

EXECUTION OF THE MURAL

Once we have established the theme, design, and coloration of the mural, we will move onto the execution of the mural. Youths will make and grid-off a cartoon (line-drawing) version of the mural's design. After setting up scaffolding (and learning how to work safely on scaffolding), youths will white out the 443 foot wall. We will then grid off the wall, numbering the grids to correspond with the cartoon's grid. With large sticks of charcoal in hand, we will then set about transferring the mural's design to the wall.

When the mural's design is completely transferred, the charcoal drawing will be "blue-lined", that is, we will trace over the charcoal lines with thinned-down blue paint. Once that paint has dried, we will wipe away all traces of the charcoal.

Under-painting will begin. We will determine what underpainting color will most enhance the final painting.

Final painting. The painting will be brought up to a higher, finish level. There will be much on the job training as we bring the painting up to the highest level and make sure that all the youths are involved in this final stage of the painting.

SIGNING AND DEDICATION

When the mural is completely painted and the signature panel finished, we will dedicate the mural to the City of Santa Monica.

CHRISTINA SCHLESINGER

You may contact me at either (212) 608-6201 or (603) 934-3145. My address is:
One Hudson Street, New York, New York, 10013. Thank you very much.

Christina Schlesinger

SANTA MONICA MURAL PROPOSAL

CHRISTINA SCHLESINGER

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With over twenty years experience on mural projects, I have worked with youths of all ages and artistic ability. In the mid-70's I co-founded SPARC with Judy Baca and was one of the original artists to work on the Tujunga Wash Mile Long Mural as well as many murals in Venice, East Los Angeles and Watts. In the past five years I have collaborated with community youths on major mural projects in California ("Chagall Comes To Venice Beach" at the Israel Levin Senior Center in Venice, and "The Big Splash" at the Greyhound Terminal in downtown Los Angeles), New York ("The Peaceable Kingdom"), New Hampshire ("The Fire Mural"), and Missouri ("The History of J.A. Rogers"). Most recently (1995) I have completed a Per Cent for art mural in the auditorium of P.S. 190 in East New York and a community mural at the Girl's Club in the South Bronx working with youths in two of the roughest neighborhoods in New York.

The value of my extensive experience in mural making is my consistent ability to stimulate and focus the energy of the youths, bringing out their strengths, creativity, and capacity to work together cohesively as a group. I have worked with crews as small as three and as large as twenty. In my "Chagall Comes to Venice Beach" mural, both the elderly from the center and the homeless who camped out near the wall joined our youth crew. In the South Bronx, the very young, teenagers, and their parents worked together on The Girl's Club mural. Time and again, I have successfully brought together extremely diverse groups of people, managed large budgets, and completed ambitious mural projects on schedule.

For the Santa Monica City Yards Mural Project, I will plan a series of workshops with the youths:

RESEARCH WORKSHOP

We will comprehensively research the activities that occur in the facilities of the Santa Monica Yards. Youths will sketch and photograph the activities in the yards. Further historical and picture research will be carried out at the Santa Monica Library.

DESIGN WORKSHOP

Youths will bring all their research material to the design workshop where through discussion and analysis we will hammer out the main themes of the mural. We will look at slides of contemporary and historical murals to help develop our ideas and visual thinking. Equal emphasis will be given to the mural's content and design. Youths will break down into smaller groups where they will begin sketching the different parts of the mural.

As we work together on constructing the mural's design, the youths will be given further training in techniques for creating vivid, visually arresting imagery and how to compose these images into a bold, overall plan. Youths will also be instructed in the principles of color and dynamics of scale: how using warm or cool colors, shifting color values, and varying scale may be used to emphasize ideas and establish meaning.