2120	20" x 28", watercolor, 1969
2121-2123	n.d.
2124	"Homage to The Young Father" #14, Mural painting drawing, 77"x
96", 1987	
2125	Ocean Beach Mural Design, detail, 1991
2126	August 1973
2127-2129	n.d.
2130	In Ford Building-early 70's, on bomb charts, December 1972
2131-2132	November 1999
2133	December 1972
2134	"La Canneria" San Diego, watercolor, 20 ½" x 28, 1969
2135-2136	n.d.
2137	February 1973
2138-2139	December 1972
2140	n.d.
2141	"Teatro Mono", 8 x 11, ink, 1970-1971
2142-2145	
2146	Embarcadero East Oakland, 16": x 21 ¾", watercolor, 1960
2147-2151	
2152	Oxide for color, Gloria and Sal Studio, #5
2153	Animal Pot, 12x10, 1983, #4
2154	Gloria and Sal Torres Studio Work, #3
2155	n.d.
2156	Ceramic Pottery, cone 10, High Fire Glazes, 1980-1983
2157	n.d.
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2160	August 1973
2161-2164	n.d.
2165-2166	April 1972
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2168	"Mythical Gallo", 10 ¾" x 14", watercolor, detail, 1970-1971
2169	"Pajapitos De Luna", detail Moon Birds, 10 ¾"x 14", watercolor, 1970-
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2170	April 1972

2171		
2172		"La Bendicion (The Blessing)", detail, 10 ¾"x 10 ¾", watercolor 1970-
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2173		"Tragicomedia (Tragi-comedy)", 10 ¾"x 14", watercolor, 1970-1971
2174-2175		
2176		Poster Paint 18"x 24" 1966
2177-2179	n.d.	
2180		"Opera", 10 ¾"x 14", watercolor, 1970-1971
2181-2191	n.d.	
2192		1999
2193-2204		
2205		"Tejaban El Barrio de East Oakland", 17 ½"x 21 ½", 1967
2206-2208	n.d.	
2209		"Munipark" 24 <sup>th</sup> Street, San Francisco November 1978
2210		"Restaurant Mission" November 1978
2211		1994
2212		
2213		1999
2214		
2215		"Viva La Causa" February 1975
2216		"Viva La Raza" January 1971
2217-2224	n.d.	
2225-2227	January 1977	
2228		
2229		April 1972
2230		Watercolor, 8 ½"x 11", 1978
2231		"Teatro Maxaron", watercolor, 8"x 11" September 1971
2232		"Masks", ink and watercolor, 1980
2233		"El Barrio De West Oakland", watercolor 20"x 21 ¾", 1960
2234		July 1973
2235		"Teatro Mono" pencil, 10 ¾"x 14", 1970-1971
2236		"Luz de Septiembre", silk screen, 17 ½"x 23", 1963
2237		November 1972
2238		
2239		"Comedia (Comedy)", detail, watercolor, 10 ¾"x 14", 1970-1971
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2243		"San Diego Marine", watercolor, 20 ½"x 28", 1969
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2252		"Flor Verde", R.O. Cuellar, silk screen, 1974
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2256		n.d.
2257		January 1971
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2263		March 1973
2264-2266	n.d.	
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2271		1996
2272		1985
2273		1986

2274		"Por el Fuchi Queso", December 1972
2275		"El Queso", August 1973
2276		"Chicano Park!", September 1973
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2279		"Viva La Huelga", November 1989
2280		"Solar Art", November 1967
2281		"Fin", May 1975
2282		August 1973
2283		"By Salvador Roberto Torres", January 1971
2284		"La Raza Con Voluntad Tendra Poder", January 1971
2285		"Woman and Dragon", ink and watercolor, 30"x 32", 1982
2286		"Diana and Serpent", ink and watercolor on paper, 1983
2287		
2288		"Sculpture Study", ink and charcoal, 18"x 24", 1982
2289		"Chicano Park", watercolor, 18"x 24", 1980
2290		"Flaco", oil on paper, 19"x 24", 1980
2291		"Grape Strike", acrylic on paper, 20"x 30", 1970
2292		1996
2293		n.d.
2294-2295	1999	
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2298-2300	994	
2301		March 1994
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2303		March 1994
2304-2305	1994	
2306		March 1994
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2317		1996
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2319-2325	n.d.	
2326		April 1973
2327		n.d.
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2330		n.d.
2331		M. Chavez, 1994
2332		1975
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2337		
2338		1996
2339		1997
2340		n.d.
2341		April 1986
2342		1998
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2347		"Young Mother Earth" Chicano Park, 1990
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2351		1997
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2356		El Royal Chicano Air Force, August 1973

2357-2358	August 1975
2359-2361	April 1976
2362	October 1975
2363	April 1973
2364-2365	n.d.
2366	Torres 2002
2367-2368	n.d.
2369	M. Chavez 1994
2370	n.d.
2371	May 1976
2372	Torres 2002
2373	April 1976
2374	n.d.
2375	Torres 2002
2376	Feb. 1981
2377	Torres 1997
2378	April 1973
2379	August 1973 Park #13
2380	ABRAN
2381	n.d.
2382	Salvador R Torres 1996
2383	Minipark 24 <sup>th</sup> St. "The Mission" San Francisco
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2388	
2389-2390	Salvador R Torres 1999
2391	
2392	Salvador Torres 1994
2393	Detail: "Filling up on Ancient Energy" East Los Streetscapers 1980
2394	1999
2395	1996
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2397	Hologram & glass beads 5'x2' solar hologram, May 1974
2398	n.d.
2399	Nov. 1989
2400	July 1980
2401	1997
2402	1996
2403	1999
2404	n.d.
2405	Acrylic on Canvas, 24"x 30" "Hot Menudo" Esteban Villa
2406	Dec. 1972
2407	Mural detail: "Chicano Muth" approx. 30' x 10' Ed Hernandez,
Esteban Villa,	
	Jose Montoya 1979
2408	Jan. 1986
2409	Esteban Villa mural detail "Mano a Mano" 4'x9' 1992
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2413	April 1975
2414-2416	n.d.
2417	2002
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2419	1997
2420	May 1975

2421		n.d.
2422		Sal Torres Chicano Park
2423		No date
2424		1996
2425		May 1976
2426-2428	n.d.	
2429		April 1973 Arturo Roman, Chicano Park mural
2430		April 1973
2431		n.d.
2432		May 1975
2433-2439	n.d.	
2440		Chicano Park I5 off-ramp San Diego Coronado Building
2441		n.d.
2442		Oct. 1975
2443-2445	n.d.	
2446		2002
2447-2452	n.d.	
2453		3-04-02
2454		
2456-2461	March 4, 2002	
2462-2464	n.d.	
2465		"C. A. C. A." 29"x40 1/4" Spray, Dec. 1972
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2469		July 1973
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2471-2473	n.d.	
2474-2475	2002	
2476		Park #2, first attempt at mural work collective, April 1973
2477		Aug 1975
2478		Aug 1973
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2480		Oct 1984
2481		2002
2482		
2483-2384	1996	
2485-2489	n.d.	
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2491-2494	n.d.	
2495		
2496		1999
2497		August 1975
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2501		2000
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2503		2000
2504		
2505		"Young Mother Earth" Chicano park 1990 Salvador Torres, Gloria
Torres		
2506		1997
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2510		n.d.
2511		April 1973
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2513		Feb. 1974

2514-2517	
2518-2519	Jan 1972
2520-2525	March 4, 2002
2526	Oct 1948
2527	August 1973
2528	Oct. 1984
2529	Sal Torres demonstration wheel work Gloria & Sal Studio 1990
2530-2531	n.d.
2532	1994
2533-2534	n.d.
2535	Burbank Elementary K. 1-2-90
2536-2537	n.d.
2538	1999
2539	n.d.
2540	August 1975
2541	1994
2542	n.d.
2543	1996
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2545	2002
2546-2548	August 1975
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2556-2564	1994
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2567	"Remont" August 1975
2568	August 1975
2569-2572	n.d.
2573	1994
2574	n.d.
2575	1999
2576	n.d.
2577-2578	April 1974
2579-2580	n.d.
2581	August 1973
2582	2000
2583	Jan 1972
2584	Aug 1975
2585	2002
2586	1996
2587	n.d.
2588	May 1976
2589	April 1973
2590	1995

**Slide Lecture, 1971-2002**

*"Evolution of Chicano Murals in Southern California, April 8, 2002"*

**Slide Album 7**

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1	15	Duplicate
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1	19-20	1997
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1	22	November 1972
1	23	August 1973
1	24	"La Canneria Y El Puente De Coronado" (1968) 21" x 28 ½", watercolor
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1	28	February 1973
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1	33	August 1973
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1	35	November 1973
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1	38	September 1973
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1	40	July 1973
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1	43	March 4, 2002
1	44	1997
1	45	March 4, 2002
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1	47	1997
1	48	March 4, 2002
1	49	August 1973
1	50	March 4, 2002
1	51	
1	52	March 4, 2002
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1	56	January 1972
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1	60	December 1971
1	61	January 1972, Rivera
1	62	January 1972, Orozco
1	63-64	January 1972
1	65	
1	66-68	1997
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1	70	March 4, 2002

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1	74-75	February 1974
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1	97	November 1973
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1	99	Abran, Duplicate, March 1973
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2	23	Salvador Torres, Gloria Torres
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## **CATALOG OF SLIDES**

### ***Drawings***

**Castaneda; Tomas;** *Drawing Study of Their First Wall Painted in Chicano Park*; March 1984;

slide photographer: Salvador Torres;

Comments: Tomas Castaneda and his son Adrian Castaneda. "Mural drawing was made for the first ChiPAC Inc. restoration and continuation project funded by COMBO of San Diego."--Salvador Torres.

**ID No. Cat.4 001**

### **Drawings**

**Castaneda; Tomas;** *Master Plan*; March 1984;

slide photographer: Salvador Torres;

Comments: 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 wallpaper at Salvador Torres' studio on Logan Avenue."--Salvador Torres.

**ID No. Cat.4 002**

### **Drawings**

**Lagler; Mathew;** (title unknown); 1988;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 003**

### **Drawings**

**Torres; Salvador;** *Actriz del Circo Circus Performer*; ca. 1970-71;

slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.4 004**

### **Drawings**

**Torres; Salvador; *Beko*; 1968; 18" x 24"**

slide photographer: Salvador Torres;

Comments: Charcoal drawing is a portrait of a young man.

**ID No. Cat.4 005**

**Drawings**

**Torres; Salvador; *Boya*; 1968; 18" x 24"**

slide photographer: Salvador Torres;

Comments: Charcoal drawing is a portrait of a woman.

**ID No. Cat.4 006**

**Drawings**

**Torres; Salvador; *Cachetes de TJ*; December 11, 1967; 5" x 6"**

slide photographer: Salvador Torres;

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

**ID No. Cat.4 007**

**Drawings**

**Torres; Salvador; *Canto*; ca. 1970-1971; 10 3/4" x 14"**

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.4 008 (1-2)**

**Drawings**

**Torres; Salvador; *El Carnal de Boya*; 1968; 18" x 24"**

slide photographer: Salvador Torres;

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

**ID No. Cat.4 009**

**Drawings**

**Torres; Salvador; *Chanate*; 1968; 18" x 24"**

slide photographer: Salvador Torres;

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

**ID No. Cat.4 010**

**Drawings**

**Torres; Salvador;** *Compositional Designs for Kelco Mural*; late 1991;

slide photographer: Salvador Torres; number of slides: 38.

Comments: "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 maguery, 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 maguery 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.

**ID No. Cat.4 011 (1-38)**

**Drawings**

**Torres; Salvador;** *Chicano Park Expansion Under Coronado Bay Bridge*; n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 012**

**Drawings**

**Torres; Salvador;** *La Confesión - The Confession*; ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres; number of slides: 4.

Comments: 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.

**ID No. Cat.4 013 (1-4)**

**Drawings**

**Torres; Salvador;** *Coraje - Courage* (detail); ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres;

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

**ID No. Cat.4 014**

**Drawings**

**Torres; Salvador;** *Cuervito*; 1982; 18" x 24"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 015**

**Drawings**

**Torres; Salvador;** *Dancing Figurines*; n.d.; 12" x 14"

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.4 016 (1-2)**

**Drawings**

**Torres; Salvador;** *Dream Bear*; 1981; 18" x 24"

slide photographer: Salvador Torres;

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

**ID No. Cat.4 017**

**Drawings**

**Torres; Salvador;** *La Elizabeth*; 1968; 18" x 24"

slide photographer: Salvador Torres;

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

**ID No. Cat.4 018**

**Drawings**

**Torres; Salvador;** *El Gabacho Taylor*; 1968; 18" x 24"

slide photographer: Salvador Torres;

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

**ID No. Cat.4 019**

**Drawings**

**Torres; Salvador;** *Homage to Motherhood 2*; 1987; 77" x 96"

slide photographer: Salvador Torres;

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

**ID No. Cat.4 020**

**Drawings**

**Torres; Salvador;** *Homage to the Young Father*; 1987; 77" x 96"

slide photographer: Salvador Torres;

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

**ID No. Cat.4 021**

**Drawings**

**Torres; Salvador;** *Masqueraders Teatro Mascarones*; ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres; no. of slides: 5.

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

**ID No. Cat.4 022 (1-5)**

**Drawings**

**Torres; Salvador;** *Memo*; 1968; 18" x 24"

slide photographer: Salvador Torres;

Comments: Charcoal drawing depicts a man.

**ID No. Cat.4 023**

**Drawings**

**Torres; Salvador;** *Mi Jefito*; 1968; 18" x 24"

slide photographer: Salvador Torres;

Comments: Charcoal line drawing of a man's facial features.

**ID No. Cat.4 024**

**Drawings**



**Torres; Salvador;** *Mujer con Ollas*; n.d.; 18" x 24"

slide photographer: Salvador Torres;

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

**ID No. Cat.4 025**

**Drawings**

**Torres; Salvador;** *Mural Study*; n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.4 026 (1-2)**

**Drawings**

**Torres; Salvador;** *Mural Study CP*; 1982; 18" x 24"

slide photographer: Salvador Torres;

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

**ID No. Cat.4 027**

**Drawings**

**Torres; Salvador;** *Músicos Calacas*; ca. 1970-1971;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 028**

**Drawings**

**Torres; Salvador;** *Ocean Beach Mural Design* (detail); 1991;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 029**

## Drawings

**Torres; Salvador;** *Phase I Environment* (detail); n.d.;

slide photographer: Salvador Torres; no. of slides: 5.

Comments: 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*.

**ID No. Cat.4 030 (1-5)**  
**Drawings**

**Torres; Salvador;** *Phase II Education* (detail); n.d.;

slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.4 031 (1-3)**  
**Drawings**

**Torres; Salvador;** *Pura Cura* (detail); ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres;

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

**ID No. Cat.4 032**  
**Drawings**

**Torres; Salvador;** *Questions of Love & Hate?*; n.d.; 14" x 17"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.4 033 (1-2)**  
**Drawings**

**Torres; Salvador;** *El Rukito Mr. Johnston Que Tiro la Vuelta*; 1968; 18" x 24"

slide photographer: Salvador Torres;

Comments: Charcoal drawing depicts an elderly bald man.

**ID No. Cat.4 034**

**Drawings**

**Torres; Salvador;** *Santa Fe A New Generation of Youth Mural Study*; n.d.;

slide photographer: Salvador Torres; no. of slides: 7.

Comments: 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.

**ID No. Cat.4 035 (1-7)**

**Drawings**

**Torres; Salvador;** *Sculpture Study*; 1980; 18" x 24"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 036**

**Drawings**

**Torres; Salvador;** *Teatro Mascarón*; ca. 1970-1971; 8" x 11"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 037**

**Drawings**

**Torres; Salvador;** *Teatro Mestizo*; ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Pencil drawing depicts a person in a religious tunic pulling a cart. The person has the triple-face representative of mestizaje. There are four avian figures in the cart. Four masked female human figures watch the triple-faced person.

**ID No. Cat.4 038 (1-2)**

**Drawings**

**Torres; Salvador;** *Teatro Mono*; ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.4 039 (1-2)**

**Drawings**

**Torres; Salvador;** *Teatro Mono Series*; 1972;

slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.4 040**

**Drawings**

**Torres; Salvador;** *Tecolote Philosophers*; 1980; 18" x 24"

slide photographer: Salvador Torres;

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

**ID No. Cat.4 041**

**Drawings**

**Torres; Salvador;** *Tecolote Philosophers*; 1982; 18" x 24"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.4 042 (1-2)**

**Drawings**

**Torres; Salvador; *Los Tecolotes Series*; 1980-1983; 18" x 24"**

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.4 043 (1-2)**  
**Drawings**

**Torres; Salvador; *Los Tecolotes Series*; 1980-1983; 18" x 24"**

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.4 044 (1-2)**  
**Drawings**

**Torres; Salvador; *Los Tecolotes Series*; 1980-1983; 18" x 24"**

slide photographer: Salvador Torres;

Comments: Charcoal drawing depicts a nude woman and two owls.

**ID No. Cat.4 045**  
**Drawings**

**Torres; Salvador; (title unknown); 1972;**

slide photographer: Salvador Torres;

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

**ID No. Cat.4 046**  
**Drawings**

**Torres; Salvador; (title unknown); slide dated April 1972;**

slide photographer: Salvador Torres;

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

**ID No. Cat.4 047**  
**Drawings**

**Torres; Salvador;** (title unknown); slide dated April 1972;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 048**  
**Drawings**

**Torres; Salvador;** (title unknown); slide dated April 1972;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 049**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Ink drawing depicts a winged figure and a horned figure.

**ID No. Cat.4 050**  
**Drawings**

**Torres; Salvador;** (title unknown); slide dated April 1972;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 051**  
**Drawings**

**Torres; Salvador;** (title unknown); slide dated April 1972;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 052**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Ink or black paint drawing depicts a stylized huelga eagle. A semicircle encloses the head. Text along the bottom reads "RazaRazaRazaRazaRaza".

**ID No. Cat.4 053**  
**Drawings**

**Torres; Salvador;** (title unknown); 1980;

slide photographer: Salvador Torres;

Comments: Pencil drawing of a recumbent nude woman. Another woman in the same position, but with less-defined features, is beneath her.

**ID No. Cat.4 054**  
**Drawings**

**Torres; Salvador;** (title unknown); 1980;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Charcoal drawing depicts two art students in conference as they draw a model.

**ID No. Cat.4 055 (1-2)**  
**Drawings**

**Torres; Salvador;** (title unknown); 1980;

slide photographer: Salvador Torres;

Comments: Charcoal drawing depicts a nude seated woman modeling for a bearded artist. His canvas features some blue coloration.

**ID No. Cat.4 056**  
**Drawings**

**Torres; Salvador;** (title unknown); 1980;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 057**  
**Drawings**

**Torres; Salvador;** (title unknown); 1982;

slide photographer: Salvador Torres;

Comments: Charcoal drawing colored with color pencil depicts a koala on a branch.

**ID No. Cat.4 058**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Charcoal drawing depicts a fish and a bucket.

**ID No. Cat.4 059 (1-2)**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.4 060 (1-2)**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 061**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.4 062 (1-2)**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Charcoal drawing depicts a number of fish in two buckets.

**ID No. Cat.4 063**

**Drawings**



**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 064**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 065**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.4 066 (1-2)**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 067**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Ink and ink wash drawing depicts three stylized birds.

**ID No. Cat.4 068**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 069**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 070**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.4 071 (1-2)**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.4 072 (1-2)**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 073**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 074**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.4 075 (1-2)**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.4 076 (1-2)**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 077**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.4 078 (1-2)**

**Drawings**

**Torres; Salvador;** (*title unknown*); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 079**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Charcoal drawing depicts a woman and several other people sitting at a bar.

**ID No. Cat.4 080**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Charcoal drawing depicts three nude female figures wearing masks. One is seated and they are all on a square base.

**ID No. Cat.4 081 (1-2)**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Charcoal drawing depicts two full-length female figures, neither of whose face is visible.

**ID No. Cat.4 082**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Charcoal drawing depicts a woman with long straight hair. To the right of her are preliminary sketches of other heads.

**ID No. Cat.4 083**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Ink line drawing of a recumbent nude woman.

**ID No. Cat.4 084**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: An indigenous design is mapped out on the squares of the graph paper support.

**ID No. Cat.4 085 (1-2)**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Work in unknown media is a line drawing of a horned huelga eagle on the back of an indeterminate animal with swollen teats.

**ID No. Cat.4 086**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 087**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 088**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 089**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.4 090 (1-2)**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.4 091 (1-2)**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 092**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Charcoal drawing depicts a man posing for a female artist.

**ID No. Cat.4 093**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 094**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Ink drawing depicts three stylized beasts and their shadows.

**ID No. Cat.4 095**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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".

**ID No. Cat.4 096**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 097**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 098**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 099**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.4 100 (1-2)**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 101**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 102**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 103**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 104**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 105**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 106**

**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Charcoal drawing depicts a tuna cannery or processing plant.

**ID No. Cat.4 107**

**Drawings**



**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 7.

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

**ID No. Cat.4 108 (1-7)**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 109**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Marker drawing depicts a seated woman reading a newspaper.

**ID No. Cat.4 110**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 111**  
**Drawings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 112**  
**Drawings**

**Torres; Salvador;** La Tomiko; 1968; 18" x 24"

slide photographer: Salvador Torres;

Comments: Charcoal drawing is a portrait of a woman.

**ID No. Cat.4 113**  
**Drawings**

**Torres; Salvador;** *Tree of Life* (study); n.d.;

slide photographer: Salvador Torres; no. of slides: 3.

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

**ID No. Cat.4 114 (1-3)**  
**Drawings**

**Torres; Salvador;** *Uyeda*; 1968; 18" x 24"

slide photographer: Salvador Torres;

Comments: Charcoal drawing is a self-portrait.

**ID No. Cat.4 115**  
**Drawings**

**Torres, Salvador and Gloria Torres;** *Perkins Burn Institute Mural* (study); March 1997;

slide photographer: Salvador Torres;

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

**ID No. Cat.4 116**  
**Drawings**

**Torres, Salvador and Gloria Torres;** *Perkins Elementary School Sketch*; April 1989;

Site/Location: Perkins Elementary, 1770 Main Street, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.4 117**  
**Drawings**

**Torres, Salvador and Gloria Torres;** *Perkins Elementary School Sketch*; April 1989;

Site/Location: Perkins Elementary, 1770 Main Street, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.4 118**  
**Drawings**

**Torres, Salvador and Gloria Torres; *Perkins Elementary School Sketch*; April 24, 1989;**

Site/Location: Perkins Elementary, 1770 Main Street, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.4 119**  
**Drawings**

**Torres, Salvador and Gloria Torres; *Perkins Elementary School Wall*; April 1989;**

slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.4 120**  
**Drawings**

**Torres, Salvador and Gloria Torres; *Perkins Elementary School Wall*; April 1989;**

Site/Location: Perkins Elementary, 1770 Main Street, San Diego, CA; slide photographer: Salvador Torres;

Comments: "Children K-6, mural drawing."--Salvador Torres.

**ID No. Cat.4 121**  
**Drawings**

**Torres, Salvador and Gloria Torres; *The Tree of Life*; 1991; 4' x 10'**

slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.4 122**  
**Drawings**

**Torres, Salvador--Gloria Torres and San Diego State University professors and students; *The Tree of Life*; 1991;**

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.4 123**

**Drawings**

## ***Graphic Arts***

**Artist Unknown;** *Inauguracion Polyforum Cultural Siqueiros*; 1971-1972;

Site/Location: México, D.F., México; slide photographer: Salvador Torres;

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

**ID No. Cat.5 001**

**Graphic Arts**

**Cuellar; Rodolfo "Rudy";** *Buffalo Bill in Credulilandia, Announcement Poster for*; 1974;

slide photographer: Salvador Torres;

Comments: 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".

**ID No. Cat.5 002**

**Graphic Arts**

**Cuellar; Rodolfo "Rudy";** *Flor Verde de los Montes*; 1974; 17" x 23 1/8"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 003**

**Graphic Arts**

**Cuellar; Rodolfo "Rudy";** *Mascarones*; 1973;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 004**

**Graphic Arts**

**Cuellar; Rodolfo "Rudy";** *Menudo Benefit, Announcement Poster for*; 1975;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 005**

**Graphic Arts**

**Hernandez; Ester;** *Sun Mad*; 1982; 22" x 17"

slide photographer: Salvador Torres;

Comments: 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." "Salvador Torres as a young man picked grapes for W.A. Taylor Wine Co.-Almaden buys out WAT, Salvador Torres spends the summers of his adolescent years in rural and urban life styles. Los Banos, and Hollister, La Cienega, 'San Benito Vineyards', housing/camp for the permanent farm workers. Ms. Hernandez 'Sun Mad' comment on serious pesticides, herbicides, fungicides, are used by Salvador Torres 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 Company's emitting 21.0 Hexavalent Chromium (ng/m) deadly cancerous chemicals in our Barrio Logan air spaces. See [Temp ID] #3-173-A Salvador Torres environmental rescue efforts. Salvador Torres recalls the dust croppers airplanes flying two wings over and around our many farm workers campsites then spraying the near by crops. As children, Salvador Torres and others delighted in seeing the pilot, who sometimes would wave back to them as he roared past." Salvador Torres.

**ID No. Cat.5 006**  
**Graphic Arts**

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

slide photographer: Salvador Torres;

Comments: Chicano art images used in Torres' lectures to children. Two black and white prints. Right is the Virgin of Guadalupe in karate gi 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.

**ID No. Cat.5 007**  
**Graphic Arts**

**Life Magazine Editorial Board;** *Life Cover August 1994*; August 1994;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 008**  
**Graphic Arts**

**Montoya; Malaquías;** *Abandonado*; 1969-1970;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: An abstract face and the word "Abandonado".

**ID No. Cat.5 009 (1-2)**  
**Graphic Arts**

**Montoya; Malaquías; *Muerte Natural*; 1969-1970;**

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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 Salvador Torres' art works in the Ford Building. "Mel" sends Salvador Torres 10 different posters. See Salvador Torres collection of cassette tapes." Salvador Torres.

**ID No. Cat.5 010 (1-2)**  
**Graphic Arts**

**Montoya; Malaquías; *Tenemos Que Sostener la Lucha*; n.d.;**

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 011**  
**Graphic Arts**

**Montoya; Malaquías; (title unknown); n.d.;**

slide photographer: Salvador Torres;

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

**ID No. Cat.5 012**  
**Graphic Arts**

**Montoya; Malaquías; (title unknown); n.d.;**

Site/Location: unknown; slide photographer: Salvador Torres;

Comments: 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?".

**ID No. Cat.5 013**  
**Graphic Arts**

**Montoya; Malaquías; *Vietnam Aztlan*; n.d.;**

slide photographer: Salvador Torres;

Comments: 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".

**ID No. Cat.5 014**  
**Graphic Arts**

**Montoya; Malaquías;** *¿Se Acuerda Ud. de....?*; 1969-1970;

slide photographer: Salvador Torres;

Comments: 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 folklórico dancer, third entirely black.

**ID No. Cat.5 015**

**Graphic Arts**

**Noriega; Ramses;** *¡Viva la Raza!*; n.d.;

slide photographer: Salvador Torres;

Comments: 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!"

**ID No. Cat.5 016**

**Graphic Arts**

**San Diego Arts Commission?;** *The Ultimate Arts and Culture Guide to San Diego*; n.d.;

Site/Location: San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.5 017**

**Graphic Arts**

**Serrano-Vélez, Dolores--Salvador Torres and Gloria Torres;** *Nacimiento Del Parque Chicano, Astrological Mural Renovation Placard*; 1996;

slide photographer: Salvador Torres;

Comments: Sign announcing the restoration of mural features a graphic image of mural. Text reads: "Mural Restoration in Progress By Dolores Serrano-Vélez". Cross-reference with Murals and Non-center Programs and Activities. "Dolores Serrano, appears at the community "Kiva" meeting (see Salvador Torres 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 Salvador and Gloria Torres to help her finish this difficult task. Salvador and Gloria Torres agree and inform Caltrans representatives Gerlada Striker, and project manager Pedro, {Orso-Delgado} that Salvador and Gloria Torres need to be compensated for this work. Salvador and Gloria Torres are told that at the end of the retrofitting process Salvador and Gloria Torres would be compensated. To this day 7/13/02 no compensation has been made. Dolores dies right after her mural is completed."--Salvador Torres.

**ID No. Cat.5 018**

**Graphic Arts**



**Torres; Salvador;** *1st Chicano Denver Conference*; 1969; 7 1/2" x 10 5/8"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 019**

**Graphic Arts**

**Torres; Salvador;** *Aztlan Colorado*; n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 020**

**Graphic Arts**

**Torres; Salvador;** *La Barca*; n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.5 021 (1-2)**

**Graphic Arts**

**Torres; Salvador;** *Caltrans Retrofitting [sic] San Diego Coronado Bay Bridg [sic]*; 1999;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 022**

**Graphic Arts**

**Torres; Salvador;** *Chanata*; 1969; 3 3/4" x 4"

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.5 023 (1-2)**

**Graphic Arts**

**Torres; Salvador;** *Chavala Reading La Verdad*; 1969; 8 7/8" x 10 7/8"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 024**  
**Graphic Arts**

**Torres; Salvador;** *Chicano Park Legend*; 1984; 11" x 34"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 025**  
**Graphic Arts**

**Torres; Salvador;** *Chicas Patas*; 1969; 5 1/4" x 5 3/4"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.5 026 (1-2)**  
**Graphic Arts**

**Torres; Salvador;** *Chinos*; 1964;

slide photographer: Salvador Torres; no. of slides: 3.

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

**ID No. Cat.5 027 (1-3)**  
**Graphic Arts**

**Torres; Salvador;** *Colores*; 1995;

slide photographer: Salvador Torres;

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

**ID No. Cat.5 028**  
**Graphic Arts**

**Torres; Salvador;** *Cositas*; 1964;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.5 029 (1-2)**

**Graphic Arts**

**Torres; Salvador;** *Los Demonios de los Diablos*; 1969; 8 7/8" x 10 7/8"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.5 030 (1-2)**

**Graphic Arts**

**Torres; Salvador;** *Dr. Romano*; January 11, 1969; 7 8/16" x 8 3/8"

slide photographer: Salvador Torres;

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

**ID No. Cat.5 031**

**Graphic Arts**

**Torres; Salvador;** *Estudio de un Bato Loco*; 1969; 5 1/4" x 6"

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.5 032 (1-2)**

**Graphic Arts**

**Torres; Salvador;** *Estudio de un Chavalo y una Vieja*; 1969; 7 3/8" x 8 1/4"

slide photographer: Salvador Torres;

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

**ID No. Cat.5 033**

**Graphic Arts**

**Torres; Salvador;** *Estudio de una Chavalita con Su Jefita*; January 9, 1969; 7 7/8" x 8 1/2"

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.5 034 (1-2)**

**Graphic Arts**

**Torres; Salvador;** *La Huelga En Los Campos De Califas*; 1969; 9" x 10 7/8"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 035**

**Graphic Arts**

**Torres; Salvador;** *Juan Gomez! Viva La Revolucion*; 1969; 6 5/8" x 7"

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.5 036 (1-2)**

**Graphic Arts**

**Torres; Salvador;** *Luz de Septiembre*; 1963; 17 1/2" x 23"

slide photographer: Salvador Torres;

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

**ID No. Cat.5 037**

**Graphic Arts**

**Torres; Salvador;** *Raza*; 1964; 3 3/8" x 4 1/4"

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.5 038 (1-2)**

**Graphic Arts**

**Torres; Salvador;** *La Raza en Guerra y Paz*; 1969; 3 1/2" x 3 1/2"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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 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.

**ID No. Cat.5 039 (1-2)**

**Graphic Arts**

**Torres; Salvador;** *La Raza vs. San Diego Gas & Electric Co.*; n.d.; 7 1/2" x 7"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Woodblock print depicts a huelga eagle on a multicolored background.

**ID No. Cat.5 040 (1-2)**

**Graphic Arts**

**Torres; Salvador;** *El Rinosorisoris De Mi Hija Amadola*; n.d.; 8 3/4" x 11"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 041**

**Graphic Arts**

**Torres; Salvador;** (title unknown); ca. 1971-1997;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 042**

**Graphic Arts**

**Torres; Salvador;** (title unknown); 1964; 3 1/2" x 3 1/2"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Etching print depicts a stylized huelga eagle.

**ID No. Cat.5 043 (1-2)**

**Graphic Arts**

**Torres; Salvador;** (title unknown); 1969; 8 7/8" x 10 7/8"

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.5 044 (1-2)**

**Graphic Arts**

**Torres; Salvador;** (title unknown); 1997;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 045**

**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.; 7 1/2" x 8"

slide photographer: Salvador Torres; no. of slides: 3.

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

**ID No. Cat.5 046 (1-3)**

**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Etching print depicts a woman cooking in a kitchen.

**ID No. Cat.5 047**

**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.; 5 5/8" x 6"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Etching print depicts and elderly seated man.

**ID No. Cat.5 048 (1-2)**

**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.5 049**

**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.5 050 (1-2)**  
**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.5 051**  
**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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".

**ID No. Cat.5 052**  
**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 053**  
**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.; 8 7/8" x 10 7/8"

slide photographer: Salvador Torres;

Comments: Etching print depicts a seated man holding a cane.

**ID No. Cat.5 054 (1-2)**  
**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.5 055**  
**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.5 056**  
**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.5 057**  
**Graphic Arts**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.5 058**  
**Graphic Arts**

**Torres; Salvador;** *Las Tunas*; 1963; 17 1/2" x 23"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Silkscreen print depicts a stylized nopal cactus.

**ID No. Cat.5 059 (1-2)**  
**Graphic Arts**

**Torres; Salvador;** *Veneno en Deleno*; n.d.;

slide photographer: Salvador Torres; no. of slides: 4.

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

**ID No. Cat.5 060 (1-4)**  
**Graphic Arts**



**Torres; Salvador; *Viva la Huelga*; 1973; 8 1/2" x 11"**

slide photographer: Salvador Torres; no. of slides: 7.

Comments: 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.

**ID No. Cat.5 061 (1-7)**  
**Graphic Arts**

**Torres, Salvador and Gloria Torres; (title unknown); 1997;**

slide photographer: Salvador Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.5 062 (1-4)**  
**Graphic Arts**

**Torres, Salvador and Gloria Torres and assistant;** *El Sombrero de Paja*; 1985-1989; 8 1/2" x 11"

slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.5 063**  
**Graphic Arts**

**Torres, Salvador and Gloria Torres;** *Urban Corps & Testing Services & Inspection, Inc. Mural Project Phase I Environment*; 1997;

slide photographer: Salvador Torres;

Comments: 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".

**ID No. Cat.5 064**  
**Graphic Arts**

**Torres, Salvador and Gloria Torres;** *Urban Corps & Testing Services & Inspection Inc. Mural Project - Phase II Education*; 1997; 28" x 15"

slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.5 065**  
**Graphic Arts**

***Indigenous Chicano Media and Artforms***

**Torres; Salvador;** *Solar Hologram*; 1974; 5' x 2'

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.6 001**

**Indigenous Chicano Media and Artforms**

**Torres, Salvador--Gloria Torres, Manuel Garcia, Roger Lucero, and Raul Jacquez;** *Chicano Park Cactus Garden*; 1970;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.6 002**

**Indigenous Chicano Media and Artforms**

## ***Murals***

**Artist Unknown;** *Chicano Park Footbridge*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; number of slides: 6.

Comments: 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.

**ID No. Cat.8 001 (1-6)**  
**Murals**

**Artist Unknown;** *Directional Gate Murals*; 1988-1994;

Site/Location: San Diego, CA; slide photographer: Salvador Torres; number of slides: 8.

Comments: 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.

**ID No. Cat.8 002 (1-8)**  
**Murals**

**Artist Unknown;** *Homage to Motherhood* (detail, in progress); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.8 003**  
**Murals**

**Artist Unknown;** *Huelga Eagle*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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 Al [Howard] Jarvis Proposition 13 a sham, as a pretense to saving tax payers money."--Salvador Torres.

**ID No. Cat.8 004**  
**Murals**

**Artist Unknown;** *Southeast Neighbors Barrio*; 1973;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 005**  
**Murals**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.8 006**  
**Murals**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 007**  
**Murals**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 008 (1-2)**

**Murals**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 49.

Comments: 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.

**ID No. Cat.8 009 (1-49)**

**Murals**

**Artist Unknown;** (title unknown); n.d.; 35 mm

slide photographer: Salvador Torres;

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

**ID No. Cat.8 010**

**Murals**

**Artist Unknown;** (title unknown); n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.8 011**

**Murals**

**Artist Unknown;** (title unknown); n.d.;

Site/Location: Centro Cultural de la Raza, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 012**  
**Murals**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 013**  
**Murals**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.8 014 (1-2)**  
**Murals**

**Artist Unknown;** (title unknown); n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.8 015**  
**Murals**

**Artist Unknown;** (title unknown); n.d.;

Site/Location: Chicano Park, San Diego; slide photographer: Salvador Torres;

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

**ID No. Cat.8 016**  
**Murals**

**Artist Unknown;** (title unknown); n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: Aerosol graf mural over a Chicano Park mural reads "Spit". There are several layers of graffiti over the mural.

**ID No. Cat.8 017**  
**Murals**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 018**  
**Murals**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.8 019**  
**Murals**

**Artist Unknown;** (title unknown) (detail); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.8 020**  
**Murals**

**Artist Unknown;** (title unknown) (detail); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.8 021**  
**Murals**



**Artist Unknown;** (title unknown) (detail); n.d.; 35mm

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 022**  
**Murals**

**Artist Unknown;** (title unknown) (detail); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 023**  
**Murals**

**Artist Unknown;** (title unknown) (detail); n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.8 024**  
**Murals**

**Artist Unknown;** (title unknown) (detail); n.d.;

slide photographer: Salvador Torres;

Comments: 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".

**ID No. Cat.8 025**  
**Murals**

**Artist Unknown;** (title unknown) (detail); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.8 026**  
**Murals**

**35 Students and teachers from Escondido High, Orange Glenn High, San Pasqual High, Valley High, Del Dios Middle School, Palomar College, and California State University San Marcos; Escondido Historical Mural; April-June 1990;**

Site/Location: Family Recovery Center, Washington and Ash Streets, Escondido, CA; slide photographer: Salvador Torres; no. of slides: 8.

Comments: 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 without 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.

**ID No. Cat.8 027 (1-8)**  
**Murals**

**Adame; Felipe; Cuauhtémoc; n.d.;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 028**  
**Murals**

**Adame, Felipe;** *Renacimiento (Birth of La Raza Cosmica)*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 029 (1-2)**

**Murals**

**Adame, Felipe--Grupo de Santana Los Niños del Mundo and San Diego Artists;** *Renacimiento (Birth of La Raza Cosmica)* and *Los Niños del Mundo*; 1974;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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*.

**ID No. Cat.8 030**

**Murals**

**Adame, Felipe--Guillermo Aranda, Felipe "Felipon" Barbosa, Tomas Castaneda, Pablo de la Rosa, Charles "Gato" Felix, Arturo Roman, Mario Torero, and mural team from Los Angeles Estrada Courts** **Mural Project;** *Cosmic Clowns*, *Los Niños del Mundo*, and *Tree of Life*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 031**

**Murals**

**Adame, Felipe--Guillermo Aranda and Arturo Roman; renovation 1992: Guillermo Aranda, Guillermo Rosete, Felipe Adame, and Vidal Aguirre;** *Tree of Life*; 1974;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.8 032 (1-3)**

**Murals**

**Adame, Felipe--Octavio "OG" Gonzales, Victor Ochoa, Guillermo Rosete, Director of Chicano Park Marathon; *Chicano Park Takeover*; 1978;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.8 033 (1-3)  
Murals**

**Adame, Felipe--Salvador Torres and San Diego artists; *La Torceda*; April 1974;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.").

**ID No. Cat.8 034  
Murals**

**Aranda, Guillermo--Jose Cervantes, Abran Quevedo, Guillermo Rosete, Mario Torero, and Salvador Torres;**  
*The Master Plan*; 1973;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 9.

Comments: 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.

**ID No. Cat.8 035 (1-9)**  
**Murals**

**Aranda, Guillermo--Jose Cervantes, Guadalupe Gomez, Abran Quevedo, Guillermo Rosete, Mario Torero, and Salvador Torres;**  
*Wall of Heroes and Martyrs*; 1973;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 036**  
**Murals**

**Aranda, Guillermo--Tomas Castaneda, Abran Quevedo, Guillermo Rosete, and five young ladies visiting the Centro Cultural de La Raza called El Grupo de Santana; *La Raza Cosmica*; 1974;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 037**  
**Murals**

**Badillo; Berenice; *La Vida*; n.d.;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 5.

Comments: 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*.

**ID No. Cat.8 038 (1-5)**  
**Murals**

**Barbosa, Felipe "Felipon"--Tomas Castaneda, Pablo de la Rosa, and Mario Torero; *Cosmic Clowns*; April 1976;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 039 (1-2)**  
**Murals**

**Brailsford, Robin--Yelsa Jacques Chacon, Roberto Salas, and community children;** *South Gate*; 1988-1994;

slide photographer: Salvador Torres; number of slides: 10.

Comments: 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.

**ID No. Cat.8 040 (1-10)**

**Murals**

**Bravo; Windy;** *Pacific Beach San Diego* (detail); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 041 (1-2)**

**Murals**

**Bueno, Rico--Charlotte Terry Hernandez and assistants;** *Chicano Park Logo*; 1976;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.8 042**

**Murals**

**Casares, Esmael--Gloria Torres and Salvador Torres; *Mount Palomar Observatory*; May-June 1990;**

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 043**

**Murals**

**Castaneda; Tomas; *Corazón de Aztlán*; 1996;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 5.

Comments: 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.

**ID No. Cat.8 044 (1-5)**

**Murals**

**Castaneda, Tomas--Mano Lima, Lauri Mansano, Abran Quevedo, Guillermo Rosete, Salvador Torres, Congreso de Artistas Chicanos En Aztlan (C. A. C. A.), and San Diego Artists; *Colossus*; original 1974, restoration 1989;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 045**

**Murals**

**Castaneda, Tomas--Rocco Satoshi, Ruben Seja, Mario Torero, Studio 24, and Emiliano Benavides; *Corazón de Aztlan, Sister City Yokohama, and Allende*; n.d.;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: Slide photo of three different murals in Chicano Park.

**ID No. Cat.8 046**

**Murals**



**Cervantes, Jose--Guillermo Rosete, Mario Torero, Gloria Torres, and Salvador Torres; *Memorial Junior High Historical Mural*; 1986;**

Site/Location: Memorial Academy Middle School; slide photographer: Salvador Torres; no. of slides: 6.

Comments: 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.

**ID No. Cat.8 047 (1-6)**  
**Murals**

**Craig, Eva C.--Cecilia de la Torre, Rosa de la Torre, Julietta A. Garcia-Torres, Yolanda Lopez, and Mujeres Muralistas de San Diego; *Preserve our Heritage*; 1977;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 048 (1-2)**  
**Murals**

**de Vargas, Tony; *Chicano Pinto Union*; 1978;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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".

**ID No. Cat.8 049**  
**Murals**

**Doudera, Yasue--Carlos Esparza, Victor Ochoa, Guillermo Rosete, and Michael Schnorr; *Voz Libre: The Life of Pedro J. Gonzalez*; 1984;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 8.

Comments: 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.

**ID No. Cat.8 050 (1-8)**  
**Murals**

**East Los Streetscapers; *Filling Up on Ancient Energy* (detail); 1980; 6' x 20'**

Site/Location: Shell gas station, 4th and Soto Streets, Boyle Heights, CA; slide photographer: David Botello;

Comments: Acrylic mural on an exterior cinderblock wall depicts the faces of four women.

**ID No. Cat.8 051**  
**Murals**

**Edwards; Eddie; *King Mural*; n.d.;**

Site/Location: Martin Luther King Jr. Elementary, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 052 (1-2)**  
**Murals**

**Espinoza, Raul--Victor Ochoa and Michael Schnorr; assistants: students; *Mexico's History*; 1978;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 053**

**Murals**

**Favela, Ricardo--Esteban Villa, Royal Chicano Air Force, and San Diego artists; *Mujer Cósmica/Cosmic Woman*; 1975;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3

Comments: 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 Cósmica" 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.

**ID No. Cat.8 054 (1-3)**

**Murals**

**Felix, Charles "Gato"--Los Niños Del Mundo and San Diego artists; *Niños Del Mundo*; 1976;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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 'Quetzalcóatl'."--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.

**ID No. Cat.8 055 (1-2)**

**Murals**

**García, Rupert--assistants: Mural Marathon Team; *Muralistas Mexicanos*; 1978; 30' x 30'**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.8 056**  
**Murals**

**Gonzales; Octavio "OG"; *Codex*; 1978;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 057**  
**Murals**

**Gonzales, Octavio and Yolanda Lopez; *Human Hand*; 1978;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.8 058**  
**Murals**

**Gonzales, Placencio and Victor Ochoa; *Che*; n.d.;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.8 059 (1-3)**  
**Murals**

**Grupo de Santana-- Niños Del Mundo and San Diego Artists;** *La Raza Cosmica* and *Los Niños Del Mundo*; 1979-1980;

slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.8 060**  
**Murals**

**Imana; Jorge;** *Point Loma Mural of the History of San Diego*; 1999;

Site/Location: Point Loma, CA; slide photographer: 750 by Tomas Castaneda, 2324 and 2325 by Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.8 061 (1-3)**  
**Murals**

**Juarez; Edwardo;** *National City Mural* (detail); 1996;

Site/Location: National City, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 062**  
**Murals**

**Kalo Linares; Carmen;** *Dedicated to The People Who Died During Operation Gatekeeper*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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".

**ID No. Cat.8 063 (1-3)**  
**Murals**

**Lucero, Roger--Victor Ochoa and Rosa Olga; *All the Way to the Bay*; 1978;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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!!".

**ID No. Cat.8 064 (1-3)**  
**Murals**

**Milan, Alvaro--Rosa Olga Carlos, Salvador Torres, and Gloria Torres; *Toltecas en Aztlan*; ca. late 1990's;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 065 (1-2)**  
**Murals**

**Montoya, Jose; assistants: Royal Chicano Air Force; *Farmworker Family*; October 1975;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Manuel Cavada; no. of slides: 3.

Comments: 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*.

**ID No. Cat.8 066 (1-3)**  
**Murals**

**Montoya, Jose--Esteban Villa, San Diego artists, and Royal Chicano Air Force mural team; *Mujer C6smica* and *The Women Hold Up Half The Universe*; 1975;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; number of slides: 2.

Comments: Columns #T45 and #S45 of Chicano Park. Left is a standing *Mujer C6smica*, 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.

**ID No. Cat.8 067 (1-2)**  
**Murals**

**Moya de Pino, Jose; *Aztec Brewery Mural 1934* (detail); 1934; 60' x 20' x 30'**

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 068**  
**Murals**

**Los Ni6os Del Mundo and Grupo de Santana (5 young ladies from Santa Ana, CA); *La Raza C6smica*; 1974;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.).

**ID No. Cat.8 069**  
**Murals**

**Noriega, Ramses; *The Master Plan* (detail); n.d.;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 070**  
**Murals**

**Nunez, A.**; (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 071**

**Murals**

**Ochoa, Victor**; *La Revolución Mexicana*; 1981;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.8 072**

**Murals**

**Ochoa, Victor**; *Wall of Heroes & Martyrs* (detail); August 1973;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 073**

**Murals**

**Ochoa, Victor and Barrio Logan Children**; *Chicano Park Children's Mural*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 5.

Comments: 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 impetuousness 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.

**ID No. Cat.8 074 (1-5)**

**Murals**



**Ochoa, Victor and Rosa Olga Navarro; assistants: Parks & Recreation volunteers; *Los Niños Son El Tesoro Del Barrio*; August 1975;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 075 (1-2)**  
**Murals**

**Ochoa, Victor--Mario Torero, Carmen Kalo, and Itzacali; *Itzcalli*; n.d.;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.8 076 (1-2)**  
**Murals**

**Ochoa, Victor--Renovation team: Alvaro Milan, Spider, Eddie, Falco, Sapa, Salvador Torres, and others; *Varrio* [sic] *Logan*; 1978;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: 337 by M. Chavez, 2431 by Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 077 (1-2)**  
**Murals**

**Orosco, Juanishi;** *Mandala*; October 1975;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Manuel Cavada; no. of slides: 5.

Comments: 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.

**ID No. Cat.8 078 (1-5)**  
**Murals**

**Parsons, Manuel--Salvador Torres and Gloria Torres;** *Progress for Peace and El Ojo del Maguey*; 1997-present;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 079**  
**Murals**

**Quevedo, Abrán;** *Master Plan Mural*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: An early version of the *Master Plan* mural.

**ID No. Cat.8 080**  
**Murals**

**Quezada, Josefina;** *Read*; 1976;

Site/Location: Anthony Quinn Public Library, Cesar Chavez Avenue, East Los Angeles, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 081**  
**Murals**

**Rodriguez, Celia;** *Preliminary Design*; October 1975;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Manuel Cavada; no. of slides: 3.

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

**ID No. Cat.8 082 (1-3)**  
**Murals**

**Rodriguez, Celia--Irma Lerma Barbosa, Antonia Mendoza, Rosalina Balaciosos, Barbara Desmangles;**  
**assistants: community volunteers; *Female Inteligencia*; 1975;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Manuel Cavada; no. of slides: 3.

Comments: 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.

**ID No. Cat.8 083 (1-3)**  
**Murals**

**Roman; Arturo;** (title unknown); n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: Mural in unknown media in Chicano Park depicts female Mexican revolutionary soldiers.

**ID No. Cat.8 084**  
**Murals**

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

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.8 085 (1-3)**  
**Murals**

**Romo; Maricela;** *Liberacion* (detail); n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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".

**ID No. Cat.8 086**  
**Murals**

**Royal Chicano Air Force Muralists--Axtito, José Montoya, Becky, Louie “the Foot” Gonzalez, Olivia, Esteban Villa, Ricardo Favela, Jose Luá, Juanishi Orosco, Maria, Celia Rodriguez, Rosalinda, Irma Lerma-Barbosa, Barbara Antonia, Gloria, and Rodolfo “Rudy” Cuellar;** (title unknown); n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.8 087**

**Murals**

**Salas; Roberto;** *Multicultural Center USD Mural*; 1990's;

Site/Location: University of California, San Diego, La Jolla, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 088**

**Murals**

**San Francisco Artists;** *Murals of San Francisco*; n.d.;

Site/Location: Mission District, San Francisco, CA; slide photographer: unknown; no. of slides: 17.

Comments: 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 Mexican-tessen 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.

**ID No. Cat.8 089 (1-17)**

**Murals**

**Satoshi, Rocco--Ruben Seja, Mario Torero, and Studio 24**; *Sister City Yokohama*; March 4, 1990;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.8 090 (1-4)**

**Murals**

**Schnorr, Michael**; *Undocumented Worker*; 1980;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 091**

**Murals**

**Schnorr, Michael and Susan Yamagata**; *Death of Farm Worker*; 1979;

Site/Location: Chicano Park, San Diego, CA; slide photographer: M. Chavez; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 092 (1-2)**

**Murals**

**Serrano-Velez, Dolores and restoration: Salvador and Gloria Torres;** *Nacimiento del Parque Chicano and Chicano Park Astrological Mural*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 8.

Comments: 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.

**ID No. Cat.8 093 (1-8)**  
**Murals**

**Siqueiros; David Alfaro;** *La Marcha de la Humanidad* (detail); n.d.;

slide photographer: Salvador Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.8 094 (1-4)**  
**Murals**

**Toltecas en Aztlan;** *First Attempts at Mural*; 1973;

Site/Location: Chicano Park, San Diego; slide photographer: Salvador Torres;

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

**ID No. Cat.8 095**  
**Murals**

**Toltecas en Aztlan--Guillermo Aranda, Guillermo Rosete, Arturo Roman, Victor Ochoa, Aztleca, Tomas Castaneda, Abran Quevedo, Benny Luna, Lupe Gomez, and Bebe & Sammy Llamas; *The Wall of Heroes & Martyrs*; n.d.;**

slide photographer: Salvador Torres; no. of slides: 14.

Comments: 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.

**ID No. Cat.8 096 (1-14)**  
**Murals**

**Torero; Mario; *Colossus* (renovation in progress); 1989;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.8 097**  
**Murals**

**Torero; Mario Acevedo;** *Cosmic Train*; n.d.; 8' x 105'

Site/Location: Corner of El Cajon and Park Boulevards, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 098**  
**Murals**

**Torero; Mario Acevedo;** *Elders*; n.d.;

slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.8 099 (1-3)**  
**Murals**

**Torero; Mario Acevedo;** *La Tierra Mia*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.8 100**  
**Murals**

**Torero; Mario;** (title unknown); n.d.;

Site/Location: Mission District, San Francisco; slide photographer: unknown;

Comments: 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.

**ID No. Cat.8 101**  
**Murals**

**Torero; Mario Acevedo;** (title unknown); n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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".

**ID No. Cat.8 102**  
**Murals**



**Torero; Mario Acevedo;** (title unknown) (detail); n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 103 (1-2)**  
**Murals**

**Torero, Mario and Carmen Kalo;** *No Retrofitting*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.8 104**  
**Murals**

**Torero, Mario--Carmen Kalo; assistants: community youth;** *Tribute to Laura Rodriguez*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 105 (1-2)**  
**Murals**

**Torero, Mario; assistants: Lomas Doradas Mural Gang;** *Sherman & Logan*; 1998;

Site/Location: Square Deal Market, Barrio Logan, San Diego, CA; slide photographer: Tomas Castaneda;

Comments: 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.

**ID No. Cat.8 106**  
**Murals**

**Torero, Mario; assistants: Lomas Doradas Mural Gang; *La Virgen de las Americas*; 1974;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 107**  
**Murals**

**Torres; Salvador; *Baja Lobster Mural*; n.d.;**

slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.8 108 (1-3)**  
**Murals**

**Torres; Salvador; *The Solar Pilot*; 1974;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Abran Quevedo;

Comments: "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.

**ID No. Cat.8 109**  
**Murals**

**Torres; Salvador; (title unknown); n.d.;**

slide photographer: Salvador Torres;

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

**ID No. Cat.8 110**  
**Murals**

**Torres; Salvador;** (title unknown) (detail); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 111**  
**Murals**

**Torres; Salvador;** (title unknown) (detail); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 112**  
**Murals**

**Torres; Salvador;** (title unknown) (detail); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.8 113**  
**Murals**

**Torres; Salvador;** (title unknown) (detail); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.8 114**  
**Murals**

**Torres; Salvador;** (title unknown) (detail); n.d.;

slide photographer: Salvador Torres;

Comments: Slide photo appears to be of a detail of a mural and depicts a blooming nopal cactus with ripe tunas.

**ID No. Cat.8 115**  
**Murals**

**Torres, Salvador and Gloria Torres;** *Audubon Elementary School Mural*; 1992;

Site/Location: Audubon Elementary, 8111 San Vicente Street, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 9.

Comments: 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.

**ID No. Cat.8 116 (1-9)**  
**Murals**

**Torres, Salvador and Gloria Torres;** *Barrio Senior Villas Poste*; 1998;

Site/Location: Senior Villas Retirement Home, Barrio Logan, San Diego, CA; slide photographer: Salvador and Gloria Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.8 117 (1-4)**  
**Murals**

**Torres, Salvador and Gloria Torres;** *Fall, Spring, Summer*; 1991;

Site/Location: San Diego State University College of Education, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.8 118 (1-2)**  
**Murals**

**Torres, Salvador--Gloria Torres and assistant: Louis Espinoza; *Kelco Historical Community Mural*1; 1992-1993;**

Site/Location: Cesar E. Chavez Parkway and Harbor Drive, San Diego, California; slide photographer: Salvador Torres; no. of slides: 33.

Comments: 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 Quetzalcoatl 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 abuela. A tuna fisherman is to the right. This slide is traversed by a white streak, possibly light or film damage. 24. Detail is of the "History of Our Community"

portion of mural. The abuela has not yet been painted in. 25. Detail is of cannery worker holding a tuna. He wears a union pin. 26. Detail is of male and female cannery workers and a ship. 27. Detail of the Kelco mural portrays swimming tuna. 28. Detail features a green sea turtle. 29. Detail of a fish on round corner of Kelco building next to loading dock. 30. Detail depicts an orange fish occupying a corner. 31-32. Detail is of a crab near the top of the building. Wires protruding from the building have been painted as the crab's eyes. 33. Detail of the portion of the Kelco mural painted on the loading dock depicting an octopus.

**ID No. Cat.8 119 (1-33)**

**Murals**

**Torres, Salvador and Gloria Torres;** *Perkins Elementary School Mural*; 1997;

Site/Location: Perkins Elementary, 1770 Main Street, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: "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.

**ID No. Cat.8 120 (1-2)**

**Murals**

**Torres, Salvador and Gloria Torres;** *Santa Fe A New Generation of Youth*; 1994; 22' x 150'

slide photographer: Salvador Torres; no. of slides: 7.

Comments: 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.

**ID No. Cat.8 121 (1-7)**

**Murals**

**Torres, Salvador and Gloria Torres;** *Santa Fe Railroad and Waterfront Industry*; 1994-1995;

Site/Location: Beardsley and Harbor Drive, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 36.

Comments: 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.

**ID No. Cat.8 122 (1-36)**

**Murals**

**Torres, Salvador and Gloria Torres; *Santa Fe Wetlands Mural*; 1994-1995;**

slide photographer: Salvador Torres; no. of slides: 27.

Comments: 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 surrounding the Sandpipers images."--Salvador Torres.



**ID No. Cat.8 123 (1-27)**

**Murals**

**Torres, Salvador and Gloria Torres;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 6.

Comments: 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.

**ID No. Cat.8 124 (1-6)**

**Murals**

**Torres, Salvador and Gloria Torres; assistants: students;** *Wilson Academy Fountain Mural*; 1989;

Site/Location: Wilson Academy, 3838 Orange Avenue San Diego, CA; slide photographer: Salvador Torres; no. of slides: 5.

Comments: A mural on the exterior walls of Wilson Academy depicts the faces of students, a globe, and large fields of color. 1. "This photo depicts the fountain mural flanked by brown lockers no longer in use and water and gas pipes, and abandoned fire extinguisher wall box containers. These elements add to the ugliness Salvador and Gloria Torres choose to transform into an attractive and color harmonious space emitting energy suggested by Salvador and Gloria Torres' use of color."--Salvador Torres. 2. Mural depicts a central globe over the drinking fountain. Children from various ethnicities face it hopefully from above the lockers. "The mural work process took two semester sessions."--Salvador Torres. 3. Detail is of Asian (Vietnamese?) girl, with the background split between yellow and blue. A Vietnamese student assisted with this portion of the mural. "This mural projects concept based on color in the educational environment includes painting color forms that will nourish the students as they nourish their thirst with cool drinking water. Salvador and Gloria Torres create a multicultural theme. Salvador and Gloria Torres select this area in the school because it is the ugliest part of the school."--Salvador Torres. 4. Detail featuring African-American (African?) boy with blue/yellow split background. An Ethiopian student assisted on this portion of the mural. 5. Detail is of pipes on the outside of a building. Each segment of tubing is painted a different color.

**ID No. Cat.8 125 (1-5)**

**Murals**

**Torres, Salvador and Gloria Torres;** *Young Mother Earth*; February 22, 1990;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 4.

Comments: "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.

**ID No. Cat.8 126 (1-4)**

**Murals**

**Torres, Salvador and Toltecas en Aztlan; *Viva La Huelga!*; 1973;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 127**  
**Murals**

**Torres, Salvador--Gloria Torres and assistant: Mathew Lagler; *April 22, 1970*; 1989;**

Site/Location: Chicano Park, San Diego; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 128**  
**Murals**

**Torres, Salvador--Gloria Torres and assistants: students; *Perkins Burn Institute Mural*; March 1997;**

Site/Location: Perkins Elementary, 1770 Main Street, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.8 129**  
**Murals**

**Torres, Salvador--Gloria Torres and Chicano Park Arts Council Inc.;** *Master Plan* (detail); 1973;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.8 130**  
**Murals**

**Torres, Salvador--Gloria Torres and SDSU professors and students;** *The Tree of Life* (in progress); 1991; 11' x 25'

Site/Location: San Diego State University College of Education, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.8 131**  
**Murals**

**Torres, Salvador--Gloria Torres, Jose Cervantes, Danny Bryant, and J. Diaz;** *Homage to the Young Father* (detail); n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 132**  
**Murals**

**Torres, Salvador--Gloria Torres, Rosa Olga, Carlos, Garcia and Alvaro Milan;** *Young Mother Earth and Toltecas en Aztlán*; 1990;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 133**

**Murals**

**Twitchell, Kent;** *Los Angeles Performing Arts Center*; n.d.;

Site/Location: Los Angeles, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.8 134 (1-3)**

**Murals**

**Villa, Esteban;** *Mano a Mano* (detail); 1992; 4' x 9'

Site/Location: Sacramento, CA (?); slide photographer: Salvador Torres (?);

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

**ID No. Cat.8 135**

**Murals**

**Villa, Esteban;** *Mujer Cómica/Cosmic Woman* (side panel); October 1975;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Manuel Cavada;

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

**ID No. Cat.8 136**

**Murals**

**Yamagata, Susan and Michael Schnorr; *Coatlicue*; 1980; 40' x 30'**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; 2369 and 353 by M. Chavez.; number of slides: 4.

Comments: 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.

**ID No. Cat.8 137 (1-4)**  
**Murals**

**Young At Art Children; *Hands-On Mural Works*; 1973;**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.8 138**  
**Murals**

## ***Paintings***

**Aranda, Guillermo;** *Cuauhtémoc*; 1970;

slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.9 001 (1-3)**

### **Paintings**

**Artist Unknown;** *C/S Chicano Parque*; July 1974;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 002**

### **Paintings**

**Artist Unknown;** *Si Se Puede*; August 1973;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 003**

### **Paintings**

**Artist Unknown;** (title unknown); n.d.;

Site/Location: Torres home/studio, Logan Avenue, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

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

**ID No. Cat.9 004**

### **Paintings**

**Artist Unknown;** (title unknown); ca. 1969;

slide photographer: unknown.; no. of slides: 2.

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

**ID No. Cat.9 005 (1-2)**  
**Paintings**

**Artist Unknown;** (title unknown); ca. 1998;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 006**  
**Paintings**

**Artist Unknown;** (title unknown); ca. 1998;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 007**  
**Paintings**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: unknown.;

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

**ID No. Cat.9 008**  
**Paintings**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 009**

**Paintings**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 010 (1-2)**

**Paintings**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.9 011 (1-2)**

**Paintings**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 012**

**Paintings**

**Castañeda, Tomas and Salvador Torres;** *El Coyote*; 1973; 4' x 6'

slide photographer: Salvador Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.9 013 (1-4)**

**Paintings**



**Desiga; Daniel;** *Campesino*; 1976; 50 1/2" x 58 1/2"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 014 (1-2)**  
**Paintings**

**Garcia; Linda L.;** (title unknown); ca. 1998;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 015**  
**Paintings**

**Lagler; Mathew;** (title unknown); 1988;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 016**  
**Paintings**

**Lagler; Mathew;** (title unknown); 1988;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 017**  
**Paintings**

**Lagler; Mathew;** (title unknown); 1988;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 018**  
**Paintings**

**Lopez, Yolanda M.**; *Our Lady of Guadalupe and Our Lady of Guadalupe*; 1978; 32" x 24"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 019 (1-2)**

**Paintings**

**Lopez, Yolanda M.**; *Portrait of the Artist as the Virgin of Guadalupe*; 1978; 32" x 24"

slide photographer: Salvador Torres;

Comments: "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 #S-Abut in this film.)"--Salvador Torres.

**ID No. Cat.9 020**

**Paintings**

**Mujeres Muralistas**; *Barrio Logan*; 1997;

slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.9 021**

**Paintings**

**Nessley, Maria**; *Seated Nude*; ca. 1960's-70's;

slide photographer: Maria Nessley;

Comments: 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.

**ID No. Cat.9 022**

**Paintings**

**Parsons; Manuel Alba;** *The Labor Movement Banner*; 1978;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 023**

**Paintings**

**Ramirez; Gilberto;** *Series of Circus Contortionists*; 1997; 18" x 24"

slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.9 024**

**Paintings**

**Romero; Frank E.;** *Carro de Muerte*; ca. 1998;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 025**

**Paintings**

**Torero; Mario Acevedo;** *Chicano Art Toltecas Poster*; n.d.; 18" x 24"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 026**

**Paintings**

**Torero; Mario Acevedo; *Drummer*; March 1984; unknown**

slide photographer: Salvador Torres;

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

**ID No. Cat.9 027**

**Paintings**

**Torero; Mario Acevedo; *Toltecas Chicano Art Exhibition*; ca. 1970's;**

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 028**

**Paintings**

**Torres; Salvador; *Abstract*; 1979; 18" x 24"**

slide photographer: Salvador Torres;

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

**ID No. Cat.9 029**

**Paintings**

**Torres; Salvador; *Abstract Series of Columns in Chicano Park*; 1976; 18" x 24"**

slide photographer: Salvador Torres; no. of slides: 2.

Comments: "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.

**ID No. Cat.9 030 (1-2)**

**Paintings**

**Torres; Salvador;** *El Barrio de West Oakland*; 1960; 20" x 21 3/4"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Watercolor painting depicts industrial buildings and cranes beside train tracks.

**ID No. Cat.9 031 (1-2)**

**Paintings**

**Torres; Salvador;** *Bendición Blessing*; ca. 1970-1971; 10 3/4" x 10 3/4"

slide photographer: Salvador Torres; no. of slides: 4.

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

**ID No. Cat.9 032 (1-4)**

**Paintings**

**Torres; Salvador;** *Boy & Bird*; 1972; 9" x 12"

slide photographer: Salvador Torres;

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

**ID No. Cat.9 033**

**Paintings**

**Torres; Salvador;** *C.A.C.A.*; 1970; 29" x 40 1/4"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 034**

**Paintings**

**Torres; Salvador;** *Cabaña en East Oakland*; 1967; 25 1/2" x 19 3/4"

slide photographer: Salvador Torres;

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

**ID No. Cat.9 035**

**Paintings**

**Torres; Salvador;** *El Cabezón*; 1970; 33 1/4" x 30 1/4"

slide photographer: Salvador Torres;

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

**ID No. Cat.9 036**

**Paintings**

**Torres; Salvador;** *The California Flag Series*; November 1972;

slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.9 037**

**Paintings**

**Torres; Salvador;** *La Canneria*; 1969; 20 1/2" x 28"

Site/Location: San Diego; slide photographer: Salvador Torres;

Comments: Watercolor painting depicts a cannery.

**ID No. Cat.9 038**

**Paintings**

**Torres; Salvador;** *Los Catolicos I*; 1973; 5' x 8'

slide photographer: Salvador Torres;

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

**ID No. Cat.9 039**

**Paintings**

**Torres; Salvador;** *Los Catolicos II*; n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 040**

**Paintings**

**Torres; Salvador;** *Chicano Park*; 1980; 18" x 24"

slide photographer: Salvador Torres;

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

**ID No. Cat.9 041**

**Paintings**

**Torres; Salvador;** *El Chicano Rainbow*; 1964; 6' 6" x 5' 6"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 042**  
**Paintings**

**Torres; Salvador;** *Chivo*; 1978; 8 1/2" x 11"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 043 (1-2)**  
**Paintings**

**Torres; Salvador;** *Church Icons*; 1972; 8' x 4'

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 044**  
**Paintings**

**Torres; Salvador;** *Comedia Comedy*; ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres; no. of slides: 4.

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

**ID No. Cat.9 045 (1-4)**  
**Paintings**

**Torres; Salvador;** *El Cuento de los...*; 1989;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 046**  
**Paintings**

**Torres; Salvador;** *Diana and the Serpent*; 1983;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 047**  
**Paintings**

**Torres; Salvador;** *East Oakland Foundry* [sic]; 1967;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Watercolor painting depicts a foundry.

**ID No. Cat.9 048 (1-2)**  
**Paintings**

**Torres; Salvador;** *Embarcadero East Oakland*; 1960; 16" x 21 3/4"

slide photographer: Salvador Torres;

Comments: Watercolor painting depicts a ship.

**ID No. Cat.9 049**  
**Paintings**

**Torres; Salvador;** *Eye*; 1994-1995;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 050**  
**Paintings**

**Torres; Salvador;** *Flaco*; 1980; 18" x 24"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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 racks 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.

**ID No. Cat.9 051 (1-2)**  
**Paintings**



**Torres; Salvador; *Flaco*; n.d.;**

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.9 052 (1-2)**  
**Paintings**

**Torres; Salvador; *The Grape Boycott*; 1972; 8 1/2" x 11"**

slide photographer: Salvador Torres;

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

**ID No. Cat.9 053**  
**Paintings**

**Torres; Salvador; *The Grape Boycott*; 1972; 8 1/2" x 11"**

slide photographer: Salvador Torres;

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

**ID No. Cat.9 054**  
**Paintings**

**Torres; Salvador; *The Grape Boycott*; 1972; 8 1/2" x 11"**

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 055 (1-2)**  
**Paintings**

**Torres; Salvador; *Grape Strike*; 1972; 18" x 36"**

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 056 (1-2)**  
**Paintings**

**Torres; Salvador; *La Huelga I*; 1969; 3' 1/2" x 2' 7 1/2"**

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 057 (1-2)**  
**Paintings**

**Torres; Salvador; *La Huelga II*; 1969; 3' 6" x 4' 5"**

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.9 058 (1-2)**  
**Paintings**

**Torres; Salvador; *Huelguista*; ca. 1970-1971; 10 3/4" x 14"**

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.9 059 (1-2)**  
**Paintings**

**Torres; Salvador; *Love on a Horse of a Different Color*; n.d.; 33 1/2" x 43 1/2"**

slide photographer: Salvador Torres;

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

**ID No. Cat.9 060**  
**Paintings**

**Torres; Salvador; *Masks*; n.d.;**

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.9 061 (1-2)**  
**Paintings**

**Torres; Salvador; *Mexi-R&B*; 1966; 18" x 24"**

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 062 (1-2)**  
**Paintings**

**Torres; Salvador; *Moon Birds Pajaritos de Luna*; n.d.; 10 3/4" x 14"**

slide photographer: Salvador Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.9 063 (1-4)**  
**Paintings**

**Torres; Salvador; *Multicultural Education*; 1989; 22" x 28"**

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 064 (1-2)**  
**Paintings**

**Torres; Salvador; *Mythical Gallo*; ca. 1970-1971; 10 3/4" x 14"**

slide photographer: Salvador Torres; no. of slides: 5.

Comments: 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.

**ID No. Cat.9 065 (1-5)**  
**Paintings**

**Torres; Salvador;** *Opera*; ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.9 066 (1-2)**  
**Paintings**

**Torres; Salvador;** *Otay Dam Landscape*; 1979; 18" x 24"

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.9 067 (1-2)**  
**Paintings**

**Torres; Salvador;** *Otay Lake*; 1979; 18" x 24"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 068 (1-2)**  
**Paintings**

**Torres; Salvador;** *Otay Lakes*; 1979; 18" x 24"

slide photographer: Salvador Torres;

Comments: Watercolor landscape painting features three boulders in the foreground.

**ID No. Cat.9 069**  
**Paintings**

**Torres; Salvador;** *Las Palmitas de Banana*; 1969; 21" x 28 1/2"

slide photographer: Salvador Torres;

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

**ID No. Cat.9 070**  
**Paintings**

**Torres; Salvador; *La Plazita en San Diego*; 1969; 20 1/2" x 28"**

slide photographer: Salvador Torres;

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

**ID No. Cat.9 071**

**Paintings**

**Torres; Salvador; *Popis*; ca. 1970-1971; 10 3/4" x 14"**

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 072**

**Paintings**

**Torres; Salvador; *Qual Frente?*; 1975; 29" x 40 1/2"**

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 073**

**Paintings**

**Torres; Salvador; *San Diego Marine*; 1969; 20 1/2" x 28"**

slide photographer: Salvador Torres;

Comments: Watercolor painting depicts the San Diego marina.

**ID No. Cat.9 074**

**Paintings**

**Torres; Salvador; *Spirit Childhood*; 1986; 16" x 20"**

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 075**

**Paintings**

**Torres; Salvador;** *Teatro Mascarón*; n.d.; 8" x 11"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 076**  
**Paintings**

**Torres; Salvador;** *Teatro Mono*; ca. 1970-1971; 8" x 11"

slide photographer: Salvador Torres;

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

**ID No. Cat.9 077**  
**Paintings**

**Torres; Salvador;** *Teatro Mono*; n.d.; 8" x 11"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 078**  
**Paintings**

**Torres; Salvador;** *Tejaban el Barrio de East Oakland*; n.d.; 17 1/2" x 21 1/2"

slide photographer: Salvador Torres;

Comments: Watercolor painting depicts a building.

**ID No. Cat.9 079**  
**Paintings**

**Torres; Salvador;** (title unknown); ca. early 1970's;

Site/Location: Ford building, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 080**  
**Paintings**

**Torres; Salvador;** (title unknown); ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres;

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

**ID No. Cat.9 081**  
**Paintings**

**Torres; Salvador;** (title unknown); ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres;

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

**ID No. Cat.9 082**  
**Paintings**

**Torres; Salvador;** (title unknown); ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 083 (1-2)**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: Painting in poster paint is abstract. It features geometric shapes in primary colors.

**ID No. Cat.9 084**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: Non representational painting in a Rothkoesque style features differently-colored concentric squares.

**ID No. Cat.9 085**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Work executed with poster paint is divided in two halves. It is surrounded by a blue-and-red border.

**ID No. Cat.9 086 (1-2)**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: Non-representational painting executed in poster paint is composed primarily of vertical brushstrokes of alternating colors.

**ID No. Cat.9 087**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: Abstract work in poster paint depicts concentric circles in a red square. The border is black and yellow.

**ID No. Cat.9 088**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: Abstract work in poster paint depicts a blue rectangle surrounded by yellow and red squares. The border is blue.

**ID No. Cat.9 089**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: Abstract work in poster paint is a series of concentric rectangles.

**ID No. Cat.9 090**  
**Paintings**



**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: Abstract work in poster paint features four concentric circles in a green rectangle. The border is made of black, red, and gray streaks.

**ID No. Cat.9 091**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: Abstract work in poster paint features rectangular fields of dark colors.

**ID No. Cat.9 092**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

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

**ID No. Cat.9 093**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

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

**ID No. Cat.9 094**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 095**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 096**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 097**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 098 (1-2)**  
**Paintings**

**Torres; Salvador;** (title unknown); 1966; 18" x 24"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 099**  
**Paintings**

**Torres; Salvador;** (title unknown); 1968; 20 1/2" x 28"

slide photographer: Salvador Torres;

Comments: Watercolor of harbor scene.

**ID No. Cat.9 100**  
**Paintings**

**Torres; Salvador;** (title unknown); 1969; 20" x 28"

slide photographer: Salvador Torres;

Comments: Watercolor painting appears to depict a ship.

**ID No. Cat.9 101**

**Paintings**

**Torres; Salvador;** (title unknown); 1969; 20 1/2" x 28"

slide photographer: Salvador Torres;

Comments: Watercolor painting depicts a grounded ship.

**ID No. Cat.9 102**

**Paintings**

**Torres; Salvador;** (title unknown); slide dated April 1972;

slide photographer: Salvador Torres;

Comments: Ink painting depicts three stylized birds.

**ID No. Cat.9 103 (1-2)**

**Paintings**

**Torres; Salvador;** (title unknown); slide dated April 1972;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 104**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 105**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 106**

**Paintings**

**Torres; Salvador;** (title unknown); 1977; 11" x 14"

slide photographer: Salvador Torres;

Comments: Watercolor painting depicts figures reminiscent of kachinas on a stage.

**ID No. Cat.9 107**

**Paintings**

**Torres; Salvador;** (title unknown); 1978;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 108**

**Paintings**

**Torres; Salvador;** (title unknown); 1978; 8 1/2" x 11"

slide photographer: Salvador Torres;

Comments: Watercolor painting depicts a young woman with a purse over her shoulder.

**ID No. Cat.9 109**

**Paintings**

**Torres; Salvador;** (title unknown); 1980;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 110**

**Paintings**

**Torres; Salvador;** (title unknown); 1995;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.9 111 (1-2)**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 112 (1-2)**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 113**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 114**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Watercolor painting depicts several bushes in front of a hill.

**ID No. Cat.9 115**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 116 (1-2)**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 117**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.; 18" x 24"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Abstract work in poster paint features red-and-green stripes down the center with a yellow and brown border.

**ID No. Cat.9 118 (1-2)**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 119**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 120**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 121**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 122**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.9 123 (1-2)**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 124**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 125**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 126**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 127**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 128**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 129**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 130**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 131**  
**Paintings**



**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 132**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 133**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Watercolor painting depicts a windmill.

**ID No. Cat.9 134 (1-2)**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 135**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Painting in unknown media depicts a person reclining on a bed with their feet on a table. The predominant color is blue.

**ID No. Cat.9 136**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Abstract painting in unknown media is in red, white, blue, and brown (from paper). It features many stripes.

**ID No. Cat.9 137**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Watercolor painting depicts the kiosco at the Cesar E. Chávez waterfront park.

**ID No. Cat.9 138**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Painting in unknown media is abstract. One distinguishable image is the United Farm Workers huelga eagle, in white in the lower left corner. The predominant colors are red and blue, with some white and black. There are many stripes throughout the work.

**ID No. Cat.9 139**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Watercolor painting depicts a crane on a barge in a harbor. Other ships fill the background.

**ID No. Cat.9 140**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 141**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Work composed of painted or fire-glazed tiles depicts Emiliano Zapata. Black huelga eagles frame the portrait.

**ID No. Cat.9 142**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 143**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 144**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 145**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Abstract painting in unknown media features a rectangle bisected diagonally.

**ID No. Cat.9 146**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 147**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 148**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 149**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 150**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 151**

**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 152**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 153**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 154**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 155**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 156**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 157**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 158**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 159**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 160**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 161**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 162**  
**Paintings**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.9 163 (1-3)**

**Paintings**

**Torres; Salvador;** *Tragicomedia Tragi-Comedy*; ca. 1970-1971; 10 3/4" x 14"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 164**

**Paintings**

**Torres; Salvador;** *UC Hospital*; n.d.; 18" x 24"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Watercolor painting depicts a bald man in a white hospital gown seated on the edge of a bed.

**ID No. Cat.9 165 (1-2)**

**Paintings**

**Torres; Salvador;** *Viva la Raza! Long Live Humanity*; 1969; 3' 1/2" x 2' 9 1/4"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.9 166 (1-2)**

**Paintings**

**Torres; Salvador;** *Woman & Dragon*; 1980; 30" x 22"

slide photographer: Salvador Torres;

Comments: Ink and watercolor painting depicts a nude woman holding a spear that goes through an agonizing dragon.

**ID No. Cat.9 167**

**Paintings**

**Torres; Salvador;** *El Zorro in the Ford Building*; 1970; 23 1/4" x 29"

slide photographer: Salvador Torres;

Comments: Spray painted work on unknown support features a Native American-style design in blue and red.

**ID No. Cat.9 168**  
**Paintings**

**Torres, Salvador and Gloria Torres;** *Kelco Mural Study*; ca. 1963-1997;

slide photographer: Salvador Torres;

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

**ID No. Cat.9 169**  
**Paintings**

**Villa; Esteban;** *Hot Menudo*; n.d.; 24" x 30"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.9 170**  
**Paintings**



**Photography**

**Artist Unknown;** *Carlos Santana*; August 1994;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.11 001**  
**Photography**

**Artist Unknown;** (title unknown); slide dated November 1989; 35mm

slide photographer: Salvador Torres?;

Comments: Slide photo is a distorted image of a man in sunglasses and a photographer.

**ID No. Cat.11 002**  
**Photography**

**Artist Unknown;** (title unknown); n.d.; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.11 003**  
**Photography**

**Torres; Salvador;** *Etched Slide*; 1975; 35mm

slide photographer: Salvador Torres;

Comments: A dark slide has been etched with the text "By Salvador Roberto Torres".

**ID No. Cat.11 004**  
**Photography**

**Torres; Salvador;** *Etched slide*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: Etching reads, "Jose Moya de Piño". This slide was probably used as means to introduce a slide lecture of a portion thereof.

**ID No. Cat.11 005**  
**Photography**

**Torres; Salvador;** *Etched Slide*; n.d.; 35mm

slide photographer: Salvador Torres;

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

**ID No. Cat.11 006**

**Photography**

**Torres; Salvador;** *Etched Slide*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: Text etched into a dark slide reads "El Queso".

**ID No. Cat.11 007**

**Photography**

**Torres; Salvador;** *Etched Slide*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: Text etched into a dark slide photo of a map reads "¡Chicano Park! C/S".

**ID No. Cat.11 008**

**Photography**

**Torres; Salvador;** *Etched Slide*; n.d.; 35mm

slide photographer: Salvador Torres;

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

**ID No. Cat.11 009**

**Photography**

**Torres; Salvador;** *Etched Slide*; n.d.; 35mm

slide photographer: Salvador Torres;

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

**ID No. Cat.11 010**

**Photography**

**Torres; Salvador;** *Etched Slide*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.11 011**

**Photography**

**Torres; Salvador;** *Etched Slide*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: Text etched into a dark slide photo of a sunset reads "Fin".

**ID No. Cat.11 012**

**Photography**

**Torres; Salvador;** *Etched Slide*; n.d.; 35mm

slide photographer: Salvador Torres;

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

**ID No. Cat.11 013**

**Photography**

**Torres; Salvador;** *Etched Slide*; n.d.; 35mm

slide photographer: Salvador Torres;

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

**ID No. Cat.11 014**

**Photography**

**Torres; Salvador;** *Etched Slides*; 1973;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.11 015**

**Photography**

**Torres; Salvador;** *Etched Slides*; 1973;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.11 016**

**Photography**

**Torres; Salvador;** *Los Paseos De Mi Barrio*; 1973;

slide photographer: Salvador Torres;

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

**ID No. Cat.11 017**

**Photography**

**Torres; Salvador;** *Los Paseos De Mi Barrio*; 1973;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.11 018**

**Photography**

**Torres; Salvador;** *Los Paseos De Mi Barrio*; 1973;

slide photographer: Salvador Torres;

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

**ID No. Cat.11 019**

**Photography**

**Torres; Salvador;** *Los Paseos De Mi Barrio*; 1973;

slide photographer: Salvador Torres;

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

**ID No. Cat.11 020**

**Photography**

**Torres; Salvador;** *Los Paseos De Mi Barrio*; 1973;

slide photographer: Salvador Torres;

Comments: "Para Nuestros Ancianos" etched into a dark slide.

**ID No. Cat.11 021**

**Photography**

**Torres; Salvador;** *Los Paseos De Mi Barrio*; 1973;

slide photographer: Salvador Torres;

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

**ID No. Cat.11 022**

**Photography**

**Torres; Salvador;** *Los Paseos De Mi Barrio*; 1973;

slide photographer: Salvador Torres;

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

**ID No. Cat.11 023**

**Photography**

**Torres; Salvador;** *Los Paseos De Mi Barrio*; 1973;

slide photographer: Salvador Torres;

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

**ID No. Cat.11 024**

**Photography**

**Torres; Salvador;** *Los Paseos De Mi Barrio*; 1973;

slide photographer: Salvador Torres;

Comments: "Barrio Logan Planners" etched into a dark slide.

**ID No. Cat.11 025**

**Photography**

**Torres; Salvador;** *Los Paseos De Mi Barrio*; 1973;

slide photographer: Salvador Torres;

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

**ID No. Cat.11 026**

**Photography**

**Torres; Salvador;** *Los Paseos De Mi Barrio*; 1973;

slide photographer: Salvador Torres;

Comments: "Presenta" etched into dark slide.

**ID No. Cat.11 027**

**Photography**

**Torres; Salvador;** *Los Paseos de Mi Barrio Logan*; 1973;

slide photographer: Salvador Torres;

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

**ID No. Cat.11 028**

**Photography**

**Torres; Salvador;** *El Royal Chicano Air Force*; n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.11 029**

**Photography**

**Torres; Salvador;** *Seismic Retrofit Project 168*; September 1971; 35 mm

slide photographer: Salvador Torres;

Comments: 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".

**ID No. Cat.11 030**

**Photography**

**Torres; Salvador;** *Seismic Retrofit Project 618*; n.d.; 35mm

slide photographer: Salvador Torres;

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

**ID No. Cat.11 031**

**Photography**

**Torres; Salvador;** *Solar Art*; n.d.; 35mm

slide photographer: Salvador Torres;

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

**ID No. Cat.11 032**

**Photography**

**Torres; Salvador;** (title unknown); n.d.; 35 mm

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.11 033**

**Photography**

**Torres; Salvador;** (title unknown); n.d.; 35mm

slide photographer: Salvador Torres;

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

**ID No. Cat.11 034**  
**Photography**

**Torres; Salvador;** (title unknown); n.d.; 35mm

slide photographer: Salvador Torres;

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

**ID No. Cat.11 035**  
**Photography**

**Torres; Salvador;** (title unknown); n.d.; 35mm

slide photographer: Salvador Torres;

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

**ID No. Cat.11 036**  
**Photography**

**Torres; Salvador;** *Young Chicana in Golden Hill Park*; 1980; 35mm

Site/Location: Golden Hill Park; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.11 037**  
**Photography**

**Torres; Salvador;** *Young Chicana in Golden Hill Park*; n.d.; 35mm

Site/Location: Golden Hill Park; slide photographer: Salvador Torres;

Comments: Slide photo is a close up of a Chicana wearing heavy makeup, including a teardrop beneath her eye.

**ID No. Cat.11 038**  
**Photography**

## ***Sculpture***

**Artist Unknown;** *Aztlan*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: Slide photo of white rocks arranged to spell the word "Aztlan" underneath a freeway onramp.

**ID No. Cat.12 001**  
**Sculpture**

**Artist Unknown;** *Chicano Park Fountain Sculpture*; n.d.;

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: Sculpture in a fountain in Chicano Park depicts two calaveras holding an eagle and an ollin symbol.

**ID No. Cat.12 002 (1-2)**  
**Sculpture**

**Artist Unknown;** *Clay Dinosaur*; n.d.;

Site/Location: Torres home/studio, Logan Avenue, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

Comments: Slide photo of a clay stegosaurus, probably created as a part of a Young At Art workshop.

**ID No. Cat.12 003**  
**Sculpture**

**Artist Unknown;** *Clay Dolphin*; n.d.;

Site/Location: Torres home/studio, Logan Avenue, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

Comments: Slide photo of a clay dolphin, probably the result of a Young At Art clay workshop.

**ID No. Cat.12 004**  
**Sculpture**

**Artist Unknown;** *Clay Unicorn*; n.d.;

Site/Location: Torres home/studio, Logan Avenue, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

Comments: Slide photo of a clay unicorn, probably created as a part of a Young At Art workshop.

**ID No. Cat.12 005**  
**Sculpture**



**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.12 006**  
**Sculpture**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.12 007**  
**Sculpture**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres;

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

**ID No. Cat.12 008**  
**Sculpture**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

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

**ID No. Cat.12 009 (1-2)**  
**Sculpture**

**Artist Unknown;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.12 010**  
**Sculpture**

**Children of Chula Vista City Schools; *In Honor of the 500th Anniversary of the Discovery of America*; 1992;**

slide photographer: Salvador Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.12 011 (1-4)**  
**Sculpture**

**González;** (title unknown); ca. 1998;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.12 012**  
**Sculpture**

**Jaquez; Raul; *Eagle*; 1980 (?);**

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.12 013 (1-2)**  
**Sculpture**

**Jaquez, Raul--Guillermo Rosete, cactus gardeners, and artists; *Eagle & Heart*; ca. late 1970's-early 1980's;**

Site/Location: Chicano Park cactus garden, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.12 014  
Sculpture**

**Lagler; Mathew; *Ceramic Pumpkin*; 1988;**

Site/Location: Torres home/studio, Logan Avenue, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.12 015  
Sculpture**

**San Diego City College Students; *Ceramic Examples*; n.d.;**

slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.12 016  
Sculpture**

**Torres; Salvador; *Animal Pot*; 1983; 12" x 10"**

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.12 017  
Sculpture**

**Torres; Salvador;** *Animal Pot*; 1983; 12" x 10"

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.12 018**  
**Sculpture**

**Torres; Salvador;** *Ceramic Vase*; March 1983; Approximately 10" high, 7" circumference; cone 10 ceramic, buff color, with three glazes and gold luster;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.12 019**  
**Sculpture**

**Torres; Salvador;** *Elephant*; n.d.; glazed ceramic;

slide photographer: Salvador Torres;

Comments: Glazed ceramic pot has the form of an elephant.

**ID No. Cat.12 020**  
**Sculpture**

**Torres; Salvador;** *Owls*; n.d.;

slide photographer: Salvador Torres;

Comments: Slide photo of two ceramic owls on grass.

**ID No. Cat.12 021**  
**Sculpture**

**Torres; Salvador;** *Oxides for Color*; n.d.;

slide photographer: Salvador Torres;

Comments: Slide photo is of two ceramic jars. The glazes have been applied in horizontal stripes.

**ID No. Cat.12 022**  
**Sculpture**

**Torres; Salvador;** (title unknown); 1981; 8 1/2" x 7"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Slide photos of a ceramic vase glazed in brown with some blue.

**ID No. Cat.12 023 (1-2)**  
**Sculpture**

**Torres; Salvador;** (title unknown); 1981; 8 1/2" x 7"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: Slide photo of a ceramic vase glazed in brown with some blue.

**ID No. Cat.12 024 (1-2)**

**Sculpture**

**Torres; Salvador;** (title unknown); 1982; 8" x 3"

slide photographer: Salvador Torres;

Comments: Slide photo of a Salvador Torres ceramic vase. The glaze is brown with some blue.

**ID No. Cat.12 025**

**Sculpture**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: A fish of carved, polished wood is embedded in ceramic seaweed. It appears to be swimming through it.

**ID No. Cat.12 026**

**Sculpture**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.12 027 (1-2)**

**Sculpture**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.12 028**

**Sculpture**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Sculpture in unknown media (possibly plaster?) is an indigenous-style face. There is chipping on the extremities.

**ID No. Cat.12 029**  
**Sculpture**

**Torres; Salvador;** (title unknown); n.d.;

slide photographer: Salvador Torres;

Comments: Slide photo of a multi-tiered ceramic work. The glaze in hues of blue.

**ID No. Cat.12 030**  
**Sculpture**

**Torres; Salvador;** *White Snow*; 1980; 9"

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.12 031 (1-2)**  
**Sculpture**

**Torres, Salvador and Gloria Torres;** *Studio Work*; n.d.;

slide photographer: Salvador Torres;

Comments: Slide photo depicts several works of glazed ceramic.

**ID No. Cat.12 032**  
**Sculpture**

## ***Non-Center Programs and Activities***

*1974 Mural Preparation Work; 1974; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: Three unidentified workers prepare T-46 in Chicano Park. "NASSCO volunteered scaffolding & manpower to set them up."--Salvador Torres.

**ID No. Cat.13 001**

### **Non-Center Programs and Activities**

*7-11 Mural Restoration; ca. 1990-1991; 35mm*

Site/Location: 7-11, Carlsbad, CA; slide photographer: Salvador Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.13 002 (1-4)**

### **Non-Center Programs and Activities**

*Activity Unknown; n.d.; 35mm*

slide photographer: unknown; no. of slides: 4.

Comments: Slide photo s of six men participating in an unknown activity in Chicano Park. 1. From left to right: Salvador Torres, unknown, unknown, and Azteca. 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.

**ID No. Cat.13 003 (1-4)**

### **Non-Center Programs and Activities**

*Aerial Perspective*; March 1984; 35mm

Site/Location: San Diego, CA; slide photographer: Lockcrane Architects; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 004 (1-2)**

**Non-Center Programs and Activities**

*All the Way to the Bay*; ca. 1979-1980; 35mm

Site/Location: Barrio Logan waterfront, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 5.

Comments: 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.

**ID No. Cat.13 005 (1-5)**

**Non-Center Programs and Activities**



*Artists Display Work*; n.d.; 35mm

Site/Location: San Diego, CA; slide photographer: Salvador Torres;

Comments: Eight women, three children, and a San Diego artist hold up a collaborative temporary mural. They are probably San Diego State University student teachers.

**ID No. Cat.13 006**

**Non-Center Programs and Activities**

*Arturo Roman y La Huelga of 1974*; May 1974; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 007**

**Non-Center Programs and Activities**

*Baptism & Wedding Ceremony*; n.d.; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.13 008 (1-3)**

**Non-Center Programs and Activities**

*The Barrio Art Class*; 1988; 35mm

Site/Location: Torres home/studio, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 12.

Comments: 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.

**ID No. Cat.13 009 (1-12)**

**Non-Center Programs and Activities**

Site/Location: Barrio Logan, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 23.

Comments: 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. "Señor 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. 14. "Photo is part of the series to provide evidence that Barrio Logan's commercial strip still survived despite I-5 freeway destruction. The strip becomes Mexican Mexican over Mexican-American or Chicano businesses. La Mexicana no longer exists. 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. 15. 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. 16. Slide photo (from 1973) of a crumbled curb. 17. In this 1973 slide photo, weeds grow from the middle of the sidewalk. 18. Slide photo of air pollution. 19. Slide photo of a clean and proper home. 20. 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. 21. 1973 slide photo of Thelma & Georgie's home on 2200 block of Logan Avenue. "A series of photos are taken to document homes and sidewalks to prove that Barrio Logan is and was an old neighborhood neglected by the City of San Diego. Well-kept homes prove Barrio residents are well clean homes. Barrio Logan residents force the City of San Diego to begin the Barrio Logan harbor 101 community planning process."--Salvador Torres. 22. A

residence with a welding shop next door. "This location as well as [temp number] #62 are located on Newton Avenue 1800 block two blocks away from Chicano Park."--Salvador Torres. 23. 1974 shot of a home on Evans Avenue. "Many homes and businesses, sidewalks and neglected weed areas are documented to prove the need for a community plan and to stop the City of San Diego's neglect of our needs. This condition remains the same with some changes."--Salvador Torres.

**ID No. Cat.13 010 (1-23)**

**Non-Center Programs and Activities**

*Barrio Senior Villas Poste in Progress*; 1998; 35mm

Site/Location: Senior Villas Retirement Home, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

Comments: Gloria Torres works on "Poste".

**ID No. Cat.13 011**

**Non-Center Programs and Activities**

*Los Boladores* [sic]; n.d.; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 012**

**Non-Center Programs and Activities**

*Boycott Coors*; n.d.; 35mm

slide photographer: According to workform , Torres took this photo of himself?; no. of slides: 2.

Comments: "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.

**ID No. Cat.13 013 (1-2)**

**Non-Center Programs and Activities**

*Brown Beret*; n.d.; 35mm

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 014 (1-2)**

**Non-Center Programs and Activities**

*Calavera Mask*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: Slide photo is of a laughing Salvador Torres holding a calavera mask.

**ID No. Cat.13 015**

**Non-Center Programs and Activities**

*Centre City Trolley*; ca. 1992-1993; 35mm

slide photographer: Salvador Torres;

Comments: Photo is of a San Diego trolley whose destination placard reads "Centre City". Passengers riding it pass the *Kelco* mural.

**ID No. Cat.13 016**

**Non-Center Programs and Activities**

*The Ceremonial Blessing*; 1986; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 017**

**Non-Center Programs and Activities**

*Cesar Chavez Parkway*; ca. 1994-1995; 35mm

Site/Location: Cesar Chavez Parkway, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 018**

**Non-Center Programs and Activities**

*Cesar E. Chavez Parkway & Logan Avenue Redevelopment Phase I; 2000; 35mm*

Site/Location: Cesar Chavez Parkway, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 019**

**Non-Center Programs and Activities**

*Cesar E. Chávez Waterfront Park; ca. 1996; 35mm*

Site/Location: Cesar E. Chavez Waterfront Park, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 9.

Comments: 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.

**ID No. Cat.13 020 (1-9)**

**Non-Center Programs and Activities**

*Chale Con Eso*; 1990's; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 021**

**Non-Center Programs and Activities**

*Chicano Park: An Historical Landmark*; 1996; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 022 (1-2)**

**Non-Center Programs and Activities**

*Chicano Park Fountain - Dry*; n.d.; 35 mm

Site/Location: Chicano Park, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

Comments: Slide photo of the Chicano Park fountain. It contains no water in its basin, and no water flows through its pipes.

**ID No. Cat.13 023**

**Non-Center Programs and Activities**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 15.

Comments: 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.

**ID No. Cat.13 024 (1-15)**

**Non-Center Programs and Activities**



*Chicano Park Kiosco; ca. 1977-1978, 2000; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 025 (1-2)**

**Non-Center Programs and Activities**

*Chicano Park Monumental Public Art Concept Program; 1968-present; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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).

**ID No. Cat.13 026 (1-3)**

**Non-Center Programs and Activities**

*The Chicano Park Underwater Gardens, Cesar E. Chavez Waterfront Park; 1973-present; 35mm*

Site/Location: Cesar E. Chavez Waterfront Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: "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.

**ID No. Cat.13 027 (1-2)**  
**Non-Center Programs and Activities**

*Child Painting; May 1975; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 028**  
**Non-Center Programs and Activities**

*Children of Barrio Logan; ca. 1997-98; 35mm*

Site/Location: National Avenue, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 029**  
**Non-Center Programs and Activities**

*Christmas Formal; n.d.; 35mm*

slide photographer: unknown;

Comments: Slide photo of a young Salvador Roberto Torres in a tuxedo, date in arm, beside a Christmas tree.

**ID No. Cat.13 030**  
**Non-Center Programs and Activities**

*Chuco*; 1973; 35mm

Site/Location: Barrio Logan, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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 aquias. 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.

**ID No. Cat.13 031 (1-3)**

**Non-Center Programs and Activities**

*Chula Vista Library*; 1992; 35mm

Site/Location: Chula Vista, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 032**

**Non-Center Programs and Activities**

*Cleaning up Chicano Park*; May 1974; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: Three unidentified workers clean the space in from of the *Master Plan* mural.

**ID No. Cat.13 033**

**Non-Center Programs and Activities**

*Colossus Restoration*; 1989; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 034 (1-2)**

**Non-Center Programs and Activities**

*Column G-44*; n.d.; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 035**

**Non-Center Programs and Activities**

*Column #T-47*; n.d.; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 036**

**Non-Center Programs and Activities**

*Conference*; 1979; 35mm

Site/Location: Sacramento, CA; slide photographer: Salvador Torres;

Comments: 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*.

**ID No. Cat.13 037**

**Non-Center Programs and Activities**

*Crazy Lion*; April 1973; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: Jose Cervantes paints #S-Abut, Chicano Park, San Diego. "Jose Cervantes was one of the Mechicano artists in Los Angeles."--Salvador Torres.

**ID No. Cat.13 038**

**Non-Center Programs and Activities**

*Creating a Sketch*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: Slide photo is of an artist sketching a line drawing of a gymnast on a balance beam.

**ID No. Cat.13 039**

**Non-Center Programs and Activities**

*Crosby Street (Now Cesar E. Chavez Pkwy)*; 1999, 1994-5; 35mm

Site/Location: Crosby Street, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.13 040 (1-4)**

**Non-Center Programs and Activities**

*A Cultural Center?*; 1996; 35mm

Site/Location: San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 041**

**Non-Center Programs and Activities**

*Danzantes, Aztlán Runners from LA*; ca. 1990's; 35mm

Site/Location: Torres home/studio, 2153 1/2 Logan Avenue, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 042**

**Non-Center Programs and Activities**

*Dinner*; n.d.; 35mm

slide photographer: Gloria Torres;

Comments: Slide photo of Salvador Torres. He has a plate of food before him and a mural behind him.

**ID No. Cat.13 043**

**Non-Center Programs and Activities**

*Disabled American Veteran*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 044**

**Non-Center Programs and Activities**

*Esquela [sic] Del Barrio*; ca. 1970's -1980's; 35mm

Site/Location: La Esquela del Barrio, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.13 045 (1-3)**

**Non-Center Programs and Activities**

*Exhibition*; ca. 2002; 35mm

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 046 (1-2)**

**Non-Center Programs and Activities**

*Exhibition*; n.d.; 35mm

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 047 (1-2)**

**Non-Center Programs and Activities**

*Exhibitions*; n.d.; 35 mm

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 048 (1-2)**

**Non-Center Programs and Activities**

*Father and Son Painting*; 35mm

slide photographer: Salvador Torres;

Comments: An unidentified man paints with a brush while the toddler on his lap fingerprints.

**ID No. Cat.13 049**

**Non-Center Programs and Activities**

*Flag of Aztlán; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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. Non-commissioned, 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.

**ID No. Cat.13 050 (1-2)**

**Non-Center Programs and Activities**

*Folklórico Presentation; n.d.; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: Slide photo depicts children dancing folklórico on a temporary stage in front of the *Wall of Heroes and Martyrs*.

**ID No. Cat.13 051 (1-2)**

**Non-Center Programs and Activities**

*El Frijole; 1974; 35mm*

Site/Location: Barrio Logan, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 052**

**Non-Center Programs and Activities**



*Fundraiser in Defense of Police Harassment of Salvador Torres; 1981; 35mm*

Site/Location: El Museo Del Pueblo, San Diego, CA; slide photographer: Manuel Parsons;

Comments: 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.

**ID No. Cat.13 053**

**Non-Center Programs and Activities**

*Gloria Sketching; n.d.; 35 mm*

slide photographer: Salvador Torres;

Comments: Slide photo of Gloria Torres sketching at a table.

**ID No. Cat.13 054**

**Non-Center Programs and Activities**

*Hands; n.d.; 35mm*

slide photographer: unknown;

Comments: Slide photo depicts Salvador and Gloria Torres' paint-stained hands.

**ID No. Cat.13 055**

**Non-Center Programs and Activities**

*Homeless in Chicano Park; 1994; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 056**

**Non-Center Programs and Activities**

*Jaime "Tupack" Enrique*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: "Jaime 'Tupack' Enrique, speaking on Aztlan."--Salvador Torres.

**ID No. Cat.13 057**

**Non-Center Programs and Activities**

*Kiva, the Holy Ring of The Earth*; n.d.; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 058 (1-2)**

**Non-Center Programs and Activities**

*Lara*; 1992; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 059**

**Non-Center Programs and Activities**

*Luis*; 1974; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 060**

**Non-Center Programs and Activities**

*Manuel Garcia, Director of El Cuadro Cultural; 1984; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 061**

**Non-Center Programs and Activities**

*MEChA Central San Diego Chicano Park Mural Plan; 1989; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Gloria Torres;

Comments: "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.

**ID No. Cat.13 062**

**Non-Center Programs and Activities**

*Mexico's History Restoration; 1991; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 063**

**Non-Center Programs and Activities**

*Mural over Graffiti "Cesar Chavez Fast 36 Days" at #F-Abut; 1997; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 064**

**Non-Center Programs and Activities**

*Negligence of Lawn Care*; 2002; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: Lawn in front of the *All the Way to the Bay* mural has many bald spots and a mound of dirt. "Slide photo shows the negligence of lawn care of our Chicano Park, as of today in 2002. Other parks in the Anglo communities are not treated as such. One excuse is the lawn under the bridge does not receive proper sun, so the lawns need proper watering and fertilizers to eliminate dry patches."--Salvador Torres.

**ID No. Cat.13 065**

**Non-Center Programs and Activities**

*Palette*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: Slide photo of a paint tray with various colors of paint.

**ID No. Cat.13 066**

**Non-Center Programs and Activities**

*Pigeon Problem*; 1997; 35mm

Site/Location: Chicano Park, San Diego; slide photographer: Salvador Torres;

Comments: Salvador Torres documents problems arising from pigeons' use of Chicano Park freeway columns as roosting sites, including damage to the murals and airborne diseases from their guano. This photo is of pigeon damage to the *Tribute to Laura Rodriguez* mural.

**ID No. Cat.13 067**

**Non-Center Programs and Activities**

*Portable Mural in Progress*; n.d.; 35mm

slide photographer: unknown; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 068 (1-2)**

**Non-Center Programs and Activities**

*Portrait of the Young Poet 'Alurista'*; 1970; 35mm

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 069**

**Non-Center Programs and Activities**

*Printing*; n.d.; 35mm

slide photographer: Gloria Torres;

Comments: Slide photo of Salvador Torres in a print studio.

**ID No. Cat.13 070**

**Non-Center Programs and Activities**

*Queso*; n.d.; 35mm

slide photographer: unknown; no. of slides: 2.

Comments: Slide photos of a smiling young Salvador Roberto Torres in a studio. In the second slide there is a mural behind him.

**ID No. Cat.13 071 (1-2)**

**Non-Center Programs and Activities**

*The Ragsdale Funeral Home*; 1997; 35mm

Site/Location: Ragsdale Funeral Home, 5050 Federal Blvd, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 072**

**Non-Center Programs and Activities**

*Salvador Roberto Torres Portraits*; ca. 1970's-present; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Most by Gloria Torres; no. of slides: 21.

Comments: This series of slides consists of portraits of Salvador Torres taken at various points in his career. 1. Photo from 1984 by a Chipac member. "News conference at the Mural *Master Plan* site. In 1980 Salvador Torres begins to organize the restoration for the *Master Plan* mural along with the *Wall of Heroes and Martyrs*. 1. Meeting with the Public Arts Advisory Board to have the Chicano Park Mural recognized as "Public Art". 2. Salvador Torres organizes the Chicano Park Arts Committee. 3. Salvador Torres organizes the Chicano Park Arts Council Inc."--Salvador Torres. 2. Salvador Torres draws (1996). 3. Torres stops working on the Kelco mural to pose for a photo (1992-1993). 4. "The Mural Farmer", a portrait of Salvador Torres taken during the execution of the Kelco mural (ca. 1992-1993). 5-6. Photo (ca. 1973) of Salvador Torres with a slide projector in his studio. "A photo of Salvador Torres in the his first studio/gallery on Logan Avenue, now the Logan Inn Bar."--Salvador Torres. 7. Torres, ca. 1973, holds mirror and wears a harmonica on wire around neck. "Photo during Salvador Torres drafted to campaign for District 8 Councilman."--Salvador Torres. 8. A mustachioed Torres sports binoculars, ca. 1970's. Photo by Myrna Nobil. 9. Torres reads his mail, ca. 1970's. "Photos of Salvador Torres at 2153 1/2 Logan studio."--Salvador Torres. 10. Torres stands before work. "Photos of Salvador Torres at 2153 1/2 Logan studio."--Salvador Torres. 11. Slide photo of Salvador Roberto Torres in a truck, ca. 1971. 12. Slide photo of Salvador Roberto Torres in a chair. This photo is slightly out of focus. 13. Slide photo of Salvador Roberto Torres standing before a mural and holding a ceramic jar in one hand and a framed abstract work in the other. 14. Slide photo of Salvador Torres wearing a beret with a feather in it, ca. 1973. 15. Slide photo is of Salvador Torres in paint-splattered overalls. Behind him is the *Master Plan* mural, ca. 1973. 16. Salvador Torres and a woman named Chris Mattson stand in front of Torres' print *Viva la Raza*. They appear to be at an exhibition. 17. Slide photo is of Salvador Torres speaking with an unidentified man. 18. "Salvador and Gloria Torres went shopping for a new camera after the one they had was stolen out of their car. Gloria Torres testing the camera."--Salvador Torres. 19. 1999 photo of Salvador Torres in the Metro Gallery. "Salvador and Gloria Torres open the Metro Gallery in the old Metro Theater, a once Spanish-speaking theater located on Logan Avenue. The gallery operations are the best efforts by Salvador Torres to create and establish a "Chican@ Art Market". The gallery assists Salvador and Gloria Torres, and Ernesto Collosi in setting up the first SD "International Chicano, Chicana (Chican@) Art Exhibition, at the Port of San Diego B Street Pier, (see attachments)."--Salvador Torres. 20. Slide photo is of Salvador Torres speaking on the phone at a desk equipped with a typewriter. 21. Slide photo is of Salvador Torres holding up two versions of the same print, one in black and one in pink.

**ID No. Cat.13 073 (1-21)**

**Non-Center Programs and Activities**

*Salvador and Gloria*; n.d.; 35mm

slide photographer: unknown;

Comments: Slide photo of Salvador and Gloria Torres on a basketball court.

**ID No. Cat.13 074**

**Non-Center Programs and Activities**

*Salvador Barajas*; May 1974; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 075**

**Non-Center Programs and Activities**

*Sculpting a Statue*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: Slide photo of a young man sculpting a statue of Emiliano Zapata.

**ID No. Cat.13 076**

**Non-Center Programs and Activities**

*Senator James Mills*; 1974; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "Senator Mills comes to Chicano Park to speak on the expansion plans and the murals project."--Salvador Torres. (The other subject is unidentified.).

**ID No. Cat.13 077**

**Non-Center Programs and Activities**

*Signs*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: Slide photo is of signs on sticks on the ground. One of the signs features an image of a toilet.

**ID No. Cat.13 078**

**Non-Center Programs and Activities**

*South Gate*; 1988; 35mm

Site/Location: Barrio Logan, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: Pedestrian overpass covered with graffiti, before installation of enamel fired panels.

**ID No. Cat.13 079 (1-2)**

**Non-Center Programs and Activities**

*Takeover Blessing*; 1973; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 080**

**Non-Center Programs and Activities**

*Torres Has A Plan*; n.d.; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 081**

**Non-Center Programs and Activities**

*Torres in Front of Corazon de Aztlan*; n.d.; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: unknown;

Comments: Slide photo is of Salvador Torres standing in front of the *Homage to Motherhood* portion of the *Corazon de Aztlan* mural.

**ID No. Cat.13 082**

**Non-Center Programs and Activities**

*Unknown Building*; n.d.; 35 mm

slide photographer: Salvador Torres; no. of slides: 7.

Comments: This series of slides documents the exterior of an unknown building. Some of its windows are boarded up.

**ID No. Cat.13 083 (1-7)**

**Non-Center Programs and Activities**

*Urban Corps*; 1997; 35 mm

Site/Location: San Diego, CA; slide photographer: Salvador Torres;

Comments: "Urban Corps youth, names unknown." Salvador Torres.

**ID No. Cat.13 084**

**Non-Center Programs and Activities**



*Victor Ochoa*; 2001; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: "Victor Ochoa and a group of students were in Chicano Park at this time of Salvador Torres' photo."--Salvador Torres.

**ID No. Cat.13 085**

**Non-Center Programs and Activities**

*Washing Columns*; May 1974; 35mm

Site/Location: Chicano Park, San Diego, CA; slide photographer: unknown.;

Comments: A man atop scaffolding sprays the column of a Chicano Park freeway support with water, or possibly acid.

**ID No. Cat.13 086**

**Non-Center Programs and Activities**

*Young Artists*; n.d.; 35mm

slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 087**

**Non-Center Programs and Activities**

**Aranda, Guillermo--Jose Cervantes, Abran Quevedo, Arturo Roman, Guillermo Rosete, Mario Torero, and Salvador Torres; *Master Plan - First Attempts*; March-April 1973; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 12.

Comments: This series of slides is of the 1973 creation of the first version of the *Master Plan* mural. 1. Photo of the entirety of "Four Directions" portion of the *Master Plan* mural, including Roman's contribution of a Mexican removing the chains from around his wrist. "Arturo Roman was a student at San Diego State University, his skill in printmaking was outstanding. He worked on both abutments on Logan Avenue. Arturo's imagery was excellent for mural painting. His imagery was bold and unique. He left San Diego and has not been heard from since. We miss him."--Salvador Torres. 2. A youth looks at camera while Guillermo Aranda labors over the corner of the mural wall. An eagle is visible as part of the design. "This view depicts the corner of our first mural executed in Chicano Park. This challenge of continuing the mural works to wraparound abutments and columns have proved a problem in mural painting vs. panel painting, thus creating isolated panel paintings."--Salvador Torres. 3. Slide photo of (L-R) Guillermo Aranda, Salvador Torres, and Victor Ochoa. Behind them is the *Master Plan* mural, in progress. 4. Work on "The Four Directions" (#T-Abut) portion of the mural. Abran Quevedo suggests the *Master Plan* to assure the planning process is not forever lost. Jose Cervantes is on the ladder, Mario Torero and an unknown young woman are in the center, and the man behind the ladder and the man on the right are unidentified (possibly Quevedo or Castaneda). Proline acrylic paint on white rubber base on a wall treated with muratic acid (Gesso was not used this time.) "Monumental public mural and sculpture works ultimately challenge the mental powers of imaginative growth understood by many past cultures. San Diego's resistance is based on covert racism and economic greediness, a lack of human value planning vs. cultural tourism, and a defunct city planning process."--Salvador Torres. Restoration of this mural has been constant. 5. Atop a ladder, Mario Torero paints the *Master Plan* mural. 6. A community volunteer helps on Mario Torero's *Four Directions* section of the *Master Plan*. "Members of the public would often come and volunteer with the artists. To this day mural painting stimulates community cooperation and the desire's to paint in colors, and improve our surrounding from its present sterile and monotonous surroundings. This concept is in harmony with a 'fighting educative mural painting' attitudes."--Salvador Torres. 7. An unidentified man painting the surface around the corner from the main portion of the *Master Plan* mural. 8. Mario Torero (L) and Jose Cervantes (R) paint a mural on S-Abut, Chicano Park, San Diego, across the street from the Torres home (1949-1967), located at 2011 Logan Avenue. "Young San Diego artists including Salvador Torres were unfamiliar with monumental public art. Many errors were made due to our inexperience painting, painting palette methods, proper brushes and usage, scaffolding and ladder operations. No paint wastewater disposal, no discussions before or after mural imagery evolutions in the mural working process. No previous drawings or designs, expressive feelings of emotional outrage, war, police brutality, racism, and indigenous cultural censorship. No contemporary public sculpture or murals."--Salvador Torres. 9-10. A child wears a Snoopy shirt, a beanie, and a smile. The background features the *Master Plan* mural and Guillermo Rosete. "The young man was excited about our mural painting. In fact our entire community had not been exposed to public mural art."--Salvador Torres. 11. Unknown visitor, Abran Quevedo, and Salvador Torres, a "strange cooking chef". Torres is wearing paint-splattered overalls and a chef's hat. "Abran Quevedo could foresee a tradition of painting murals for each Chicano Park Day, and setting down a "Master Plan" as the theme for our first mural. This tradition has continued, however we have not finished what we started in 1973, at this inclusion of archival information."--Salvador Torres. 12. "Slide photo detail of experiments and textures on the mural wall T-Abut on Logan Avenue. These are the first efforts to enrich the wall surface, Victor Ochoa, Guillermo Aranda, Guillermo Rosete, and Salvador Torres."--Salvador Torres.

**ID No. Cat.13 088 (1-12)**

**Non-Center Programs and Activities**

**Aranda, Guillermo--Jose Cervantes, Abran Quevedo, Arturo Roman, Guillermo Rosete, Mario Torero, and Salvador Torres; *Restoration of the "Master Plan"*; 1984; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 7.

Comments: This series of slides is from the 1984 restoration of the *Master Plan* mural. 1. An unidentified artist restores the *Master Plan* mural. "The efforts by Salvador Torres to create the Chicano Park Arts Council is for the purpose of establishing dialogue with the San Diego Artists and to restore and continue what was originally started. This responsibility is not accepted by the San Diego Artists, conflicts begin to surface with the incorporation responsibilities of San Diego artists do not meet. Note: the native figure is not flanked by female, Jose Cervantes introduces image of young woman using Gloria Torres face as his model, as seen in other photos."--Salvador Torres. 2. This detail of a corner in progress and shows an Aztec design, possibly intended to represent a deity, covering what was once an eagle. "Slide photo of the *Master Plan* mural started in March 1973 shows Salvador Torres attempting to integrate all sides of the S-Abuts as one mural surface. See the corner of this panel. This lower portion once supported an image of an eagle with wide spread wings, one wing on one side, and the other wing on the other side. This surface attempt failed, as well as the second, and third. The idea to give the mural surface a complete feeling of being finished takes the corner spaces and makes a creative challenge that requires a sensitivity and appreciation for corners. In the compositional structure of the mural, all corners can serve to enhance the drama, distortions, emphasis of the artists visual statement in monumental mural work."--Salvador Torres. 2. This photo shows the pre-restoration design on the mural's corner. 3. Slide photo of Salvador Torres atop a ladder painting the *Master Plan* mural. 4. "Chicano Park Arts Council Inc. San Diego artists, L-R Victor Ochoa, Salvador Torres. San Diego, media conference newspaper and television. Salvador Torres explaining the *Master Plan* mural's need for restoration and the concept of the 'Master Plan' of going 'All the Way To The Bay', (see #3-173) [temp number] and Salvador Torres collection for the expanding ideas improving Salvador Torres' continuum thesis and its antithesis, oppressive, toxic racist, greedy 'money value planning vs. human value & environmental planning'. Barrio Logan is the result of I-5 slicing Logan Heights for the purpose of industrial growth to be allocated South East of the I-5. The organizing of the Neighborhood Planners Inc. & the Resident Association, along with the long efforts of the Community Action Harbor Area. Mike Amador, Alphonso 'Pelon' Johnson, Susie Talamantez, Laura Rodriguez, Frousto, Salvador Torres., and many others."--Salvador Torres. 5. Al Ducheny restores the mural with Nova color paint and Gesso. "Al Ducheny and his wife Denise Moreno Ducheny, now a California politician, first assisted Salvador Torres to organize the restoration work of 1984."--Salvador Torres. 6. "Mario Torero, sporting his 'Picasso eye T-shirt'. The activity is the restoration of *The Master Plan* mural at S-Abut on Logan Ave."--Salvador Torres. 7. "Slide documents how the *Master Plan* mural panel begins to evolve. Note the left upper portion of the mural approximate date March 24 1973. Study the imagery as it changes over a thirty-three year period. To date Salvador Torres has had a challenge not only on wall surfaces, corners, and disgruntled individual artists that reject collective decision making, but with the City of San Diego Parks & Recreation's lack of clean-up in this specific area, water systems that destroy our mural work, and also the poor attendance to our plants due to water shutoff by the city and state landscape neglect. Our current gardener, Ruben Moreno, a long time community resident does his best with severe budget cuts that support other parks in San Diego."--Salvador Torres.

**ID No. Cat.13 089 (1-7)**

**Non-Center Programs and Activities**

**Aranda, Guillermo--Jose Cervantes, Abran Quevedo, Arturo Roman, Guillermo Rosete, Mario Torero, Tomas Castaneda, and Salvador Torres; *Wall of Heroes and Martyrs Painting and Restoration*; 1973; 35 mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 1. "Usen Balazo". Tomas Castaneda in front of #T-Abut Logan Ave, Chicano Park. "The monumental mural work process begins with every artist expressing his or her own imagery. Only once did the mural team Toltecas en Aztlan & the Barrio Artists do a preliminary sketch in the Centro Cultural De La Raza. This exercise was done on paper, indoors. The best benefit was learning to work together, still a good challenge."--Salvador Torres. 2. Detail of incomplete portion of mural: Carranza, Hidalgo, etc. "This is our first series of public murals to be painted in Chicano Park. The first approaches to this wall design, Salvador Barajas creates charcoal drawings of these figures shown. Note: paint roller was experimented by Guillermo Rosete; spray can paints tested by Salvador Torres. {Salvador Torres explores glass beads implanted in paint, uses mirrors to project beams of solar light, animates mural figures, creates solar sculpture, holographic art movements and measurements of the massive colonnades.} Pencil drawing by Tomas Castaneda was wanting to express Chicano & Chicana models, as well as historical figures, a point well taken. Figure on the far right is Carranza. This figure is vandalized because Carranza ordered the assassination of Emiliano Zapata. Feelings run high to date for support for Zapatistas in Barrio Logan. Plans (see Salvador Torres., Chicano Park Concept #3-173-A[temp number]) by Caltrans, & Chicano Park Steering Committee to approve and commission Arturo Singh to release his model for a seven foot bronze sculpture of a Zapatista, to be placed in the entrance of Chicano Park, 2003?"--Salvador Torres. 3. Detail of vandalism to the *Wall of Heroes and Martyrs*. José María Morelos, Benito Juarez, and Pancho Villa are shown, with the defacement affecting Morelos mostly.

**ID No. Cat.13 090 (1-3)**  
**Non-Center Programs and Activities**

**Audubon Elementary School; *Audubon Elementary School Mural*; 1992; 35mm**

Site/Location: Audubon Elementary, 8111 San Vicente Street, San Diego, CA; slide photographer: Gloria Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 091 (1-2)**  
**Non-Center Programs and Activities**

**Burbank Elementary School; *Burbank Elementary School Mural*; 1998; 35mm**

Site/Location: Burbank Elementary School, 2146 Julian Avenue San Diego, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.13 092 (1-3)**

**Non-Center Programs and Activities**

**California State University San Bernardino Museum; *Aquí Estamos Y No Nos Vamos*; 1990; 35mm**

Site/Location: California State University San Bernardino, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 093**

**Non-Center Programs and Activities**

**Caltrans; *Historic Resource Evaluation Report For The San Diego-Coronado Bay Bridge, Chicano Park And The Chicano Park Murals San Diego County*; 1996; 35mm**

Site/Location: San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 094**

**Non-Center Programs and Activities**

**Caltrans; Retrofitting Process; ca. 1999-2000; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.13 095 (1-4)**

**Non-Center Programs and Activities**

**Centro Cultural de la Raza--Barrio Logan Residents Association and Neighborhood Planners Inc.; *La Raza Cosmica Restoration*; 1974; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 1. This slide is of *La Raza Cosmica*, by el Grupo de Santa Ana, and shows the deterioration of the paint as well as the graffiti that it has accumulated. 2. "San Diego artists prepare column #T-46 [Chicano Park]."--Salvador Torres. Cross-reference with murals.

**ID No. Cat.13 096 (1-2)**

**Non-Center Programs and Activities**

**Chicano Park Arts Council; *Chicano Park Arts Council Members*; March 15, 1984; 35mm**

Site/Location: Chicano Federation, San Diego, CA; slide photographer: Chicano Park Arts Council Inc.; number of slides: 3.

Comments: 1. Standing: (L-R) Victor Ochoa, Salvador Torres, Guillermo Rosete, unknown person. Bottom row: Jose Cervantes, Tomas Castaneda, Mario Torero. "Chicano Park Arts Council fundraiser at the Chicano Federation (now the Cesar E. Chavez Education Center)" --Salvador Torres. 2. Salvador Torres and Tomas Castaneda at a fundraiser to restore Chicano Park murals by auctioning off works of art. "The Chicano Park Arts Committee changes the name to Chicano Park Arts Council. The goal of CPAC is to restore and continue the monumental mural program started by Salvador Torres to bring the original artists back to attempt to work together. In order to solicit proposals that would assist CPAC, CPAC incorporates to CPAC Inc. 1980-1988"--Salvador Torres. 3. Guillermo Rosete holds a ceramic mask (High Fire Cone 10 glazed ceramic, approx 8" x 11") in front of an easel and Mario Torero's *Drummer* (also known as *Congolero*). "Guillermo made a series of ceramic masks."--Salvador Torres.

**ID No. Cat.13 097 (1-3)**

**Non-Center Programs and Activities**

**Chicano Park Steering Committee; *Chicano Park Day*; April 22, 1972-present; 35mm**

Site/Location: Chicano Park, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 15.

Comments: 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 kiosk 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 kiosk 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. Three danzantes Aztecas perform for a large crowd at 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 Raza, 3. San Ysidro Freeway issue.) The Chicano Federation assumes the [role of] umbrella organization at this meeting.

Jessie Ramirez, and Max Hernandez CF leadership, Jose Gomez CPSC chairman. Salvador Torres represents Centro Cultural De La Raza."--Salvador Torres. 11-15. From the 1990 20th Anniversary celebration: 11. Image is of a cake with the Chicano Park kiosk drawn on top in icing. Text in icing reads: "Happy 20 Birthday Chicano Park". "The Chicano Park Steering Committee each year has taken the responsibility to organize and set up the Chicano Park day event. The cake is symbolic of 20 years of struggle. It is laborious and time consuming to make this event happen every year. At this writing it has now been 32 years Chicano Park has been celebrated, (2002)."--Salvador Torres. 12. An unidentified woman. 13. Slide photo of red, white, and green balloons in the form of a "20". 14. Slide photo is of a concession stand. 15. A toddler stands amazed before a fierce-looking mask. "Vendors sell music and Native dances are performed, speakers talk on Chicano political issues. Over the years the Chicano Park Celebration Days have opened that day to vendors, thus raising money to cover expenses, space is rented for this day. Whatever day April 22 falls on is the day is usually celebrated on a Saturday. Many of the Native dancers perform on Sunday, to avoid the vendors and assume a more serious atmosphere in the kiosk."--Salvador Torres.

**ID No. Cat.13 098 (1-15)**

**Non-Center Programs and Activities**

**Chicano Park Steering Committee--la Union del Barrio, MEChA Central, and San Diego Brown Berets;**  
*Demonstration to Save Murals from Destruction by "Retrofitting"; 1996, 1999; 35mm*

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 4.

Comments: Danzantes Aztecas, Chicano Park Steering Committee, Union Del Barrio, MEChA Central, Brown Berets, and many other volunteers march near Chicano Park. A camera crew films them. 1-2. "Several demonstrations were held, along with community meetings to denounce any destruction to the Chicano Park and its monumental murals. (See Salvador Torres videos of the "Kiva" meetings denouncing Caltrans insensitivity, and racists tacticians that destroy Chicano communities in their "path of least resistance" in accomplishing their goals "for greater returns", that Barrio Logan is deprived of any revenues that have been collected (billions of toll bridge monies) and sent to 15 other county cities, and not one cent for our Chicano Park maintenance and our communities needs in health care and true cultural growth. This photo demonstrates how Barrio Logan respects and encourages our indigenous Chicano culture and art forms in fighting educative statements to protect and defend our authentic cultural growth."--Salvador Torres. 2. "Caltrans Retrofits intentions of destroying the murals by covering each pillar with cement for the protection of the public concerns regarding earthquakes damaging transportation bridges. Marches and pickets, demonstrations, clean-up campaigns, meetings with Caltrans, City of San Diego, and the San Diego Unified Port District."--Salvador Torres. 3-4. "Marches, demonstrations, pickets, banners and speakers, find that Chicano Park and its perimeters are a focus of organizing, and creating the much needed political forum for con/contra activity. Members of Union Del Barrio, Chicano Park Steering Committee, Brown Berets, MEChA's, La Raza Frentes. Proposition 187; see picket signs with vocal chanting. Protest is against Caltrans."--Salvador Torres.

**ID No. Cat.13 099 (1-4)**

**Non-Center Programs and Activities**



**Chula Vista School of Performing Arts; *Chula Vista School of Performing Arts*; 1997; 35mm**

Site/Location: Chula Vista School of Performing Arts, Chula Vista, CA; slide photographer: Salvador Torres; no. of slides: 3.

Comments: 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.

**ID No. Cat.13 100 (1-3)**

**Non-Center Programs and Activities**

**Council on Foundations; *Promoting Self-Sufficiency and Participation*; September 11, 1996; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Gloria Torres; no. of slides: 2.

Comments: "A lecture and tour presentation to the Council on Foundations Fall Conference. This was a tourbus drive-through and talk about the Chicano Park Monumental Public Art concept. Chicano Park is identified as the starting point for the rebirth of the revitalization of its spiritual and physical rebirth featuring the neighborhood's community redevelopment in housing projects, job training of at-risk youths, and economic developments."--Salvador Torres.

**ID No. Cat.13 101 (1-2)**

**Non-Center Programs and Activities**

**Escondido Family Recovery Center; *Escondido Family Recovery Center Mural*; April-May 1990; 35mm**

Site/Location: Family Recovery Center, Washington and Ash Streets, Escondido, CA; slide photographer: Salvador Torres; no. of slides: 14.

Comments: 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 persecuted and moved away from Escondido shortly after this project. Steve Esquibel was the representative of the "Advisor to the Senior Native American Council" of this area. Steve later composes a mural statement in the Kelco Mural completed in 1993. His animal symbol is the hummingbird."--Salvador Torres. "Shadows of the Past" by Steven Eli Esquibel, copyright 1990: 'Here before me, in front of my eyes. / I see glimpses, shadows of the past. / In my heart, they arouse questions of why, / And perhaps foremost, why did it not last? / I, once a man, amongst a proud people. / Keepers of this America!

A sacred land! / Yet, toppled from high on the mountain steeple, / Now but a highly prized remnant hidden in the sand. / I, once a man who roamed, lived with the buffalo/ Ah but now, so much has occurred, so much has passed. / Yes, a vision, a dream, a shadow of many, many moons ago. / No even from my God given home, I am an outcast. / I once a man, lived as the sacred river pure and free. / When the Earth was my mother and the sky my brother. / This was true, the law, from sea to shining sea. / Now I am asked, Why do you care? Why even bother? / Today, I am still a proud man, left only with the spirit. / Of a time, a place, a love for all that lives. / Struggling to continue to see, to feel, to hear it, / While praying oh my father, my life I gladly give.' This poetic statement by a Native American was painted on the scroll near the entrance to the Family Recovery Center. A second statement was also included in the mural: 'Your greatest tool is your mind.' (placed in the image of the computer) and: 'To the people of Escondido/ From beginning to end./ May this represent us./ May our families be at peace./ We are all brothers and sisters/ in Spirit./ Escondido Students' . (Below computer a second small scroll)."--Salvador Torres.

**ID No. Cat.13 102 (1-14)**

**Non-Center Programs and Activities**

**Espinoza, Louis and Salvador Torres;** *Trip to Las Penitas, Mexico;* January 1972; 35mm

Site/Location: Las Penitas, Mexico; slide photographer: Salvador Torres; no. of slides: 21.

Comments: 1. "Slide photo of 'Puesto' in Las Penitas, Mexico. Salvador Torres and Luis Espinoza go to Mexico. Salvador Torres uses this trip to seek out kioscos. This is the period when the community of Barrio Logan begins wanting a Kiosco. No one knew what a kiosco was, or what they looked like, or how they are used in the average community. Salvador Torres discovers that kioscos are the centerpiece of any community park. They are used as public speaker's platforms, music bandstands, weddings, funerals, & eulogies are also one of the activities. Political speeches & in case of emergencies, the kiosco is the center for the communities directions. In 1977-78 the Chicano Park kiosco is built making our planning concept a reality."--Salvador Torres. 2. Photo is of a young boy. "Louis and Salvador Torres go to Mexico on a trip. Salvador Torres searches for Kiosks and to study the life of a small village town."--Salvador Torres. 3. Slide photo of an elderly man framed by a doorway. 4. Slide photo of thatched-roof dwellings and clotheslines near a stream with a mountain in the background. 5. Slide photo of thatched-roof dwellings and clotheslines. 6. Slide photo of a palm-frond shelter. 7. A child reads a comic book. 8. "Photos of 'Alma Grande', a Yaqui native, and his son. In 1972 it was rare to see a man wearing a golden earring for Salvador Torres. This area had a lush tropical environment with iguanas, egrets, and the common use of horses and machetes. Salvador Torres documents the children and the homes of this area next to the ocean. This environment although rural gave Salvador Torres the experience of a community Salvador Torres could relate to in Barrio Logan's seniors citizens who stand on corners, and children play and study."--Salvador Torres. 9. In this slide photo, a child nibbles on a toy. 10. A view of a stream in Las Penitas, Mexico. 11. A young girl. 12. Alma Grande, a Yaqui native. 13-14. An iguana. 15. An Egret in a stream. 16. Girls walking with baskets on their heads. 17. A boy reading comic books. 18. Bananas or plantains. 19. Boats docked at a harbor. 20. A young girl holds what appears to be part of a piñata. 21. Ducks in a stream in front of a house.

**ID No. Cat.13 103 (1-21)**

**Non-Center Programs and Activities**

**Kelco; *Kelco Historical Mural*; 1992; 35mm**

Site/Location: Cesar E. Chavez Parkway and Harbor Drive, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 13.

Comments: Slide photos of the Kelco building and mural work. Cross-reference with murals. 1-2. The Kelco building before any work has been done. 3. Slide photo of Gloria Torres holding part of a kelp plant. The Kelco building is in the background. 4. Only green paint has been applied to the wall so far. 5. Slide photo of paints and palettes for mural painting. 6. A photo of a kelp leaf and buoyancy bladder, likely a study for forms to be used in the mural. "Sea weed provided by Kelco Co. Kelco for over 50 years has been located in our community. This company harvests kelp from the ocean kelp beds along our coast lines. Kelp is processed in many powder & chemical products serving every aspect of food and industrial productions."--Salvador Torres. 7. Salvador Torres wears a straw sun hat during work on the *Kelco Mural*. He is photographed in profile. 8. Two unidentified artists paint the portion of the mural on the loading dock of the Kelco building. 9-10. A man on a ladder painting or priming a pane of glass that is part of the *Kelco Mural* in Barrio Logan. 11. This slide features the cannery portion of the mural. Scaffolding obstructs the view of workers and the ocean. 12-13. Slide photos of employees of Graffiti Prevention Systems applying a protective coat over the Kelco mural. "Hot water light blasting, sacrificial graph coating. Salvador and Gloria Torres call upon the Kelco Co. to hire the services of Graffiti Prevention Services to coat and clean this mural when needed. 1999 Salvador Torres did restoration of areas that need to be repaired."--Salvador Torres.

**ID No. Cat.13 104 (1-13)**

**Non-Center Programs and Activities**

**KNSD; *Television Interview*; n.d.; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: unknown;

Comments: Slide photo of the staff of KNSD conducting an interview with Salvador Torres in the Chicano Park kiva near the *Corazón de Aztlan* mural.

**ID No. Cat.13 105**

**Non-Center Programs and Activities**

**Memorial Academy; *Lunch Hour in Front of Memorial Mural*; ca. 1999; 35mm**

Site/Location: Memorial Academy, 2850 Logan Avenue, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 106**

**Non-Center Programs and Activities**

**National Steel Shipbuilding Company; *National Steel Shipbuilding Co. (NASSCO) Workers Setting the Scaffolding and Safety Precautions*; May 1974; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 107**

**Non-Center Programs and Activities**

**Niños Del Mundo--Grupo de Santana and San Diego artists; *Painting Los Niños del Mundo*; 1973-1974; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 108 (1-2)**

**Non-Center Programs and Activities**

**Ochoa, Victor and Renovation Team; *Mural Renovation*; n.d.; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: Slide photo of Victor Ochoa supervising the renovation of the mural adjoining *Corazón de Aztlán* and the *Sister City Yokohama* murals.

**ID No. Cat.13 109**

**Non-Center Programs and Activities**

**Ortiz, Rachel;** *Parade March for Cesar E. Chavez*; 1996; 35mm

Site/Location: San Diego, CA; slide photographer: Salvador Torres; no. of slides: 6.

Comments: 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.

**ID No. Cat.13 110 (1-6)**

**Non-Center Programs and Activities**

**Palomino, Ernesto;** *Ernie Palomino's Film "San Coronado Bay Bridge 'Earth Quake'"*; 1974; 35mm

Site/Location: Coronado, San Diego, CA; slide photographer: unknown on Salvador Torres' camera; no. of slides: 4.

Comments: 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.

**ID No. Cat.13 111 (1-4)**

**Non-Center Programs and Activities**

**Perkins Elementary School; Perkins Elementary School Mural; April 1989; 35mm**

Site/Location: Perkins Elementary, 1770 Main Street, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 15.

Comments: This series of slides documents the beautification of Perkins Elementary School through the colorization of sterile spaces (such as classroom doors) and the painting of the *Burn Institute* mural. 1. Graffiti has destroyed the mural on the perimeter wall of Torres' alma mater. 2. "The Burn Institute contacts Salvador and Gloria Torres to commission a mural that will assist in preventing burns in the Hispanic community. This slide view is a scene during the preparation of the wall, and the painting-out of unwanted pounce lines. Pounce cartoons are a classical use in mural painting. The process involved is the making of a cartoon drawing and the lines are perforated and a pounce powder is wrapped in a cloth and pounded over the paper cartoon. The lines not used are painted out, as seen in this slide."--Salvador Torres. 3. An unidentified Urban Corps artist paints the Perkins school mural. "See Salvador Torres collection on Lowell School (Perkins). Salvador and Gloria Torres regard the entire school buildings as an art piece. Salvador Torres begins color studies, and mural designs to assist the deterioration of Salvador Torres' old grammar school 'James Russell Lowell' (1819-1891). He was a distinguished poet and essayist. A successful diplomat and literary scholar. (For the six years Salvador Torres attended not one teacher or principal mentioned his accomplishments. Lowell School was changed to 'Perkins', a woman teacher dedicated politically and compassionately to our community.) Salvador Torres feels that even changing the school name was for political, not for scholarly reasons."--Salvador Torres. 4. Five Urban Corps volunteers scrub graffiti from mural. 5. Salvador Torres restores the Perkins mural. 6-7. Urban Corps restores the Perkins Elementary perimeter mural. 8-9. Slide photo is of Gloria Torres at work on the mural with children artists. 10. "Gloria and Salvador Torres were approached by the Burn Institute, to assist them in developing a mural that would teach our community how to prevent our children from burns and scaldings. Salvador and Gloria Torres were told that a very high percentage of our Hispanic children were being seen at the burn center in San Diego, California and they needed our help. Salvador and Gloria Torres held classes with various grades to create ideas and designs for this mural. The image is a woman Fire Chief, by the name of Chief Love, her number is 911. The design for the rescued child represent, 1st, 2nd, 3rd degree burns on his hands designed by PES student."--Salvador Torres. 11. Slide photo Salvador Torres before the Burn Institute Mural. 12. Children paint the sign of Perkins Elementary. 13-15. "Color mural design entrance sites."--Salvador Torres. "These are views of potential mural site locations for Salvador and Gloria Torres, student/teacher murals. The idea of the concept of the Lowell School Color Mural is intended to introduce color into the educational environment. The entire school site was considered as a singular spatial orbit of color modular units, each with a mural at the entrance of each bungalow unit. Each mural is designed by that classroom students, each design is selected and color coordinated by Salvador and Gloria Torres for harmony, movement, and educational value as related to the school and community spirit."--Salvador Torres.

**ID No. Cat.13 112 (1-15)**

**Non-Center Programs and Activities**

**Polyforum Cultural Siqueiros; *Polyforum Cultural Siqueiros Inauguration*; December 1971; 35mm**

Site/Location: Insurgentes Sur 701, Colonia Nápoles, 03810 México, D.F., Mexico; slide photographer: Salvador Torres; no. of slides: 5.

Comments: 1. "December 1971 Salvador Torres travels to Mexico City to the inauguration of the Hotel Mexico's Polyforum, a project that encompasses more than a decade of monumental stylized paintings by David Alfaro Siqueiros, the last surviving member of "Los Tres Grandes", which included Jose Clemente Orozco, and Diego Rivera, the three great Mexican Muralists of the 1920s and 1930s. Salvador Torres documents this event and uses it as an organizing tool in organizing the Chicano Park Monumental Public Mural Concept currently underway. See Salvador Torres collection for more information. See attachment."--Salvador Torres. 2. "In the line to enter the reception, Salvador Torres reveals he is there representing the Chicano artists of San Diego. Salvador Torres is given a press pass and is escorted to the front of the event to document in photos and tape recording. (See Salvador Torres collection of LP records on SQ speech at the event.)"--Salvador Torres. 3. Attachment reads: "About 1965, Salvador Torres is teaching at Diablo Valley Junior College in Contra Costa as a painting and drawing instructor. At this time a petition is passed around to free Siqueiros from prison. During the later years Salvador Torres discovers that David Alfaro Siqueiros becomes engaged in creating the Polyforum mural *La Marcha De La Humanidad*. During the time Salvador Torres is striving to complete his bibliography (1968-1973), Salvador Torres discovers other Chicano artists. Salvador Torres travels to Crusade for Justice, directed by Rodolfo "Corky" Gonzales, to meet Emanuel Martinez, Chicano artist. Salvador Torres discovers that Emanuel traveled to Mexico to seek Siqueiros, and works with him on *La Marcha De La Humanidad* mural. Salvador Torres reads in *La Opinion* Spanish-speaking newspaper that Siqueiros will be inaugurating his Polyforum mural. Dates and location are stated. Salvador Torres travels to Mexico City for this important historical event. The newspaper states that Pablo Neruda and Salvador Dali are to attend. In the line to enter the reception, Salvador Torres reveals he is there representing the Chicano artists of San Diego. Salvador Torres is given a press pass, see slide 11-705, [temp number]. Salvador Torres is escorted to the front of the event to document in photos and tape-recording. (See Salvador Torres collection LP recording on Siqueiros speech at the event.) Salvador Torres meets Anthony Quinn who is sitting a few seats away. (See 11-704) [temp number]. #11-706 [temp number] is a view of the musicians entertaining the audience. Salvador Torres documents from the Siqueiros catalogue #11-708. Salvador Torres is impressed with Siqueiros' speech and the similarities of the Polyforum exterior panels to the San Diego Coronado Bay Bridge. Upon Salvador Torres' return to San Diego, Salvador Torres edits the slides and tape as an organizing tool, playing it to the San Diego artists that inspire them to launch an attack on the abutments #S-Abut, and #T-Abut in March of 1973, a year later contributing to Salvador Torres' concept of using creatively the abutments and columns of the San Diego Coronado Bay Bridge. During the year before the painting assault Salvador Torres contacts the San Diego Coronado Bay Bridge manager Mr. Herbert B. Thysell. Salvador Torres and Abran Quevedo invite H.B. Thysell to the Esquelita Del Barrio for a community meeting. Salvador Torres and Abran Quevedo show H.B. Thysell the film "Requiem 29" the film of the Los Angeles riots eruptions during the "Chicano Moratorium Against War in Vietnam". Salvador Torres explains to H.B. Thysell that we wish to avoid this kind of tragic events here in San Diego. That we request to use creatively the areas appropriate for mural painting and that our goal was to create beauty and harmony, and to clean up the trash and graffiti that now was accumulating under the San Diego Coronado Bay Bridge on the San Diego side of the bridge since 4/22/70, and Salvador Torres' proclamation documented in the San Diego Union of 4/24/70. H.B. Thysell agrees to allow the work to start after Salvador Torres tours him the areas of the Chicano Park. H.B. Thysell sets the policy that the artists not drill or break the slip of concrete surfaces. Salvador Torres agrees, Salvador Torres also agrees to inform H.B. Thysell of any future mural work on the bridge areas. Herbert B. Thysell gives permission to start the monumental project. Over the years the artists that have been invited to paint murals or who have come to paint murals in Chicano Park have taken for granted this policy and have violated this agreement outside Salvador Torres' direction for procedures not to break or drill into the concrete slip. Clearly, there needs to be a new policy for creating these monumental art works safely, without jeopardizing the freedom or censorship being imposed in many public art projects today."--Salvador Torres. 4. "A view of the musicians entertaining the audience."--Salvador Torres. 5. Slide photo depicts Mexican-American actor Anthony Quinn at the inauguration of the David Alfaro Siqueiros Polyforum. "Salvador Torres meets Anthony Quinn who is sitting a few seats away."--Salvador Torres.



**ID No. Cat.13 113 (1-5)**  
**Non-Center Programs and Activities**

**Royal Chicano Air Force; *Royal Chicano Air Force in Chicano Park*; August 1975; 35 mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 14.

Comments: 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.

**ID No. Cat.13 114 (1-14)**  
**Non-Center Programs and Activities**

**Royal Chicano Air Force; *Royal Chicano Air Force Performance*; n.d.; 35mm**

Site/Location: Southside Park, Sacramento, CA; slide photographer: Salvador Torres (?);

Comments: 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.

**ID No. Cat.13 115**  
**Non-Center Programs and Activities**

**Royal Chicano Air Force; *A Surprise Visit From the RCAF*; 1998; 35mm**

Site/Location: Metro Gallery, San Diego, CA; slide photographer: unknown; no. of slides: 7.

Comments: 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.

**ID No. Cat.13 116 (1-7)**

**Non-Center Programs and Activities**

**Royal Chicano Air Force--Esteban Villa; *Painting Mujer Cósmica*; n.d.; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 5.

Comments: 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.

**ID No. Cat.13 117 (1-5)**

**Non-Center Programs and Activities**

**Royal Chicano Air Force--José Montoya; *Painting Farmworker Family*; n.d.; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.13 118 (1-4)**

**Non-Center Programs and Activities**

**Royal Chicano Air Force--Juanishi Orosco; assistants: volunteers; *Painting Inlackesh*; October 1975; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Manuel Cavada;

Comments: The feet of a Royal Chicano Air Force muralist dangle from the scaffolding in front of the *Mandala* mural, also known as *Inlackesh*.

**ID No. Cat.13 119**

**Non-Center Programs and Activities**

**Royal Chicano Air Force--Rosalina Balaciosos, Celia Rodriguez, Salvador Barajas, and Mujeres Muralistas; assistants: volunteers; Preparation and Painting of Female Intelligencia; October 1975; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Manuel Cavada; no. of slides: 45.

Comments: 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.

**ID No. Cat.13 120 (1-45)**

**Non-Center Programs and Activities**

**San Diego Area Officials and Barrio Logan Residents; *Planning Meetings*; n.d.; 35mm**

slide photographer: Salvador Torres; no. of slides: 6.

Comments: 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 Escuela [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.

**ID No. Cat.13 121 (1-6)**

**Non-Center Programs and Activities**

**San Diego Lowrider Council; *San Diego Lowrider Council Mural*; n.d.; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 4.

Comments: 1. Photo is of two artists and their supplies at work on a basketball court in Chicano Park. "San Diego Lowrider Council, the council of low rider and oldies car clubs."--Salvador Torres. 2. Slide photo of a T-Abut painted blue on top. Both artwork and basketball are going on on this Chicano Park basketball court. 3. Another view of Chicano Park basketball court. At the time of this shot, the T-Abut shows no mural work. 4. Two artists paint upper part of T-Abut near Chicano Park basketball court. "Depicts the valor and determination without proper scaffolding risking injury."--Salvador Torres.

**ID No. Cat.13 122 (1-4)**

**Non-Center Programs and Activities**

**San Diego Police Department; *Police Harassment*; n.d.; 35mm**

Site/Location: San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 123 (1-2)**

**Non-Center Programs and Activities**

**San Diego State University College of Education; *Art Methods and Materials*; 1988-1990; 35mm**

Site/Location: San Diego State University, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 31.

Comments: 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.

**ID No. Cat.13 124 (1-31)**

**Non-Center Programs and Activities**

**San Diego State University College of Education; *Tree of Life Mural*; 1991; 35mm**

Site/Location: San Diego, CA; slide photographer: Salvador and Gloria Torres; no. of slides: 6.

Comments: 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.

**ID No. Cat.13 125 (1-6)**

**Non-Center Programs and Activities**

**Santa Fe Railway Company; *Santa Fe: A New Generation of Youth Preparation*; 1994-1995; 35mm**

Site/Location: Harbor Drive and Beardsley Street, San Diego, CA; slide photographer: Salvador and Gloria Torres; no. of slides: 16

Comments: 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.

**ID No. Cat.13 126 (1-16)**

**Non-Center Programs and Activities**

**Santa Fe Railway Company; *Santa Fe Railroad and Waterfront Industry Preparation and Painting*; 1994-1995; 35mm**

Site/Location: Harbor Drive and Beardsley Street, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 13.

Comments: 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.

**ID No. Cat.13 127 (1-13)**

**Non-Center Programs and Activities**

**Santa Fe Railway Company; *Santa Fe Wetlands Mural Preparation*; 1994; 35mm**

Site/Location: Beardsley Street and Harbor Drive, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 6.

Comments: 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.

**ID No. Cat.13 128 (1-8)**

**Non-Center Programs and Activities**

**Satoshi; Rocco; *Sister City Yokohama*; n.d.; 35mm**

Site/Location: San Diego, CA; slide photographer: Salvador Torres; no. of slides: 4.

Comments: 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 paint 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.

**ID No. Cat.13 129 (1-4)**

**Non-Center Programs and Activities**

**Singh; Arturo; *Painting Woman with Flag*; October 1975; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 4.

Comments: 1-2. Slide photo is of Arturo Singh's execution of the *Woman with Flag* mural. 3. Arturo Singh and Salvador Torres (kneeling) cast glass beads. 4. Detail of the portion of the mural depicting a raised fist in front of the United Farm Workers flag.

**ID No. Cat.13 130 (1-4)**

**Non-Center Programs and Activities**

**Testing & Inspection Inc.; *Testing & Inspection Inc., Mural Preparation*; 1997; 35mm**

Site/Location: San Diego, CA; slide photographer: Salvador Torres;

Comments: "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.

**ID No. Cat.13 131**

**Non-Center Programs and Activities**

**Torero; Mario; *Painting Rage of la Raza*; n.d.; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 2.

Comments: Slide photos depict Mario Torero painting the Chicano Park mural *Rage of la Raza*.

**ID No. Cat.13 132 (1-2)**

**Non-Center Programs and Activities**



**Torres; Salvador;** *The Metro Gallery*; 1998; 35mm

Site/Location: Metro Gallery, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 6.

Comments: 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.

**ID No. Cat.13 133 (1-6)**

**Non-Center Programs and Activities**

**Torres; Salvador;** *Solar Art Demonstration*; n.d.; 35mm

slide photographer: unknown; no. of slides: 2.

Comments: Slide photo of Salvador Torres holding a mirror in front of three women. He may be demonstrating his solar art.

**ID No. Cat.13 134 (1-2)**

**Non-Center Programs and Activities**

**Torres, Salvador and Gloria Torres; *Burbank Elementary Assembly*; 1989; 35mm**

Site/Location: Burbank Elementary School, 2146 Julian Avenue San Diego, CA; slide photographer: Salvador Torres; no. of slides: 7.

Comments: 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.

**ID No. Cat.13 135 (1-7)**

**Non-Center Programs and Activities**

**Torres, Salvador and Gloria Torres; *Home Mural*; n.d.; 35mm**

slide photographer: Salvador Torres; no. of slides: 2.

Comments: 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.

**ID No. Cat.13 136 (1-2)**

**Non-Center Programs and Activities**

**Torres, Salvador and Gloria Torres; *Nacimiento Del Parque Chicano, Astrological Mural Restoration*; 1996; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 137**

**Non-Center Programs and Activities**

**Torres, Salvador and Gloria Torres; *Ocean Beach Mural Design*; 1991; 35mm**

Site/Location: Torres home/studio, Barrio Logan, San Diego, CA; slide photographer: Gloria Torres; no. of slides: 4.

Comments: 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.

**ID No. Cat.13 138 (1-4)**  
**Non-Center Programs and Activities**

**Torres, Salvador and Gloria Torres; *Young Mother Earth*; February 22, 1990; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Salvador Torres;

Comments: Television crew at painting of the mural. Cross-reference with murals.

**ID No. Cat.13 139**  
**Non-Center Programs and Activities**

**Torres, Salvador--Gloria Torres, Manuel Garcia, Roger Lucero, and Raul Jacquez; *Chicano Park Cactus Garden*; ca. 1973-present; 35mm**

Site/Location: Chicano Park Cactus Garden, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 7.

Comments: 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.

**ID No. Cat.13 140 (1-7)**  
**Non-Center Programs and Activities**

**United Farm Workers of America; *Nurseryland Huelga in San Diego, CA*; June 1978; 35mm**

Site/Location: Nurseryland, San Diego, CA; slide photographer: Salvador Torres;

Comments: 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.

**ID No. Cat.13 141**

**Non-Center Programs and Activities**

**Urban Corps Testing & Services Inspection; *Gloria Erasing Urban Corps Testing & Services Inspection Mural Corrections*; 1997; 35mm**

slide photographer: Salvador Torres; no. of slides: 2.

Comments: "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.

**ID No. Cat.13 142 (1-2)**

**Non-Center Programs and Activities**

**Villarino; Professor Jose Rios; *San Diego State University Culture Class*; 1989; 35mm**

Site/Location: Chicano Park, San Diego, CA; slide photographer: Gloria Torres;

Comments: 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.

**ID No. Cat.13 143 (1-2)**

**Non-Center Programs and Activities**

Site/Location: Chicano Park, Barrio Logan, San Diego, CA; slide photographer: Salvador Torres; no. of slides: 49.

Comments: 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. 4. 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 *Varrio 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] Nahua (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 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 like we were among little walking flowers full of joy to be in Chicano

Park."--Salvador Torres. 20. A child paints a portable mural on a Young At Art tour of the Torres home/studio. 21-23. Children put on puppet show as part of a Young At Art workshop. 24. Children from Wilson Middle School put on a puppet show at the Torres home as part of a January 26, 1990 Young At Art tour of Chicano Park. "The puppet theater was received very well by the children, providing humor, imagination, and creative responses. This was one of the first activities Gloria and Salvador Torres offered the children upon their visit to their home. This sets the tempo for their visit. Clay, portable mural, plaster of Paris, pendulum painting, visit to Gloria and Salvador Torres gallery, and tour of Gloria and Salvador Torres mural workshop. Then return to Chicano Park, got activities on the kiosk, play equipment and lunch on the lawns, return to school. Itinerary, 9:30 AM to 1:30 PM with lunch at 11:30 to 12:30."--Salvador Torres. 25. Slide photo of Salvador Torres holding a wineglass in one hand and a hand puppet in the other. A stage for puppetry is behind him. 26. Slide photo is of puppets and a stage for puppetry. 27. These students were taken on a tour of Chicano Park, its gardens, monumental murals, and Salvador and Gloria Torres' studio/gallery/workshop on January 26, 1990. Gloria Torres is far left with sun hat. "The *Wall of Heroes and Martyrs* center figure is Cesar E. Chavez. On his right side are many Mexican and Mexican Americans political and revolutionary characters. On his left side are many artists important to our Chicano Movement art history. Each figure has a unique history alone."--Salvador Torres. 28. Some students pause to pose for the camera in a circular procession around the kiva. "Students leaving the Chicano Park kiva. The students from middle school-level are silhouettes in front of I-5 freeway that passes Chicano Park. The kiva is where Salvador Torres speaks to students on the concepts and teachings of our native medicine men talks and ceremonial activities held in this kiva. The kiva is a circular earthworks representing the holy ring of the earth. An homage to Mother Earth. Drumming, danza, flute, and rattle ceremonies have accompanied the smoking of the peace pipe by our Native medicine men, weddings, baptisms, and death eulogies are some of its activities."--Salvador Torres. 29. Students mold clay at the Torres home/studio. 30. Slide photo of Salvador Torres conducting a children's tour of the Chicano Park cactus garden. 31. Two elementary-aged students form figures from clay as part of a 1988 Young At Art tour of Chicano Park and the Torres residence. "For more info see Salvador Torres collection of YAA program."--Salvador Torres. 32. "Salvador and Gloria Torres are selected by the Museum of Art, Balboa Park, to teach children and parents an art project. Salvador and Gloria Torres, select potato printing and clay, since this is a one-day event. The Muriel Gluck Foundation awards some 2 million dollars to the San Diego Unified City Schools, and 1.2M to the Museum of Art for the years 1988-1999. Several artists live and work; present creative projects in the visual and performing arts as a contribution by the Gluck Foundation. Salvador and Gloria Torres organize tours to Chicano Park and hands on art and performing arts at their near by Studio/Gallery/Workshop."--Salvador Torres. 33. Children on a Young At Art tour of Chicano Park, the cactus garden, and the Torres home/studio pose in front of the *Wall of Heroes and Martyrs*. 34-5. Children paint as part of a YAA tour/workshop, here at the Torres home/studio. 36-37. Children in Chicano Park. 38. A school bus arrives at or departs from Chicano Park. 39. A young girl holds up her achievement: a clay sculpture. 40. Children and puppets. 41. Slide photo of a 1988 Chicano Park tour. Salvador Torres gives a lecture on *The Homage to the Young Mother & Father*. 42. Salvador Torres lectures through a megaphone as he holds out a vegetable sprig to students circled about the kiva in Chicano Park. 43. Children paint at the Torres home 2322 1/2 Logan Avenue San Diego, California. "This portion of our YAA program allowed students to create a portable paper mural [tempera water paints] of their own theme. Ceramic clay pieces, small painted plaster necklace molds are taken home. This is hands-on and take home pieces help Gloria and Salvador Torres in reinforcing a personal experience to remember their Chicano Park Tour."--Salvador Torres. 44. Three unidentified youths enjoy puppets. "Puppet theater. Salvador and Gloria Torres make a puppet theater & puppets are made by Salvador Torres and San Diego State University student art teachers. The students are challenged to spontaneously create a puppet show. The children respond with funny skits making everyone laugh. Gloria and Salvador Torres made seven puppet costumes, and theater with silk blue curtains. The students enjoyed hiding and play acting as puppet characters. This activity stimulated their imaginations and sparked humor in the children's visit to Chicano Park and Gloria and Salvador Torres studio home and reinforcing Salvador and Gloria Torres YAA goals. Art production, creativity and imagination."--Salvador Torres. 45. Photo from 1989. "Salvador and Gloria Torres create paper portable mural and ceramic projects with the elementary school children to develop the appreciation for mural art and to create a sense of collective conscience awareness of mural art and its processes. The main emphasis in the ceramics projects is the use of their motor skills of their hands, over the issues of making ceramic art as an end in its self."--Salvador Torres. 46. Slide photo of children and their chaperones disembarking from school buses. 47.

Slide photo of 75-100 students at the Chicano Park kiosk as part of the Young At Art program, directed by Salvador and Gloria Torres. Approximately 4000 students from 35 San Diego schools (colleges and universities excluded) participated in tours of Chicano Park, murals, play equipment, tours of the Torres' home/gallery/workshop, puppetry, ceramics, mold painting, portable paper murals, lectures on murals and gallery works, lunch, cactus garden etc. "This program was developed by Salvador and Gloria Torres to bring students to Chicano Park to teach them about the history of the murals and their symbolism. The meaning of our cactus garden. The raising of the flag of Aztlan. A visit to our studio home/gallery/workshop to show students how we as artists live. The program assisted in changing the image "stereotyped as a 'bad place'". Teach students about monumental mural art."--Salvador Torres. 48. Gloria Torres makes a silly face behind two young women posing for a photo at the Chicano Park kiosk during a 1988 Young At Art activity. 49. Two children on a 1988 Young At Art tour of Chicano Park.

**ID No. Cat.13 144 (1-49)**

**Non-Center Programs and Activities**

## GLOSSARY

### CLASSIFICATIONS

1. ASSEMBLAGE-COLLAGE
2. ATELIER
3. CENTER ACTIVITIES AND PROGRAMS
4. DRAWINGS
5. GRAPHIC ARTS
6. INDIGENOUS CHICANO MEDIUMS AND ART FORMS
7. INSTALLATION ART
8. MURALS
9. PAINTINGS
10. PERFORMANCE AND CONCEPTUAL ART
11. PHOTOGRAPHY
12. SCULPTURES
13. NON-CENTER ACTIVITIES AND PROGRAMS

**GENERAL NOTES:** The purpose of this glossary is to unify terms for the description of art objects or images in the slides. The identification process is strictly object-oriented. The "work" will always refer to the work of art in the slide, or in the case of photography, if the slide film is the medium of the photographer, the "work" will also refer to the slide itself. The various types of photography are defined below. In the event that the slide is not focused on an individual work, but rather on a wider view which includes the work and several other works (as in a gallery installation photograph, or the artist photographed next to the work) unless the slide is a "work of art" itself, i.e., the product of a professional photographer or artist who wants it catalogued as such, the category of the slide should be "Center Activities and Programs."

The "Signature and Inscription:" section in the records is for recording any autograph (in the hand of the artist), signature or inscription (such as a dedication) on either the front or back of a work of art, after it was completed. For example, a poster may include the signature of the artist and lettering as an integral part of the multiple print, but may also have a penciled signature and dedication in the artist's hand in the area below the printed image or on the back of the paper. This latter example would be the "signature or inscription." Or, in the case of a painting, the "Signature and Inscription," by the artist will be his/her signature and date and whatever else the artist might inscribe on the surface or back of the finished painting. The same applies to a mural if it is known to be signed, dated or inscribed somewhere on the wall in addition to any lettering that might be visible in the slide.

"Collection," means the ownership of the work at present. The name of the person or institution that owns the work, such as "Artist's Collection," if the work is still owned by the artist. If the work is temporarily housed, stored, or exhibited in a different location from that of owner, the present location is indicated.

### MEDIUMS AND TECHNIQUES

1. **ASSEMBLAGE-COLLAGE** - The use of and assembly of three-dimensional found materials to create an individual and unique art object. It is the three-dimensional counterpart of COLLAGE (from the French verb *coller*



(to glue), by which found objects and materials are glued to a two-dimensional surface creating a COLLAGE). Since the 1950s, this technique has been a radically new way of making sculpture by transforming non-art objects and elements, even junk, into sculpture through combining or constructing techniques such as gluing or welding.

In addition to more conventional forms of contemporary assemblage, the following examples are cross-referenced with Indigenous Chicano Mediums and Art Forms.

**Altar** (Spanish form of altar) - All "*altares*" are assemblages if they are created by artists as works of Contemporary Art, and are not private and devotional religious home or church altars, within the tradition of Mexican Catholicism. If the photo or slide documents an exclusively private or public religious altar (not meant for a gallery or museum, or secular presentation) it is identified as documentary Photography.

**Ofrenda** - An elaborate assemblage altar made from mixed mediums in an interior or outdoor setting, but made with a distinct ceremony or ritual "offering" in mind. The Ofrenda may be in the form of an indoor or outdoor altar, three-dimensional sculpture, or an installation filling up a wall or an entire space of a gallery or room. (In the latter case, a work is cross-referenced with installation category)

**Caja** ("Box") - An assemblage contained in a box or box-like form. This is also an Indigenous Chicano Art Form, and its cataloguing as an Assemblage depends on the work's context, and its identification by the artist as such.

**Nicho** ("Niche") - A variation on the Caja, above, where the emphasis is placed on the niche-like format of the assemblage sculpture. Its origins lie in the devotional niches for religious sculptures in Mexican Catholicism, which in turn have their origins in pre-Hispanic forms of worship.

**2. SELF-HELP GRAPHICS EXPERIMENTAL SILK SCREEN PRINT ATELIER** - This special classification pertains exclusively to the on-going annual Print Atelier at Self Help Graphics and Art in Los Angeles.

**3. CENTER ACTIVITIES AND PROGRAMS** - Included in this section are all slides of outreach activities, museum education, and cultural programs, including Dance Performances, Poetry Readings, Ballet Folklorico and Conchero performances, Teatro, Workshop and Talleres activities, Musical concerts, and any public events such as protest marches or political gatherings, meetings, and gallery exhibition installations (i.e., hanging of paintings or installing of sculptures and other works) of shows and openings.

**4. DRAWING** - The unique and direct application of an image, in which line dominates mass, to a support ground (such as, paper). Some drawings are independent and finished works of art. Others are preparatory or preliminary designs or sketches for other works of art such as paintings, murals, sculpture, architecture, etc.

**5. GRAPHIC ARTS** - The various multiple-edition, or multiple-reproductive print processes by which original prints are created. The printing processes utilize a master (matrix) plate, block, lithographic stone, or silkscreen, by which multiple images are transferred to paper. The principal graphic arts processes used by Chicano artists are: Silkscreen, or Serigraphy (creative silkscreen printmaking in which the artist designs, makes, and prints his/her own stencils), Etching, Aquatint, Woodcut (black and white, or Color Woodcut), Linoleum Cut (or Linocut), Lithography, and in some cases Xerox (black and white or color), or other commercial reproductive print process, such as Offset Lithography. If Mediums or Media are Mixed, Mediums are specified. The term "Mixed Media," is not used unless mediums are unknown.

**MONOTYPE** - A unique (one of a kind) print made by making a design in oil paint or printer's ink on a metal, glass, or other material plate, then printed either on a press or by rubbing the paper with the hand directly onto a sheet of paper or other support.

**EDITION NUMBER** - In the printing process, the number of copies of the print made from a single printing authorized by the artist. The Edition Number is usually written in pencil by the artist after his/her signature below the image as, e.g., 5/20, meaning the fifth print from a limited edition of 20. The artist may use the initials A.P. ("artist's proof") after his/her signature to inscribe the first impression (proof) of the print, which is unnumbered and usually kept by the artist.

**OFFSET (LITHOGRAPHY)** - The commercial reproductive print process by which an original print (from any of the above processes) can be mass-reproduced photo-mechanically in editions numbering in the hundreds or thousands. This is the medium used frequently for Poster art, derived from a photograph of the original silkscreen print or any other type of image or reproduction. Offset lithographic posters are usually not signed nor numbered, unless the artists' group logo or artist's signature is part of the poster image which is mass-reproduced.

**6. INDIGENOUS CHICANO MEDIUMS AND ART FORMS** - "Indigenous Chicano Mediums and Art Forms," does not refer to the word "Indigenous in the anthropological sense, but rather in its positive social and historical sense, meaning art forms and mediums "Unique to, or Native to" the Chicano art movement. These are mediums and art forms that originated in the Chicano art movement as a result of the creativity and originality of Chicano and Chicana artists who drew their inspiration from the pre-Hispanic and Hispanic Mexican traditions and mediums as well as from those in contemporary American and International art. Examples of such works and mediums are: Lowriders created as moving painted sculptures, such as Magu's *Our Family Car*, the tortilla art of José Montoya and others, Ricardo Favela's *Coronas* produced for the Day of Dead, as well as the *altares*, *ofrendas*, *cajas* and *nichos*, also produced for *Día de los Muertos* and other occasions, or the Galería de la Raza's *Calendarios*, to name a few.

**7. INSTALLATION** - A site-specific artwork, usually temporary or ephemeral. The arrangement of objects and use of different mediums in a creation made especially for a particular gallery space or outdoor site, to be viewed as an entire ensemble or environment. Installations created by one or various artists are usually exhibited for a brief period and then dismantled, leaving only the photographic, visual, sometimes audiovisual, documentation as the Work of Art. Installations in Chicano art may include portable murals painted exclusively for the installation in combination with works in other mediums, such as sculpture, videotape monitors, paintings, assemblages. *altares* or *ofrendas* that are so large as to encompass the entire gallery space will be cross-referenced with Assemblage and Indigenous Chicano Art Forms.

**8. MURAL** - A painting executed directly on a wall or ceiling or done on a portable panel that is destined for a wall or architectural setting.

**MEDIUM** - The specific material used by the artist, e.g., Acrylic Paint, Oil Paint, Novacolor, Latex House paint, Commercial Spray Can paint, Glazed Tile, Mixed Mediums, etc.

**TECHNIQUE** - The process or specific method of painting used to execute the work, e.g. Brush, Airbrush, Commercial Spray Can, Mosaic, Fresco, etc.

**9. PAINTING** - A creative work done by the skilled application of paint, or in the case of Pastel, colored masses, to a surface or ground support. Easel Paintings, usually of moderate size, are executed on a traditional painter's easel or similar device, and are destined for hanging on a wall for public or private viewing in either a collection, museum, or gallery.

**MEDIUMS** - The material of the paint and painting, e.g. Oil, Tempera, Acrylic, Watercolor, Pastel, Oil Pastel, Goache, Commercial Spray can, Enamel, Commercial House paint, Mixed (if known, it is specified).

**TECHNIQUES** - The specific methods of painting employed, e.g., those in which the paint is applied manually with a brush or other similar device, such as a rag or sticks or combination of implements: Oil, Acrylic, Tempera, Fresco, Airbrush, Commercial Spray Can, or a combination of techniques (if known, it is specified).

**SUPPORT** - The structure on which the ground (primary layer), or paint layers of a painting or drawing are applied, e.g., canvas, canvas board, wood panel, masonite, fiberboard, metal, or paper.

**DIMENSIONS** - Usually given in inches. Height precedes width.

10. **PERFORMANCE AND CONCEPTUAL ART** - Not to be confused with traditional Dance, Poetry, Theater and Video and Film, but possibly incorporating all the preceding in a Performance "Artwork," this category includes artworks produced by individual artists or artists' groups, who create "idea" or Conceptual Art by working in a multi-media, semi-theatrical performance. The term is also retroactively applied to earlier live-art forms, such as Body Art, Happenings, Guerrilla Art Actions, and Dada and Neo-Dada, and anti-traditional art events in general. All slides of traditional Dance Performances, Ballet Folklorico, Concheros, Poetry Readings, Musical Concerts, or a combination of these are identified under Center Activities and Programs, unless the slide documents a particular Conceptual Performance intended as such by the Artist/s.

11. **PHOTOGRAPHY** - In general terms, a medium-technique like oil paint or pastel. Photography is the art of using and manipulating the camera and film to produce unique images of reality or formal abstractions. The subject and the stylistic or aesthetic intentions of the photographer will determine the "type" of Photography.

**Creative photography** is a photographic print or a slide, in which the photographer intentionally manipulates the camera and the development process, to produce an original and unique work of art.

**Journalistic Photography** or Photo journalism is the making of photographs or slides for the printed news page. If the slide is a photograph meant to be reproduced in books, magazines, or newspapers, or a slide of such a photograph, it is a Journalistic photograph or slide.

**Documentary Photography** is photography that responds to social activities or social problems that are particularly pressing to the photographer. Unless, the slide depicts a particular social activity meant to be documented as such by the photographer, the slide is identified as a Center Activity or Program.

12. **SCULPTURES** - Sculpture will be classified under traditional mediums and carving or modeling techniques, e.g., Wood, Clay, Bronze cast (specify Number Edition if cast in multiples), Wood, Papier mache, Masks, Ceramic (glazed), Plaster, Welded metal, Stone, etc.

13. **NON-CENTER ACTIVITIES AND PROGRAMS** - Slide documentation of exhibits, art works, parades, festivals and other programs and events. The slide photographer may not necessarily be representing a particular cultural center and that center may not be represented or be participating in the activity being documented. In general, the event is not considered a major center activity but the photographer saw the importance of documenting the event.

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