

# ART of the JOURNEY

the Foothill Gold Line



Foothill Gold Line



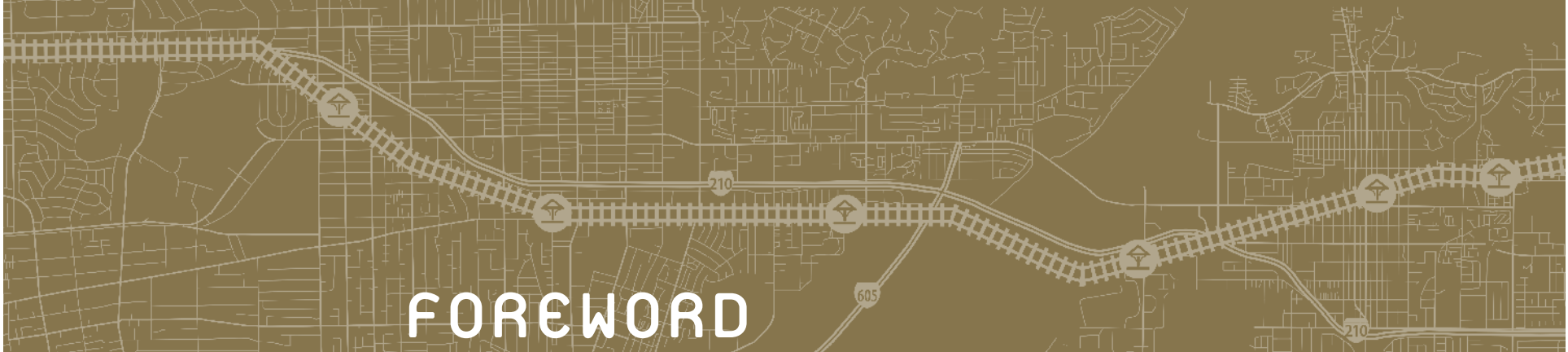
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Reclaiming the historic Santa Fe railroad corridor for public transit use has provided the Foothill Gold Line Construction Authority a unique opportunity to once again work with the communities along its project path to reinvigorate and renew their plans for a more prosperous and “connected” future. Doing this artfully however, required thoughtful planning and design of various project elements so that each light rail station would fit within the community to foster growth and each would tell a unique story. This outcome took the cooperation and support of our city partners, community stakeholders and Gold Line Station Art Committee members, each of whom worked closely with the Construction Authority and the selected artists to detail the history, values, and attributes of the community; ultimately informing the development of the final design and public art plan for each station.

Similar to the methodology used with the initial 13.7-mile Gold Line phase from Union Station (Los Angeles) to Pasadena, where the line runs through several diverse communities, each artist was asked to integrate relevant and meaningful artwork into and around the stations. As planning began for the six-station Foothill Gold Line from Pasadena to Azusa, the Construction Authority wanted to build on successes from the first segment of the line

and capitalize on new opportunities presented by the future segment. In addition to six stations in distinct community environments, the segment from Pasadena to Azusa also included a new maintenance hub for a nearly 100-vehicle light rail fleet and a 584-linear-foot bridge that would take passengers across the I-210 Freeway and into San Gabriel Valley cities with hundreds of years of history.

So what could have been a standard concrete freeway overpass has become an iconic freeway sculpture and what could have been an institutional maintenance yard is now a field of poppies. Generic ticket area canopies are palm fronds and peacock feathers made of glass, and metal handrails are song sheets. Each offered different possibilities to enhance the project for the users and the surrounding communities, and I am pleased to say we took advantage of them all. I hope you’ll agree.

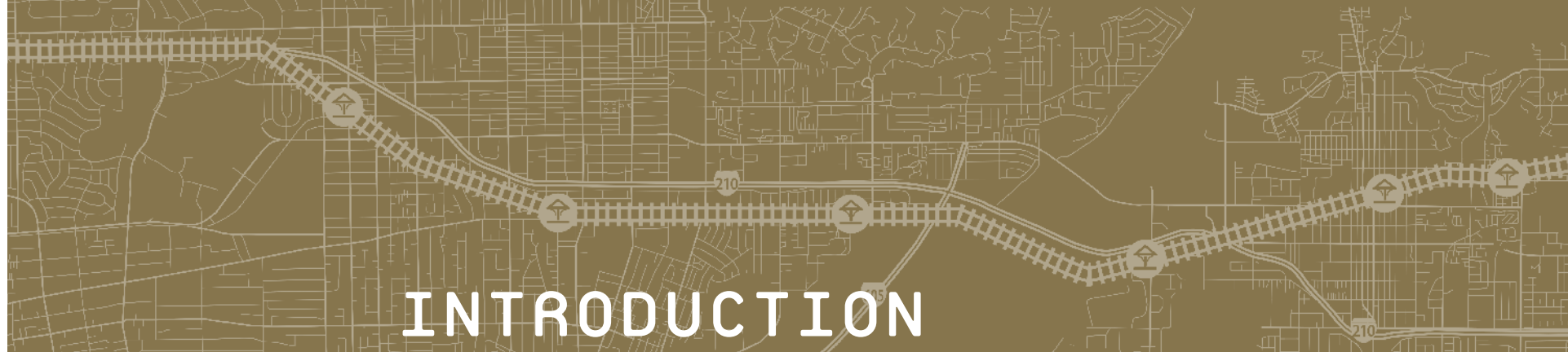
The Journey Continues.

Habib F. Balian  
*CEO, Foothill Gold Line Construction Authority*



Inspired by the artist Christo, Balian sought to bring color to what could have been a sea of grey by hanging bright orange off-the-shelf electrical transmission line safety markers along the wires over the storage tracks at the Foothill Gold Line Operations Campus. The pattern of spheres may seem random to those passing by, but in fact spell in Morse code, what else — “The journey continues” — Balian’s signature phrase.





“Art of the Journey” was developed to celebrate the partnership between five cities, nine renowned public artists, three design-builders, the Foothill Gold Line Construction Authority, and the hundreds of men and women that made it happen. This book provides a glimpse into the ‘behind-the-scenes’ collaborative process and creative practice of the artists of the Foothill Gold Line from Pasadena to Azusa — Michael Davis (Arcadia Station), Cha-Rie Tang (Monrovia Station), Andrea Myklebust & Stanton Gray Sears (Duarte/ City of Hope Station), Robin Brailsford (Irwindale Station), José Antonio Aguirre (Azusa Downtown Station), Lynn Goodpasture (APU/Citrus College Station), Christie Beniston (Foothill Gold Line Operations Campus), and Andrew Leicester (Gold Line Bridge); and showcases their vibrant, relevant, and beautiful artwork.

These highly regarded and experienced artists were selected through a rigorous, competitive process. More than 300 artists from across the country were considered. Five artists (Aguirre, Brailsford, Davis, Goodpasture, Tang) and one artist team (Myklebust & Sears) were selected by a station art committee representing the city in which their artwork is now viewed. Leicester was selected by a committee of corridor-wide representatives from Arcadia to Montclair to provide the design concept for the Gold Line Bridge. The ninth and final artist, Beniston, was added to the project later in the process to include artwork at the Foothill Gold Line Operations Campus.

While this journey began more than a decade ago for most of the artists, the bulk of their work took place over the last five years, following the official ground breaking of the Foothill Gold Line from Pasadena to Azusa in June 2010. During that time, each artist was commissioned by their respective design-build team to work alongside engineers and contractors to finalize the artwork design, and then fabricate and install their artwork. All of the artists were challenged to work within the limits of a stringent design criteria; while staying committed to a vision for their art to be central to the fabric of the project without impacting the line’s long-term functionality.

Each of these experienced and professional artists found distinct ways to incorporate artwork that will leave enduring impressions on future riders and capture the spirit of the community, past and present. Through their work, riders will find references to the art and craft traditions of the ancient Gabrielino-Tongva peoples, early Mexican settlers, and purveyors of the twentieth-century Arts and Crafts Movement. The region’s landscape, flora and fauna are highlighted and memorialized in metal, ceramic, stone, bronze and glass; and local commerce is honored with motifs of horseracing, basket weaving, and citrus growing.

This important outcome is the result of an intentional and mindful process by the Construction Authority to integrate the art effort into the agency’s planning, design, and contracting practices. It required the cooperation of the project’s three

design-build teams — Kiewit and Parsons, Skanska and AECOM and Webcor — to meet the challenge of collaborating with artists and integrating their ideas into the overall project plan, so that aesthetic experiences and functionality generate a seamless and cohesive infrastructure. As with the Gold Line Bridge, where the art and the bridge structure itself were wholly united, you will see in the pages of this book the impressive assimilation of artwork and infrastructure throughout the 11.5-mile Pasadena to Azusa project — sometimes in the most unexpected of places.

Through this effort, the artists, design-builders and Construction Authority have enriched the Foothill Gold Line with a sense of place and legacy, revealing interesting and significant historical aspects of the line’s diverse and culturally rich communities, and instilling community pride that is sure to endure.







# ARTISTS

Andrew Leicester — *Gateway to the San Gabriel Valley*

Michael Davis — *Arcadian Zephyr*

Cha-Rie Tang — *River of Time*

Christie Beniston — *Field of Poppies and California Gold*

Andrea Myklebust & Stanton Gray Sears — *Spirit of the San Gabriel River*

Robin Brailsford — *Pioneros de la Rivera de San Gabriel*

José Antonio Aguirre — *A Passage Through Memory*

Lynn Goodpasture — *Azusa Horticultural Paradise*







# GOLD LINE BRIDGE

*Gateway to the San Gabriel Valley* by Andrew Leicester

"This monumental bridge is a symbolic gateway into the San Gabriel Valley, as well as a tribute to those who inhabited this spectacular landscape. As with most ceremonial portals, the symbolic and decorative elements of the bridge serve a vital role in conveying a message to those passing through. They announce the beginning of the San Gabriel Valley, and to those who live there, they say 'you are not far from your destination.'"

The 584-linear-foot Gold Line Bridge was completed on time and within budget in December 2012 and stretches diagonally across the eastbound lanes of the I-210 Freeway in the City of Arcadia. The \$18.6 million dual track bridge closes a gap created when the former bridge was removed following the 1994 Northridge Earthquake and provides a critical connection between the operational Gold Line and the new stations in Arcadia, Monrovia, Duarte, Irwindale, and Azusa.

Award-winning public artist Andrew Leicester was selected by a committee of community representatives following a competitive national call initiated in 2009 by the Construction Authority. Leicester was hired as the Design Concept Advisor before the contractor and architect were selected to conceive an aesthetic vision for the Gold Line Bridge; a strategic move in re-imagining the design process for a large-scale infrastructure project. This groundbreaking collaboration resulted in the creation of a sculptural bridge that is quickly becoming an iconic landmark for the San Gabriel Valley.

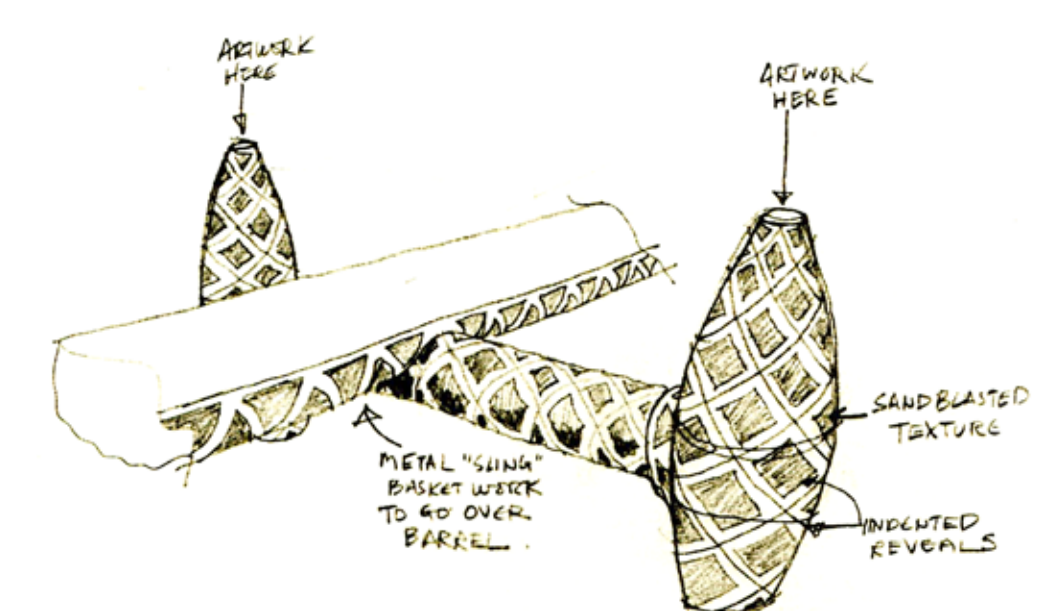
Leicester's bridge design was inspired by the craft traditions of local indigenous peoples, native wildlife, and the oversized architectural landmarks and roadside attractions of nearby Historic Route 66. These inspirations permeate the bridge's structure with the most notable being the two 25-foot tall, 17-foot diameter sculptural baskets flanking the sides of the main superstructure. These elements are tied together visually by the relief-pattern on the outrigger beam that crosses the freeway. The main underbelly of the bridge itself is branded with cast

grooves and hatch marks simulating the intricate patterns found on the Western Diamondback snake and metaphorically referencing the connectivity of the transit system.

**Andrew Leicester** is a public artist born and educated in England. He immigrated to the United States in 1970 and resides in Minneapolis, Minnesota. For three decades, he has created public art projects that range in size and scope from small courtyards to municipal transit plazas, park entrances, and water gardens throughout the United States, United Kingdom, and Australia. Recent projects are installed at the Civic Center in San Jose, California and the Bobcats Arena in Charlotte, North Carolina. Leicester has received numerous awards for his work as well as fellowships from the Bush Foundation, the McKnight Foundation, and the National Endowment for the Arts. Leicester's extensive sketchbook for the Gold Line Bridge project was selected as one of only a few dozen creative professional works at the Art Center College of Design's "Pages" Exhibition in 2012, which included sketchbooks, manuscripts and rough drafts from the fields of art, science, and literature.



Construction of the Gold Line Bridge required custom steel and rubber forms to create the various relief patterns on the bridge, support structure, and basket bases.







The Gold Line Bridge is steel reinforced concrete and the basket elements are made with pre-cast sections that include a specialty aggregate mix. The pre-cast sections include pyrite to create a subtle shimmer to the surface most visible later in the day.













# ARCADIA STATION

*Arcadian Zephyr* by Michael Davis

"My artwork for the station and the lighting elements for the bridge are designed to be a gateway for the City of Arcadia. The images are a curated collection inspired by Arcadia's history and lore and a short tale of my own. My grandmother had a secret drawer. As a boy, I opened it and found a book filled with dried flowers, letters, and an iridescent eye from a peacock feather. Peacocks roam Arcadia. An Arcadian is defined as a person who lives a simple life."

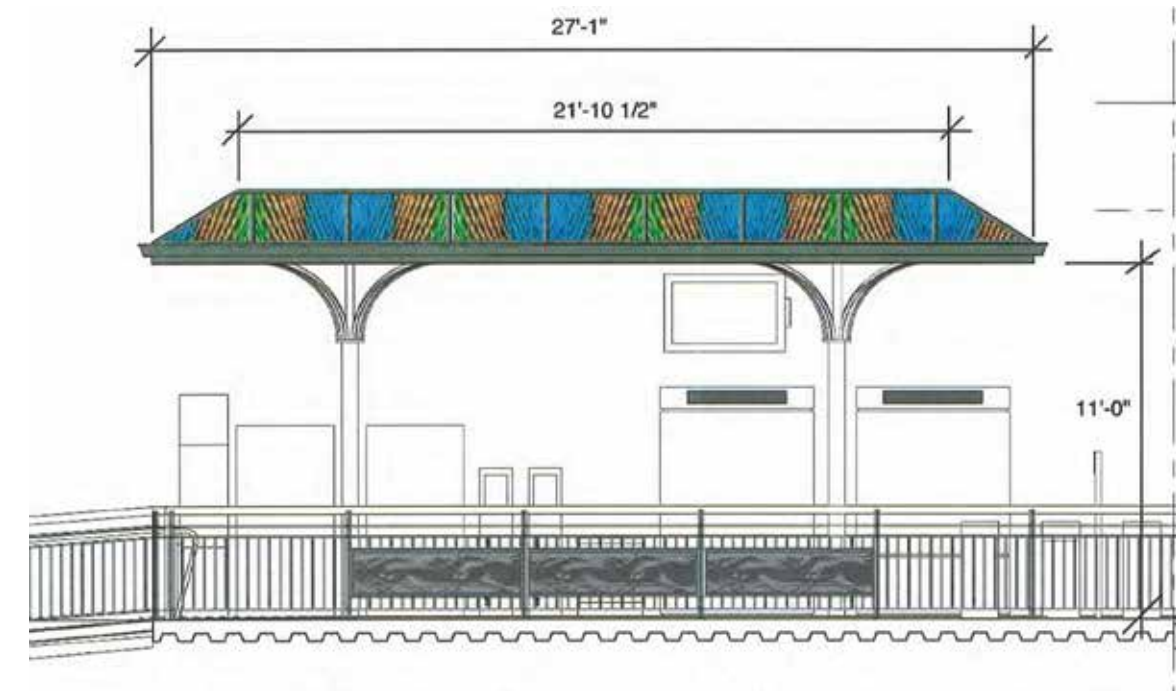
Michael Davis' artwork for the Foothill Gold Line Arcadia Station, *Arcadian Zephyr*, is inspired by natural and designed elements from two of the City of Arcadia's major destinations: the race track at Santa Anita Park and the Los Angeles County Arboretum and Botanic Garden. Researching the history of the city and these sites, Davis has created a thoughtful and playful experience for the transit rider by appropriating, abstracting, and layering motifs gleaned from the area.

At the station, passengers find galloping racehorses cut into stainless steel panels as a direct compliment to the landmark friezes found at nearby Santa Anita Park. A lucky number '7' is hidden in the frame of the sandblasted black granite and signature green painted benches. This motif and the colors black and green pay homage to racing history and the waging that takes place at the racetrack. Contrasting the dark granite and stainless steel, Davis worked closely with the Arboretum in the selection of local plant and animal images for a tall weathervane sculpture donning delicate butterflies, hummingbirds, and native flowers as a central focal point to reveal the "zephyr" or gentle breeze of this Arcadian landscape.

Davis also designed the steel canopy structures for the ticket vending machines located at the entrance to all six new Foothill Gold Line stations. At Arcadia, he created an abstracted design made of glass to line the roof of the canopy. The design was derived from an early Art Deco logo for the City of Arcadia that featured peacock feathers. Davis extrapolated the eye of a single feather and infused the glass panels with bold pigments to create a radiant beacon for the Arcadia Station.

The City of Arcadia generously provided betterment money to enhance the environment for the Arcadia Station. With this additional funding, Davis also created two signature lighting art pieces installed at the nearby Santa Anita Avenue Bridge. Their design features an historic Arcadia letter font and connects the nearby bridge and station artworks in a seamless experience from street to Station.

**Michael Davis** was born and raised in Los Angeles and resides in the coastal community of San Pedro. He received a Master of Fine Arts from California State University, Fullerton and is internationally known for his studio and public art throughout the United States and Japan. Davis brought an extensive knowledge of materials and fabrication processes to the development of his artwork for the Arcadia Station. His public art transit projects are installed in stations in Seattle, Los Angeles, Dallas, San Jose, and San Diego. His artwork has been featured in numerous publications including *Artforum*, *Art News*, *Art in America*, *Public Art Review*, and was showcased in *L.A.Rising, SoCal Artists before 1980* — the first comprehensive book to document the legacy of artists whose lives and work in Los Angeles enabled the city to become the international contemporary art capital it is today.







Images of the handmade copper weathervane components show intricate detail and personality of each character living on the sculpture.





The Arcadia Station art consists of four major components: (1) Weathervane: copper, stainless steel, and paint; (2) Custom Benches: black granite, steel, and paint (3) Ramp Panels: stainless steel with brushed finish; (4) Glass Ticket Vending Machine Canopy: digital printed safety glass panels. Davis designed the standard canopy structure for the ticket vending machine area seen at each Station along the Foothill Gold Line from Pasadena and Azusa.







# MONROVIA STATION

*River of Time* by Cha-Rie Tang

"We are travelers, both literally and metaphorically. We experience the world depending on our frame of reference and by the time we have. On foot or by train, looking down or looking ahead, close up or from afar we bring ourselves, our histories with us. At the Monrovia Station the art reveals patterns and layers of meaning as you experience it in your travels."

Artist Cha-Rie Tang's Monrovia Station artwork *River of Time* combines a treasure trove of sumptuous materials and is a thoughtful meshing of natural elements and handcrafted design. Calling forth the power of earth, water, and light, Tang uses ceramic tiles, glass, and a monolithic rock to invite and envelope transit riders in an environment designed to celebrate Monrovia's rich architectural heritage and natural beauty.

At the base of the entrance ramps leading to the train platforms stands a treasure from China via Rosemead Gardens, a sculptural rock carved by eons of flowing water. This monument is the "mountain" to the artist's "glittering stream." The stream is a pool of water made of thousands of tiny, reflective glass triangles handcrafted by Tang. As the artist says, "running water is a potent force guided by the esthetics of chance," and Tang has created a light-filled tribute to this essential element.

The suggestion of water is carried throughout her station artwork. Along the ramps leading up to the station platforms, Tang has placed a field of "watercolor tiles" hand-glazed to suggest a river flowing up/down the ramps. Once on the station platforms, riders will find the column bases lined with decorative relief tiles associated with the California Arts and Crafts Movement — Batchelder, Claycraft, CALCO, Alhambra Kilns — along with Tang's own contributions. Tiles by Ernest Batchelder (1875-1957) are well known and are especially treasured by Monrovia residents. Many residents generously invited Tang to make impressions of their original Batchelder tiles, which she then used to make molds, so the station's collection of tiles would be a comprehensive display of Batchelder's renowned designs.

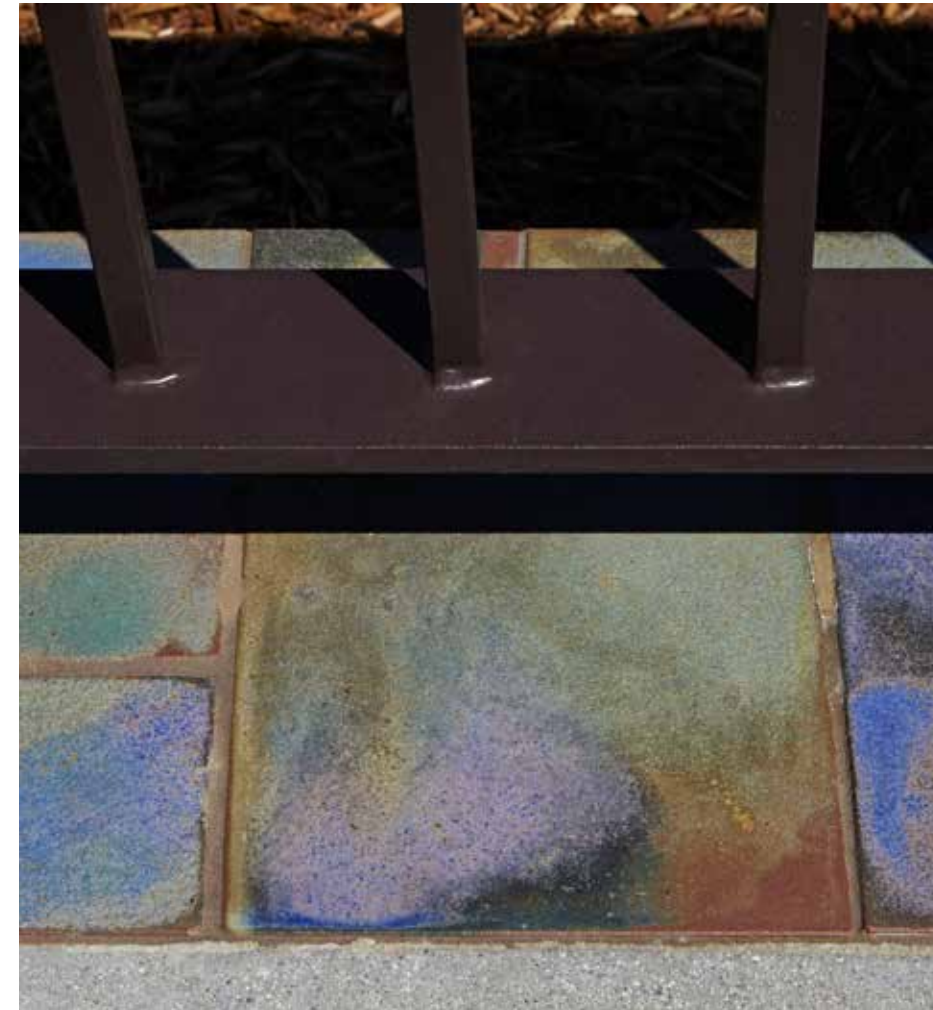
**Cha-Rie Tang** is a Pasadena-based artist who combines her artistic and architectural training to form exquisite compositions out of ceramic tile and glass to celebrate humankind's relationship with nature. Tang received a Bachelor of Science in Art and Design from Massachusetts Institute of Technology and a Master of Architecture from the University of Colorado, Boulder. Her public art commissions span Los Angeles and Orange Counties and include Pasadena's A.R.T. Bus, the City of Los Angeles Public Library at Exposition Park, Los Angeles County Kenneth Hahn Hall of Administration, and the City of Mission Viejo Arts Alive Festivals. She was nominated for the 1996 Computerworld/Smithsonian Award for Excellence for her work as principal on the Direct Imagination team that published the Grammar of Ornament CD-ROM. Tang was named by *Pasadena Foothills Magazine* as one of the top 50 Creative People in 2011 and was also called out as one of the *Best of Worldwide Glass Artists* (Kennedy Publishing).



Above: The custom fused glass bricks create the illusion of water rippling out from the feature rock near the platform entry ramp.

Left: Tang created molds from the existing tiles at the Monrovia historic Santa Fe depot.





The station's 'river' on the platform ramps is made of hand-glazed quarry tiles.





Above: The column bases feature hand-glazed and cast ceramic tiles made from molds created by the artist. Many of the tiles are based on Ernest A. Batchelder's renowned designs from the 1920s and 1930s.

Left: Tang's original bear tile is inspired by the mural "Grizzly Bear and Cubs" (1940), originally painted by artist Helen Katherine Forbes and commissioned by the Treasury Section of Fine Arts for Monrovia's Ivy Avenue Post Office. The Aztec tile designs are appropriated from existing tiles found at the historic Monrovia Santa Fe depot.









# OPERATIONS CAMPUS

*Field of Poppies and California Gold* by Christie Beniston

"Training in communication design has had significant influence on my work as a fine artist working in the public space. For the viewing plaza and building at the Operations Campus, I recognized the importance of California history and its relationship to the site. Ultimately my hope is that my contribution is a visual representation of what is important to the broader community as well as the legacy of the city's new facility."

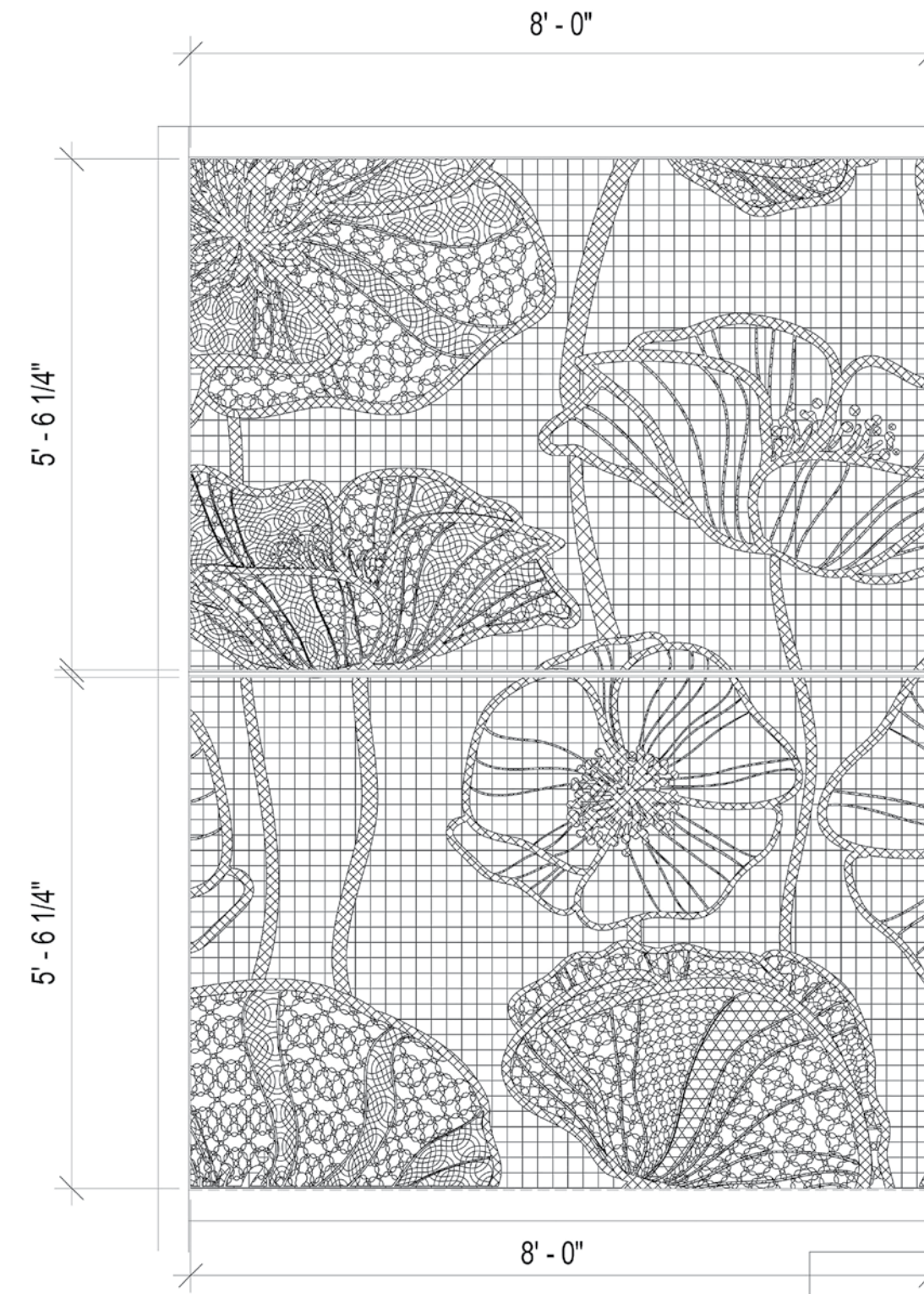
In developing the Foothill Gold Line Operations Campus located in the City of Monrovia, the Construction Authority decided to incorporate art and design into the maintenance and operations facility — a behind-the-scenes site usually camouflaged and hidden from view. When asked to create art for the 24-acre campus, Christie Beniston began her design process by researching the history of transportation in California. She locked onto the eighteenth-century Spanish explorers who sailed the coast of California and described the region as "a land of fire," noting the deep orange-colored hillsides. Once on land, the explorers realized the source of the "fire" was the poppy, thus giving California its state flower and the nomenclature "The Golden State."

Beniston used the California Poppy as her central image and inspiration and created artworks in two locations on the site. For the main building, the artist has taken the micro view of a cluster of golden flowers for a grand mural in the lobby. Using a grid system as a base structure, she has produced a large, colorful, graphic mosaic composed of hundreds of flowers comprised of 140,000 10mm glass tiles.

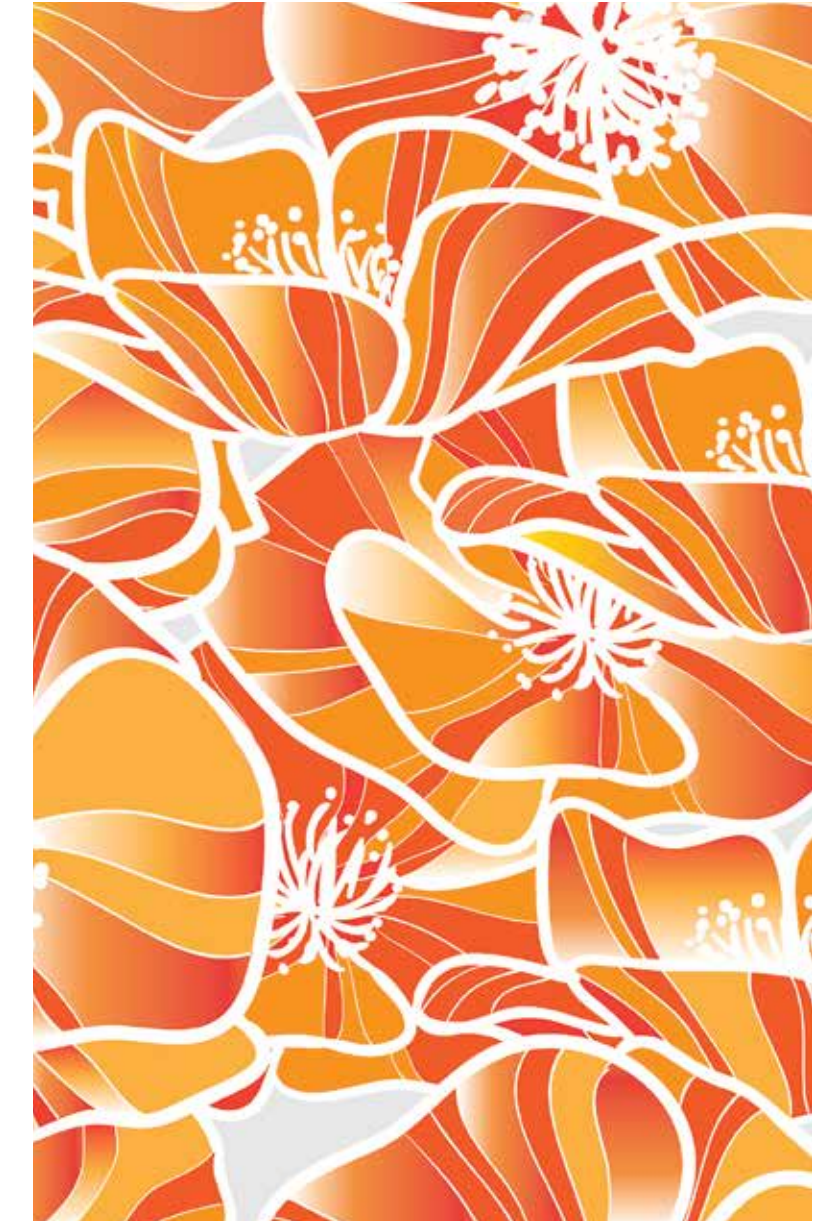
In contrast to the close detail of the lobby mural, the artist created a large-scale field of poppies within the fences lining the public plaza on the northwest corner of the campus.

Beniston, who likes a challenge, was delighted to design an artwork using a new material. The *Field of Poppies* fence was created with an architectural fabric that employs traditional lace weaving techniques into a material that is functional and practical for exterior fencing applications. The artwork allows visitors to Evergreen Plaza to enjoy views of the light rail facility and serves as a vibrant backdrop to this new community amenity.

**Christie Beniston** is a public artist based in Solana Beach, California and has had a thriving art practice for over 25 years. Her public, residential, and commercial commissions are located throughout Southern California in Los Angeles, Orange, and San Diego counties. Her desire and technical ability to innovate with new materials and tackle unusual sites were essential components for the installation of the *Field of Poppies* and *California Gold* commissions at the Foothill Gold Line Operations Campus. Recent works by Beniston are permanently installed at the San Diego Airport Commuter Terminal, Huntington Valley Little League field in Huntington Beach, and the Glendale Adventist Hospital. She has also exhibited her work in museums and galleries across the country and has received numerous awards including an International Council of Shopping Centers (ICSC) Design and Development Silver Award in the category of Renovation/Expansion of an Existing Project.

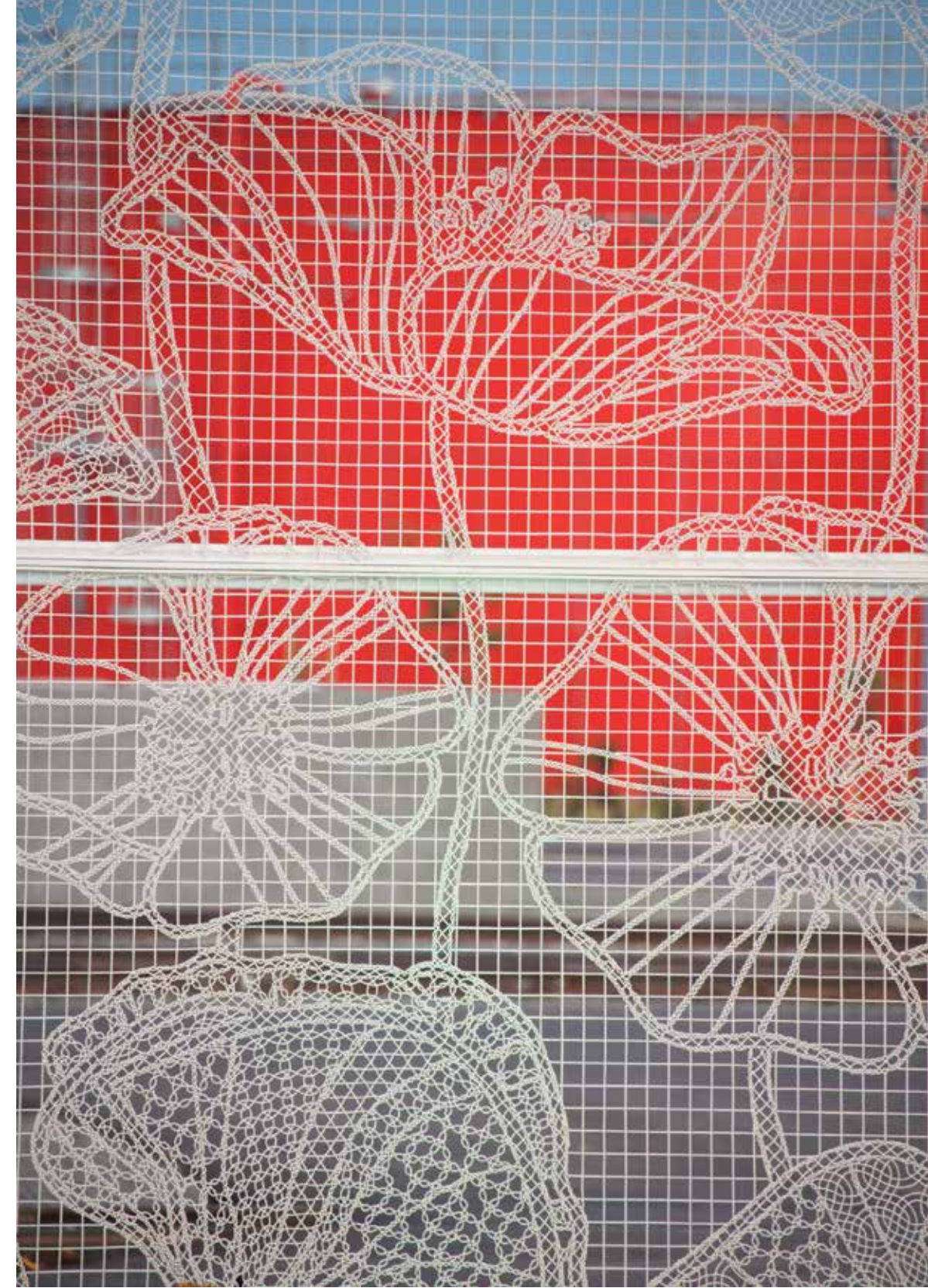
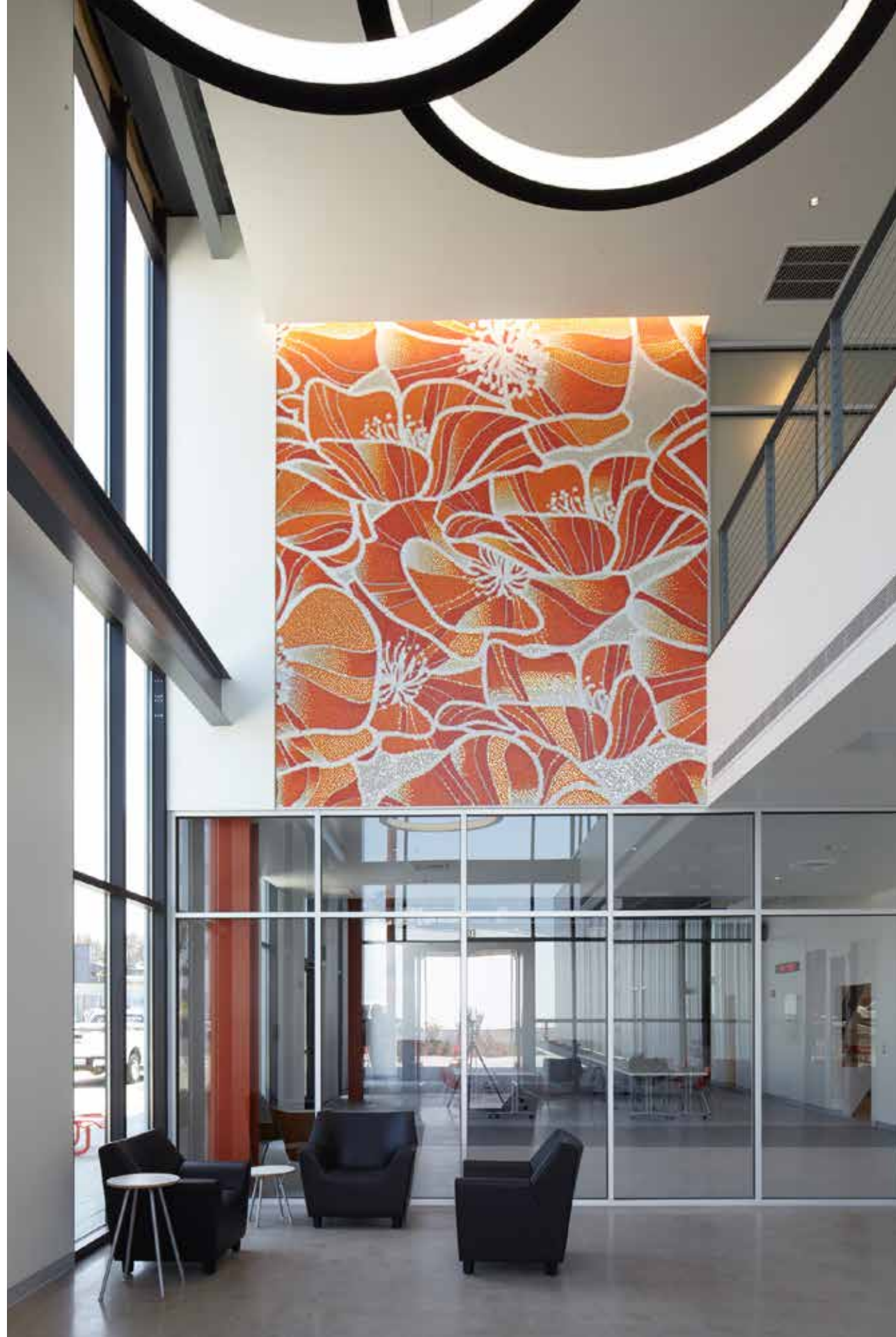


Above: *Field of Poppies* is an exterior architectural fabric made of steel mesh. The fencing separates Evergreen Plaza, a public viewing area at the corner of the facility, from the Operations Campus.

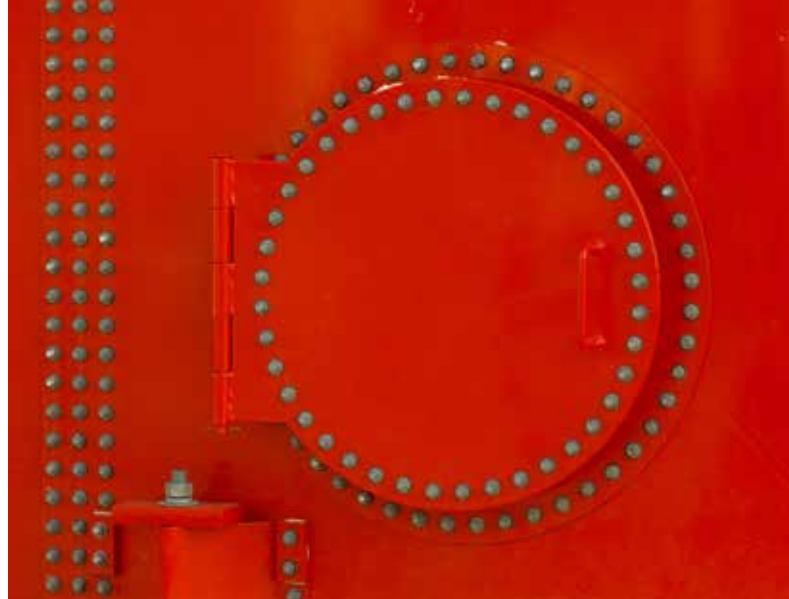


Above: The interior mural, *California Gold*, located in the lobby of the facility's main building, is made of 140,000, 10mm glass Bizazza tiles.







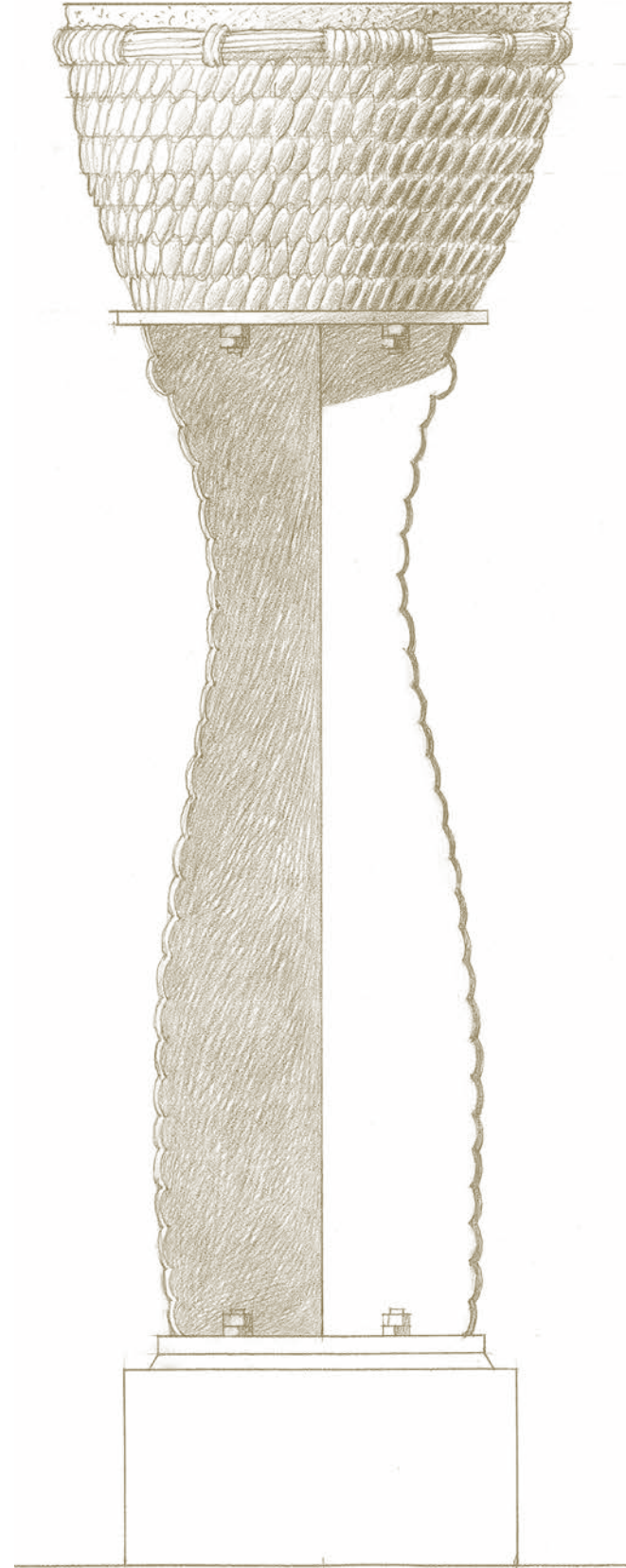
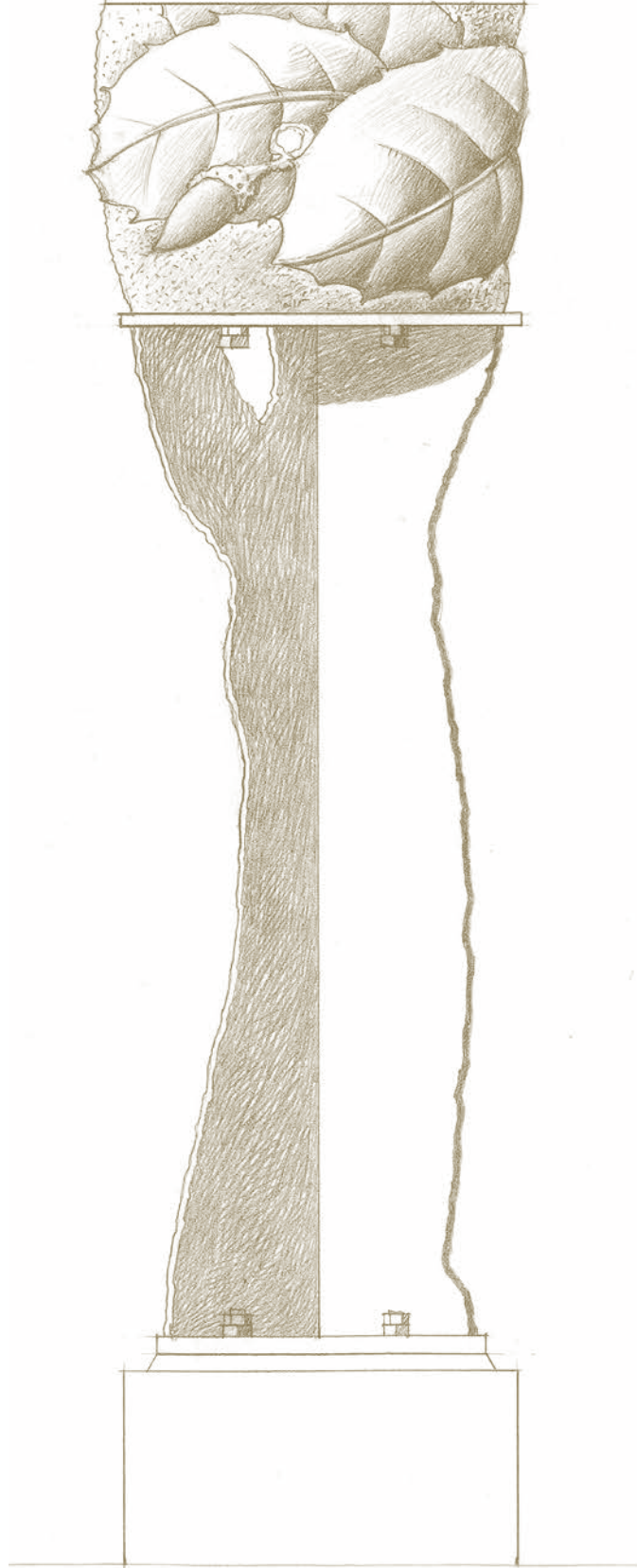
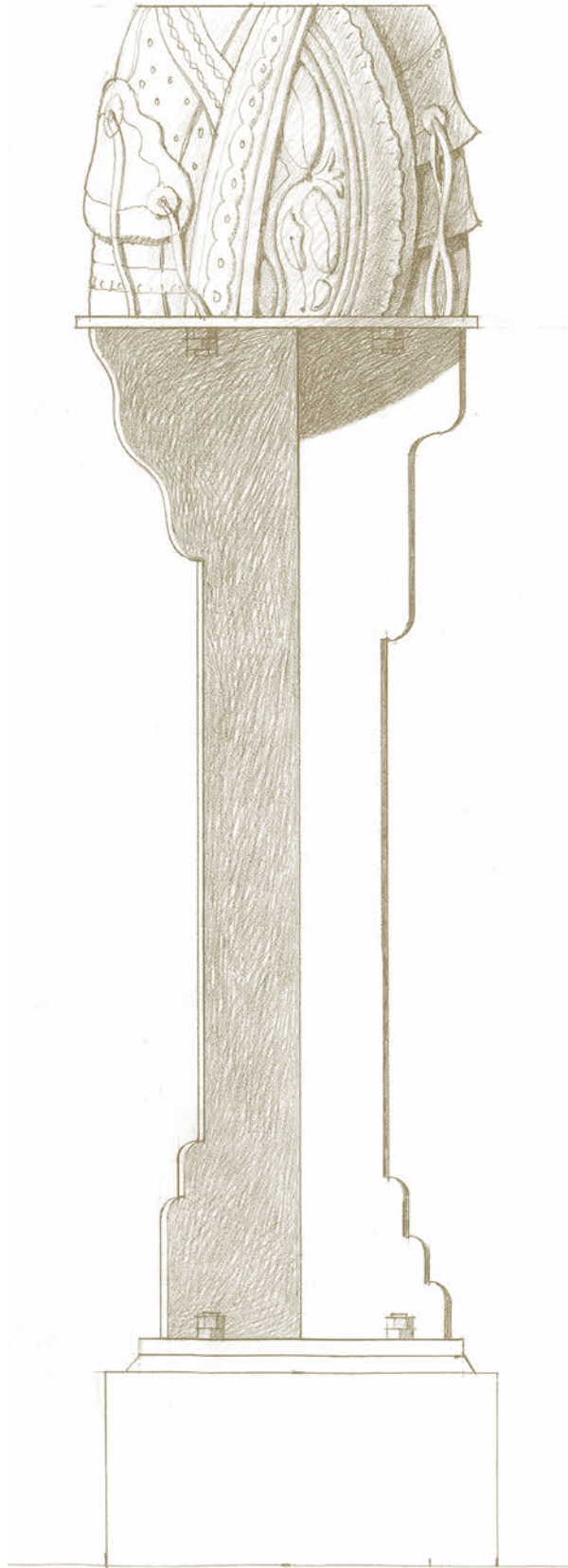


The 'poppy' accent color was used intentionally throughout the campus on select exterior structures — water tank, building entry, and solar canopy — to tie these architectural forms to the artwork and integrate their presence within the overall design of the maintenance and operation facility.



The three story, 132,000 square foot Main Shop Building was designed and built to meet the U.S. Green Building Council's Leadership in Energy & Environmental Design Gold standards. The building was architecturally designed to maximize the use of natural light and provide an interesting façade for the surrounding neighborhood. Poppy orange was used to highlight interior and exterior building details, corresponding with the artistic motif created for the campus, and was also used as the color palate for the drought-tolerant landscaping.







# DUARTE / CITY OF HOPE STATION

*Spirit of the San Gabriel River* by Andrea Myklebust & Stanton Gray Sears

“Our work explores the natural and cultural histories of the place for which it is designed. In the City of Duarte, this meant working within the context of the San Gabriel River, and an examination of the history and artifacts of the many people who have lived and worked in the area over time, from the native Gabrielino-Tongva, through successive waves of immigration and industry, to the high-tech campus across the street from the station. We worked in durable sculptural materials selected to complement the forms and colors of the natural landscape of Duarte.”

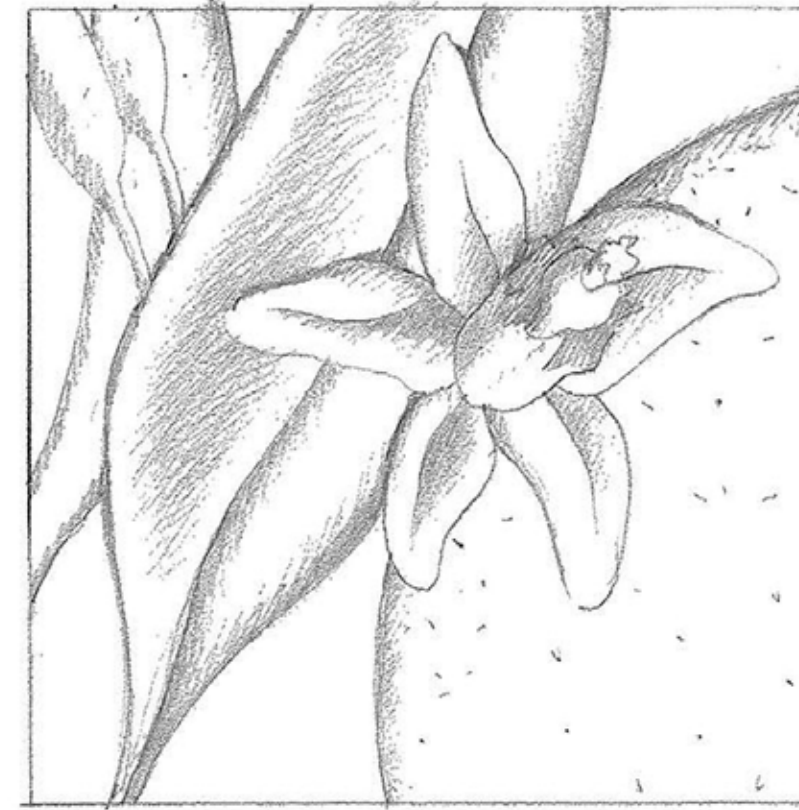
Artists Andrea Myklebust and Stanton Gray Sears were inspired by the extensive research they conducted at the local historical society and their long walks along the San Gabriel River wash for their design of the Duarte / City of Hope Station artwork *Spirit of the San Gabriel River*. The layout of this station presented some challenging space problems and the artists chose to site three tall sculptural columns with oblong limestone capitals down the center of the platform and one in the nearby parking facility. This placement allows for train passengers and car travelers on Duarte Road to enjoy the artwork from multiple vantage points as the light shifts throughout the day.

Fascinated with the idea of who has traversed and benefited from this rich landscape over the centuries, the artists chose four visual elements to hand-carve in relief on each of the limestone capitals topping the nearly seven-foot high columns. The first relief is a topographical map of the area to give a visual overview of the region and landscape. California Live Oak leaves are a reference to the native flora. The basket-weaving image is derived from the Gabrielino-Tongva peoples who gathered acorns along the river. An intricate saddle design is borrowed from traditional Mexican leather carving as a tribute to Mexico’s history and influence in the area.

Surrounding the column bases on the ground, Myklebust and Sears have laid an intricate design of square cast-bronze pavers donning low-level reliefs depicting orange blossoms, branches, and fruit. The floral imagery is derived from the colorful crate labels used by the local citrus industry in the late 1800s and early 1900s to brand and transport their fruit across the nation. This final element grounds the 11’ tall vertical sculptures and weaves an expansive footprint around the sculpture bases on the platform like a citrus grove spreading towards the horizon.

**Andrea Myklebust and Stanton Gray Sears** are the principal artists of Myklebust + Sears studio located in rural Pepin County, Wisconsin. They began working collaboratively in 1993 and have created more than sixty sculptural works for sites across the country. As with previous projects, the artist team thoughtfully addressed issues of scale, placement and viewing opportunities as they developed the final sculpture designs for the Duarte / City of Hope Station. Their award-winning work has been featured in *Americans for the Arts Year in Review*, *Landscape Architecture Magazine*, *Sculpture Magazine*, and *Public Art Review*.

Myklebust received her Bachelor of Arts from Macalester College in St. Paul, Minnesota and studied sculpture at the University of Minnesota, Minneapolis. Sears is an Associate Professor of Art at Macalester College and holds a Master of Fine Arts in Painting from Penn State University, State College, PA. Highlights of their collaborative work include installations for light rail stations on the Minneapolis-St. Paul Central Corridor line; at the Microbial Sciences building at the University of Wisconsin, Madison; and at the historic Fox Theater in Stockton, California.



Sketches created by the artists became the visual reference to sculpt low relief molds for the bronze pavers that are installed on the platform.







The four vertical sculptures feature hand-carved capitals made from Indiana Limestone supported by painted steel bases.







1860 — Pioneros de la Rivera de San Gabriel — 1960

Gregorio Fraijo

Ruelas

Martinez

Facundo Ayon

Ruelas Gregorio Fraijo Facundo Ayon Martinez Islas Chavez Alva Gauthier Luna Forester Hernandez Kurovsky Thayer  
Miranda Dean Lopez Gallardo Campa Diaz Johnson Vrigoyen Salazar Castellanos Aguayo Gomez McLain Zavala  
Breceda Zepeda Henry Cook Villalobos Martinez Guerrero Oatis Figueroa Muro Ambriz Delgado Chico Barbosa Vsais  
Reyes Norton Stievo Castor Kuhns Saiz Ross Miles Duran Thompson Cudmore Lara Rodriguez Self Ruelas Leyva  
Herrera Cagle Acosta CampasTyler Pulido Martinez Haro Allen Pickering Jefferson Fraijo Garcia Malacara Lee Perrona  
Lazano Hann Rivers Mitchell White-Bear Ortiz Sanchez Chico Zamora Medina Fuentes Carr Vallencia Chambers Grijalva  
Henderson Meisner Burgs Islas Chavez Burrola Ayon Davila Warnock Rubio Soto Esparza Kuhns Scott Grammer Solis  
Tapia Moreno Ramirez Burger Padilla Ornelas Sosa Baca Sierra Silva Murdock Vrigoyen Campbell Feucht Torres Lara  
Schiro LeeCarrillo Suarez Camacho Fields Nides Toscano Brower Hunter Hann Grijalva Rogers Lee Stewart Ceballos  
Esquivel Williams Barragan Guadarrama Moctezuma Salazar Walters Arvizu Gallego Aguilera Ogaard Perez Ortega  
Bernal Dozois Keiffer Miranda Dean Lopez Gallardo Campa Diaz Johnson Vrigoyen Salazar Castellanos Aguayo Gomez  
McLain Zavala Breceda Zepeda Henry Cook Villalobos Martinez Guerrero Oatis Figueroa Muro Ambriz Delgado Chico  
Barbosa Vsais Chavez Alva Johnson Vrigoyen Duran Stievo Castor Kuhns Thompson Allen Sanchez Chico Davila  
Warnock Baca Sierra Toscano Brower Salazar Walters Vallencia Chambers Grijalva Campa Diaz Campa Diaz Feucht



# IRWINDALE STATION

*Pioneros de la Rivera de San Gabriel* by Robin Brailsford

“In the City of Irwindale, I found the integrity of purpose with staff, residents, and ancestors to create an unprecedented opportunity for an exciting integration of art, history, and light rail transit at a significant scale. As a public artist, I look for the potential in people, places, and things, and then help realize that potential with a vibrant conceptual and tactile experience.”

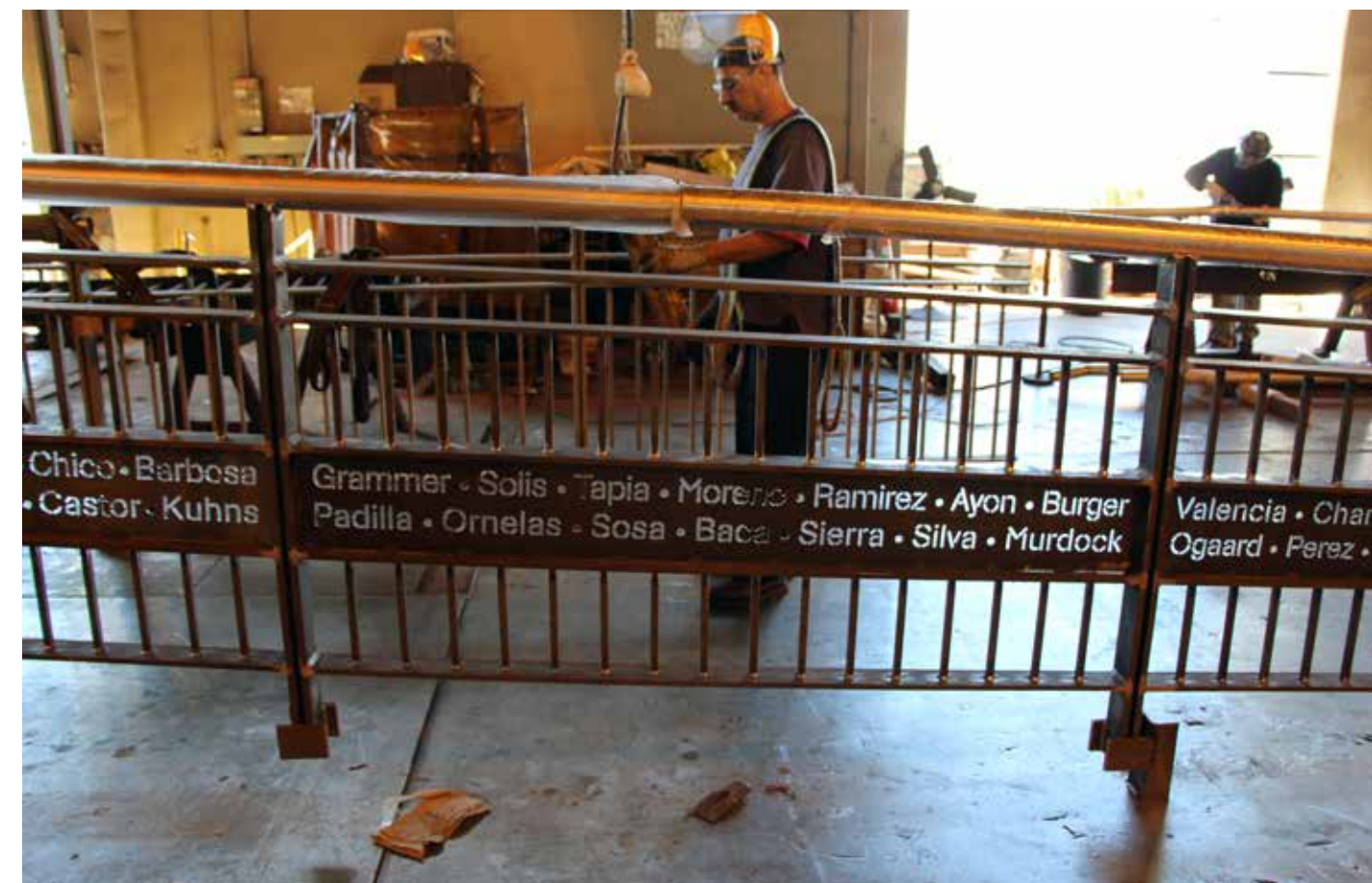
Irwindale’s contemplative views of snow-capped mountains and golden California sunrises are the setting for station artist Robin Brailsford’s *Pioneros de la Rivera de San Gabriel* (Pioneers of the San Gabriel River Bank). Her work is about the town’s legacy that reads like a fable.

In the 1800’s, five families from Mexico came to the Los Angeles Basin. Again and again, other settlers followed, forcing the Mexican families to move on. At last they found peace, but not wealth, along the San Gabriel River. The nearby mountains provided them with an overabundance of fresh water and beautiful black and white “sal y pimento” river cobble. Here, they raised families, farmed, and founded a town that is the City of Irwindale today. The founders’ heirs still live here and prosper in the *Jardin de la Roca* (Garden of the Rock). In the 1950’s, the scarcity of aggregate for freeways and water for a growing population led to the establishment of Irwindale’s current economic engines: stone quarries and the food industry.

Inspired by the presence of stone aggregate, the station platforms are set with 200 handmade LithoMosaic pavers made of glass, mosaic, stone, and micro-mosaic pieces. Although each paver repeats a singular form, the composition for each design is unique. In blue, they allude to the San Gabriel River’s alluvial fan, and in green, they are an abstraction of each resident’s *Árbol de la Vida* (Tree of Life). The triangular layout of Brailsford’s custom pavers on the station platforms, visually enhance the experience of movement for train riders. Pierced into the platform’s steel guard hand-railings, passengers will find the words of *Axis Mundi, A Song of Irwindale*, composed by Brailsford that poetically conveys (in English, Spanish and Aztec) the Irwindale *milagro* (miracle). The hand-railings located on the entry ramps to the

platforms include the surnames found in the city’s centennial city directory. The founders’ names headline this ‘parade’ of international surnames framed by the dates 1860 and 1960.

**Robin Brailsford**, of Brailsford Public Art, likes to think big. From her modern home and studio on the U.S./ Mexican border, with her partner, artist Wick Alexander and many trusted fabricators, she creates environmental artworks for major transit, education and parklands projects throughout the United States. Raised on the North Shore of Massachusetts, her hometown’s joyous, community-wide Fourth of July celebrations inspire the scale, scope and vigor of her civic work. Brailsford is co-patent holder (with Ron Shaw of Shaw & Sons) of LithoMosaic, a relatively new process for public art. Their process allows for mosaics to be cast in concrete at a vast scale. For the Irwindale Station Brailsford employed a new casting technique with LithoMosaic allowing small pavers to be created. Brailsford has a Bachelor of Fine Art in Metalsmithing from Syracuse University and a Master of Art and Master of Fine Arts in Sculpture from the University of New Mexico. Past and current clients include the United States National Forest Service, the Desert National Wildlife Refuge, Miramar Water Treatment Plant, and the cities of Los Angeles, Santa Monica, Phoenix, El Paso, and Albuquerque.

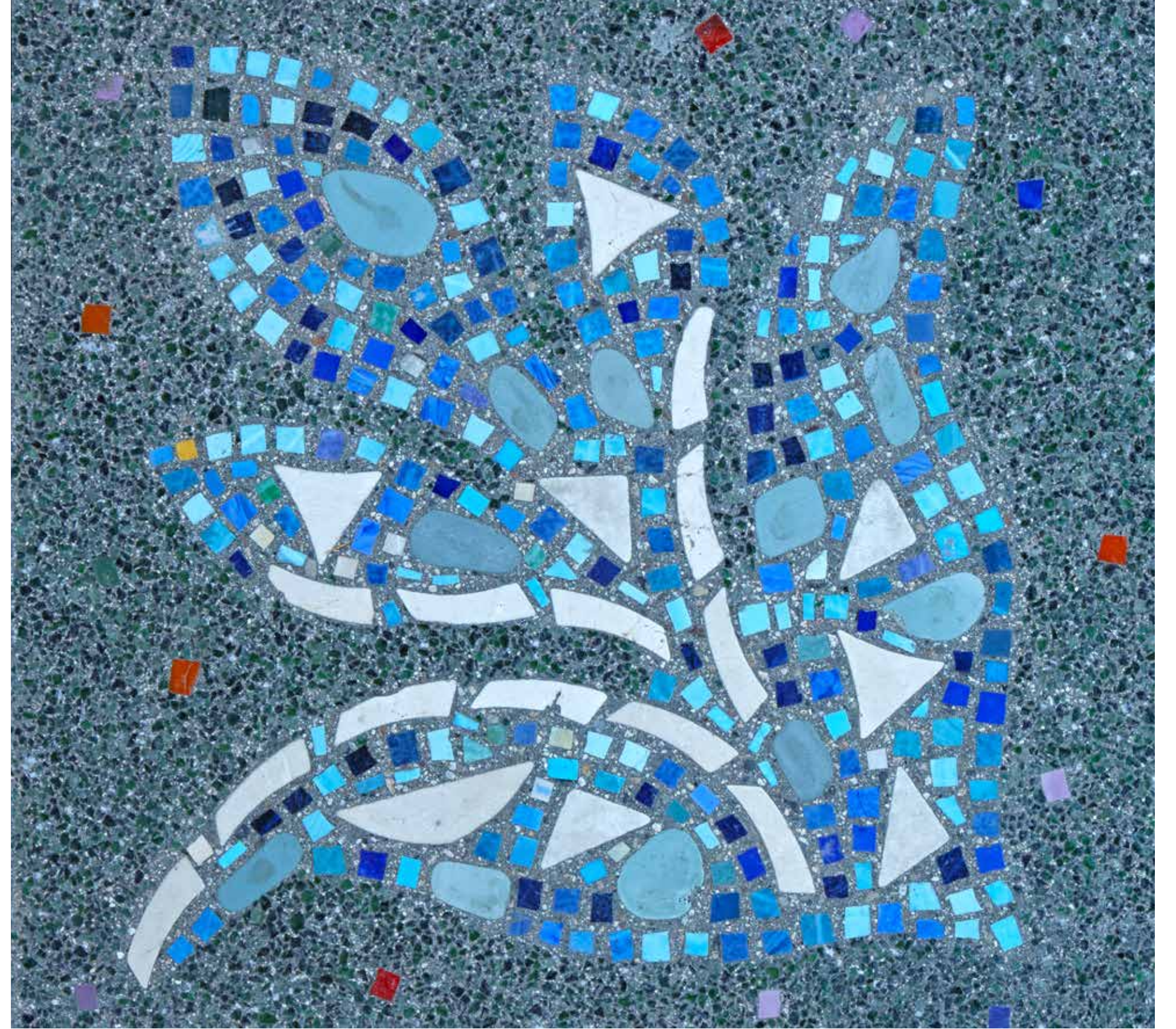


The entry ramps to the station platforms are flanked by cut metal painted panels which bare the names of the original city founders and the residents who lived in the city during the 100th anniversary of its founding.

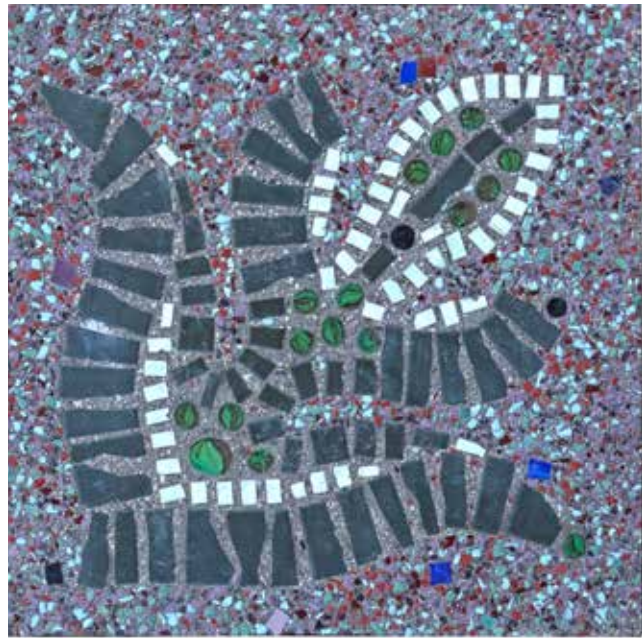
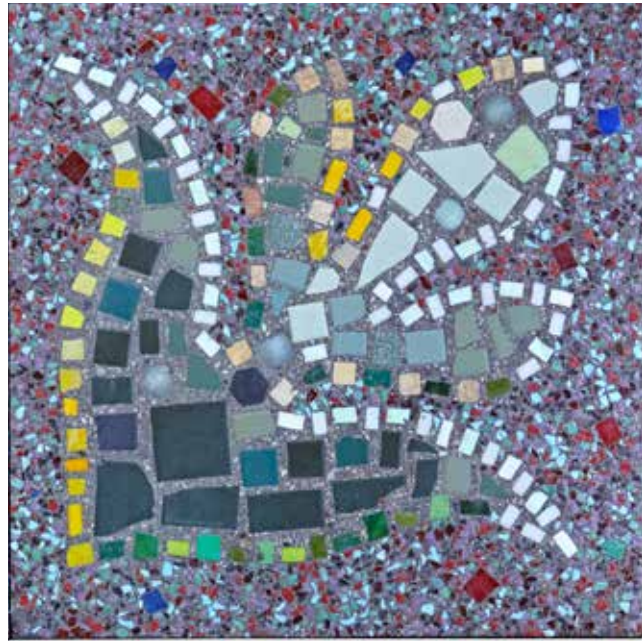




The process of creating and casting LithoMosaic pavers requires detailed handwork. Each paver is an individual composition of glass tiles, natural stone, and texture.













# AZUSA DOWNTOWN STATION

*A Passage Through Memory* by José Antonio Aguirre

“For the Azusa Downtown Station, I was inspired by the local expressions of cultural identity and how ancient images that have been painted on rocks in the area or woven into vessels centuries ago by this region’s tribal ancestors have survived as sacred icons and still resonate today. They have the power to collapse time and space between the generations and create a portal for new discoveries.”

Station artist José Antonio Aguirre worked closely with the City of Azusa and the community to transform the Azusa Downtown Station into a prominent gateway and landmark through his artwork *A Passage Through Memory*. Aguirre’s overall artistic design reflects an integration of motifs drawn from ancient Native American traditions, California Spanish-Mission style, and early 20th century American design. The fusion of these histories captures the cultural significance of the area and beautifully reflects the City of Azusa’s rich historic and cultural diversity.

The most ambitious of the design elements at the Azusa Downtown Station is a pair of grand Spanish colonial-style arched portals placed at the entry ramps leading to the station platforms. The arched portals are made from architectural concrete and supports with a metal header announcing “Azusa” in large illuminated letters. Topping the sign is a crown motif that was inspired by the city’s original Azusa sign installed at Foothill Boulevard in 1923 and later removed in 1946.

Aguirre has also created a distinct image for the mosaic panels inset into the two portals at the station entry by appropriating and abstracting elements from pictographs drawn by local Gabrielino-Tongva ancestors. To complete his design, Aguirre worked over a four-week period with students from nearby Azusa Pacific University and visitors to The Mexican Cultural Institute at El Pueblo Historical Monument to create a series of glass mosaics inspired by native basket weaving and drawing traditions of the region’s indigenous peoples. These mosaics encircle the base of each canopy column adding vibrant bursts of color visible to those waiting at the station and passengers on the train.

## José Antonio Aguirre

was born and raised in Mexico City and currently resides in Pasadena, CA. He holds a Bachelor of Fine Arts from the Art Institute of Chicago and a Master of Fine Arts from the California Institute for the Arts.

Over the past 30 years, Aguirre has actively contributed to his community as an internationally respected exhibiting artist, cultural worker, journalist, and educator. He has designed and fabricated more than 35 permanent public artworks for civic, educational, and private entities in Southern California, Chicago, Denver, San Antonio, and Mexico. His most ambitious glass mosaic mural, *Our Legacy: Forever Presente*, is installed at the East Los Angeles Public Library and was commissioned by former First District County Supervisor Gloria Molina. In 2010-11, Aguirre was awarded a Fullbright-García Robles fellowship to research community public art at the Universidad Autónoma Metropolitana-Azcapotzalco in Mexico City.



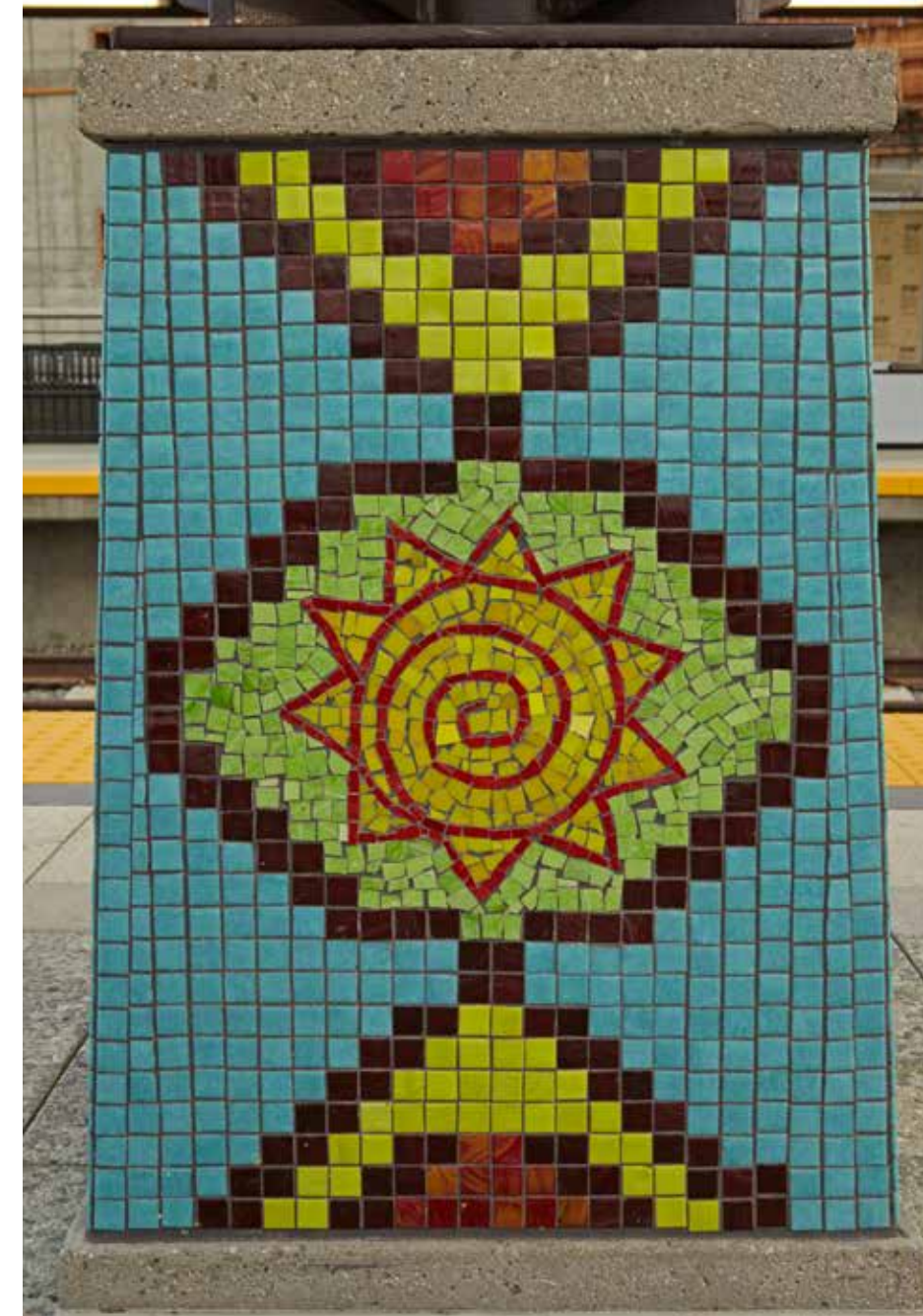
The Azusa Downtown Station art consists of three major components: (1) Entry Portals: cast glass fiber reinforced concrete (GFRC) with Byzantine and Venetian glass mosaic tiles and painted metal; (2) River Bed: custom Stepstone, Inc. pavers with specialty aggregate and integral colors; and (3) Column Bases: Byzantine and Venetian mosaic tile.



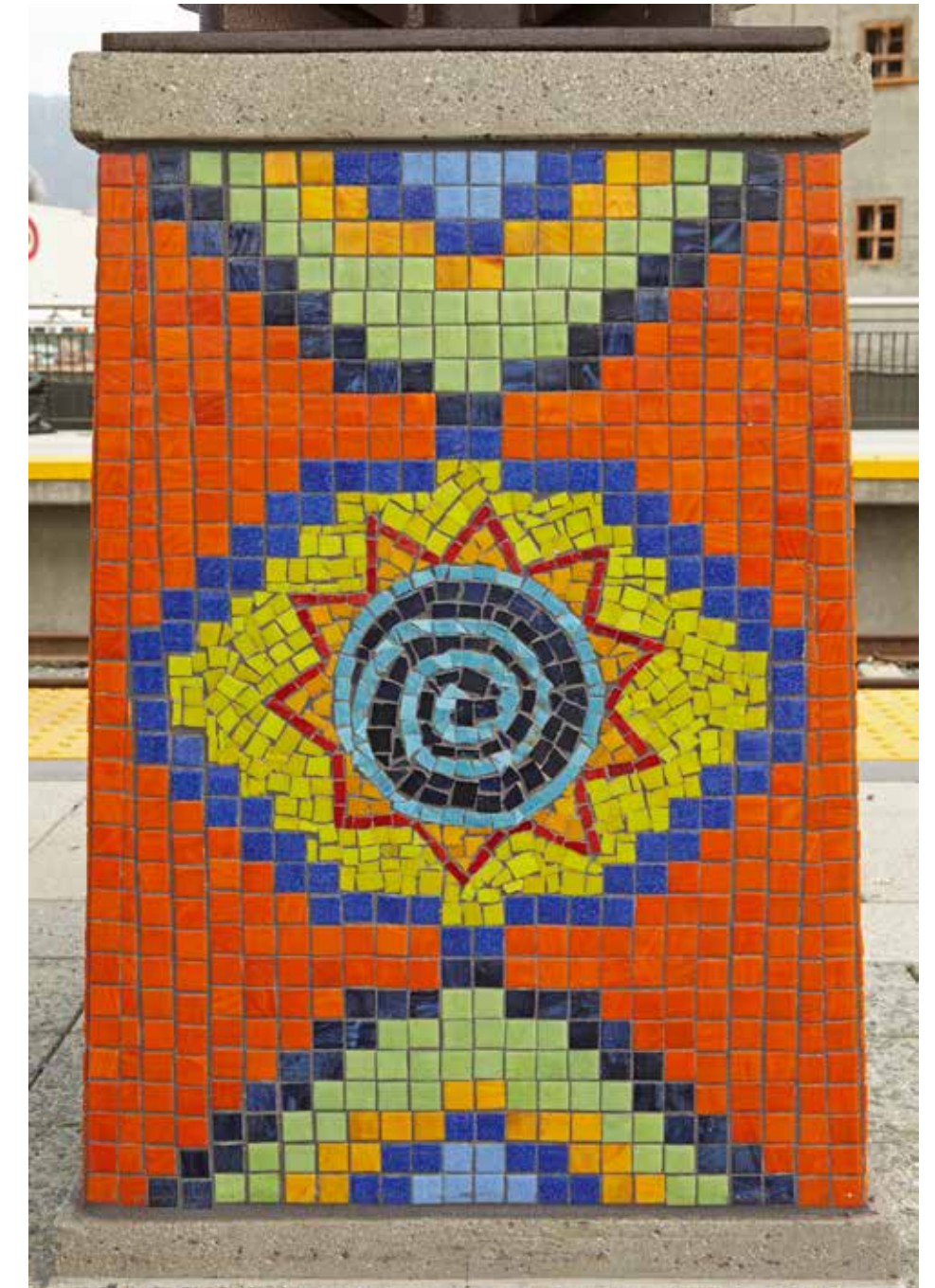






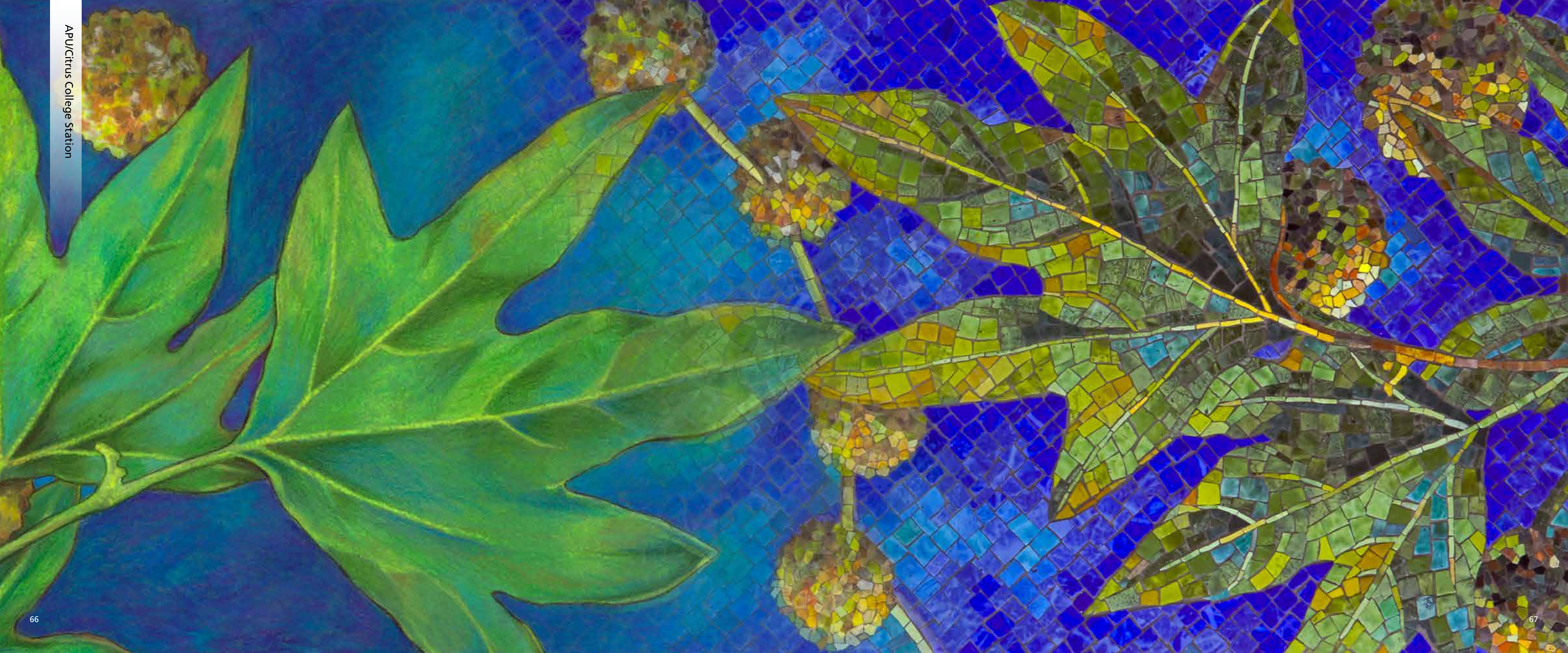


Each of the 36 column base mosaics are as unique in composition and color as the individuals who came to volunteer to create them.



José Antonio Aguirre, *A Passage Through Memory*







# APU/CITRUS COLLEGE STATION

*Azusa Horticultural Paradise* by Lynn Goodpasture

"I was deeply inspired by the beauty of the San Gabriel Mountains that sit so close to the station. The fertile foothills that surround the station were home to a wide variety of indigenous plants and innovative horticulture developed by key landowners starting in the mid-1800s. During this period the City of Azusa took root itself and grew. I chose to honor this rich history of Azusa with artistic interpretations of the flora and fauna from this bountiful landscape."

Station artist Lynn Goodpasture was inspired by "the land that surrounds the station, and the transformation of this land by innovative people who owned it, worked it, and loved it." After thorough research she chose to celebrate the area's horticultural history with her artwork *Azusa Horticultural Paradise*, by creating a glass canopy and four mosaic-tiled benches with imagery that recalls the towering California Fan Palms (*Washingtonia filifera*) along nearby Palm Drive, the legacy of early California growers, and the botanical contributions of former land-owner — The Monrovia Nursery.

Four custom mosaic benches are located on the platform and feature distinctive plants that are historically linked to the site. The honeybee and orange motif pays homage to Henry Dalton. In 1867, Dalton imported orange trees and the first Italian honeybees to the United States, launching local citrus growing and supplying honey throughout the country. By 1880, Jonathan Sayre Slauson acquired the property and established the Azusa Foothill Citrus Company, which earned international awards and worldwide recognition for its superior fruit.

Slauson's daughters each inherited a portion of the Azusa Foothill Citrus Company land. Kate Slauson Vosberg named her ranch, *Rancho del Alisal* (Ranch of the Sycamore) for the indigenous trees, while Louise Slauson Macneil called her home *Rancho los Cacomites* (Ranch of the Hyacinth) for the once prolific wild flowers. For the station's main imagery, Goodpasture rendered in mosaic these two symbols, the Sycamore and Hyacinth, along with Rosedale's Beauty, a popular camellia propagated in the 1950's by Monrovia Nursery.

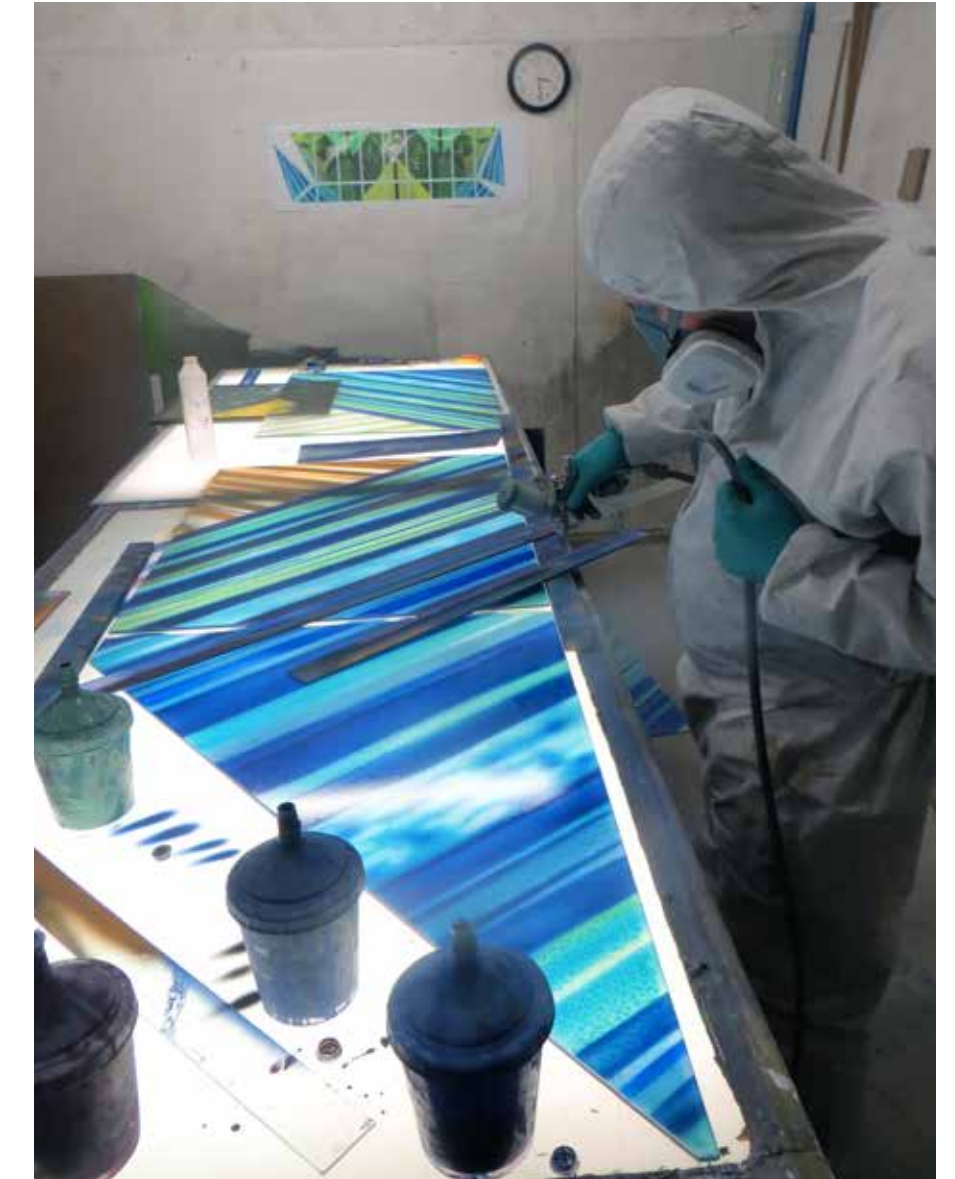
Goodpasture also depicts a fan palm frond in mosaic on the sides of the benches and in the glass panels for the canopy covering the ticket vending machine area. The use of the palm motif in various ways connects the station's primary design elements, as do the paving

stones surrounding each bench. Goodpasture's use of these familiar images and materials is intended to create a welcoming environment that feels like home.

**Lynn Goodpasture** of Goodpasture Art & Design specializes in large-scale art for public, private, and commercial environments. Her commissions are often developed in collaboration with architects, fabricators, and installers, which allows for maximum integration of her artwork into the architecture. The mosaics for the APU/Citrus College Station were developed in close collaboration with Mosaika, the mosaic fabricator, with the goal of translating the painterly quality of the original artworks into smalti glass tiles. Similarly Goodpasture worked closely with the Peters Studio to translate the original art for the glass canopy (rendered in small-scale models) into the 28-foot hand-painted glass canopy. Recent projects include an interior glass wall for the Cone Health Cancer Center at Alamance Regional Medical Center in Burlington, North Carolina; an interactive tile and stone labyrinth for the Robert F. Kennedy Community Schools in Los Angeles, California; and a large-scale gate for the children's garden in the Botanical Garden at the University of North Carolina / Chapel Hill. Goodpasture attended the Corcoran School of Art in Washington, DC. In 2013 and 2015, she was a presenter at the Public Art Network's annual conference at Americans for the Arts, addressing "Ethics in Public Art: Best Practices," and "Professional Standards in the Public Art Field."



The translation of two-dimensional designs created by the artist into specific materials becomes a collaborative conversation between artist and fabricator as the work evolves.







The ticket vending machine canopy features hand-painted safety glass panels, inspired by the California Fan Palm.

The artist selected sculptural pre-cast benches to install each detailed smalti mosaic design. She considered the "carpet" area beneath the bench to designate its special place on the platform.









# ACKNOWLEDGEMENTS

## The Foothill Gold Line journey began more than a decade ago.

Over those years, elected officials, the community, stakeholders, students and others rallied and wrote in support of the project that would transform the San Gabriel Valley and the quality of life for its citizens for generations.

Most important, it took the vision and dedication of elected officials representing the corridor’s past, present and future to ensure the journey continued; and the hard work and service by thousands of individuals — including planners, designers, engineers, trades workers, support professionals, and artists — to make the vision a reality.

On the following pages are individuals representing the principals, team leaders, and key staff who worked on the planning, design, and construction of the Foothill Gold Line from Pasadena to Azusa. Under the direction of the Foothill Gold Line Construction Authority and assistance by Metro, three design-build teams, Hill International staff and consultants, agencies at all levels of government (city, county, state, and federal), local utility companies and the railroads came together and built the Foothill Gold Line on-time and on-budget.

We thank them all for their dedication to the journey.

The Foothill Gold Line from Pasadena to Azusa was fully funded by LA County’s Measure R half-cent sales tax, approved by voters in 2008 and was turned over to Metro on September 23, 2015. Metro opened the line for passenger service on March 5, 2016.



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Claudia Ramirez	Project Administrator
Margaux Vogel	Submittals Coordinator

Mark Mickelson, Gary Baker, Laura Langford, and Bill Lucci all played key roles on the project; and are now working on other projects in Southern California.





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Dahlia Persoff, Caltrans  
H. Javier Chavez, Caltrans



Hill International, Construction Authority Program Manager

Hill International provided the Construction Authority with invaluable professional assistance throughout the planning, design, and construction process. In addition to bringing to the project many key staff members (identified previously) to augment the Construction Authority's full-time staff, Hill International also provided industry expertise as needed through their sub-consultants.

Key sub-consultants that supported the project include (in alpha order):

Atomic Ant Models  
ATS Consulting  
CH2M Hill  
Douglas E. Jamieson  
IBI Group  
ISIS LLC  
Jacobs Engineering  
JL Patterson & Associates  
KOA Corporation  
Kurt Kroner Environmental  
Leighton Consulting, Inc.  
Maxima Group  
McLean & Shultz  
Partners Consulting  
Rosa Lowinger & Associates  
Smith-Emery Laboratories  
Steven Davis Consulting  
V&A Consulting Engineers  
Wagner Engineering  
WKE – Wei Koo Engineers and Planners  
WPC – Walker Parking

Nossaman LLP

Brian G. Papernik  
Alfred E. Smith  
Nancy C. Smith  
Robert D. Thornton  
Geoffrey S. Yarema  
Lloyd W. Pellman



Precast concrete used to create the basket forms for the bridge included specialty aggregate to create a variable surface texture and subtle sparkle.





**Three design-build contractor teams** completed elements of the Foothill Gold Line project. Foothill Transit Constructors, a Kiewit-Parsons Joint Venture, designed and built the alignment project made up of all elements of the Foothill Gold Line project with the exception of the Gold Line Bridge (designed and built by the Skanska USA team) and the intermodal parking facilities (designed and built by the Webcor team).



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Steve McFadden  
Jim Holmes  
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Ron Robison  
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Rob Farrell  
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Rich Cincotta  
John Bley  
Wes Wegner  
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Jeff Rowland  
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Rich Parker  
Arron Mountjoy  
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Carl Manchester  
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Benny Plunkett  
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Polo Ramirez  
Justin Leung  
Mary Real  
Carmen Cham  
Barry Sam  
Ali Hamza  
Scott Arnold  
James Eshbaugh  
Sheri Soldatke

**Foothill Transit Constructors Team**

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Gizmo Art Production – Art Fabricator  
Barazani Stone – Paving Installer  
Coastal Tile – Tile Installer  
Cor-Ray Painting Co. – Painting  
Paramount Metals & Supply Co. – Structural Steel / Art Fabricator  
St. Martin Construction, Inc. – Station Canopies  
GGI / General Glass International – Art Fabricator  
Wellington Sign Company – Art Fabricator  
Battaglia Inc. – Art Fabricator  
Moorhead Machinery & Boiler Company – Art Fabricator  
IPS / Industrial Painting Specialists – Art Fabricator  
American Bronze Casting – Art Fabricator  
Shaw & Sons Concrete – Art Fabricator  
Mosaika Art and Design, Inc. – Art Fabricator  
Lawrence Studios – Art Fabricator  
Peters Studios – Art Fabricator  
Cinco Iron Works – Art Fabricator  
Bisazza Mosaic – Tile Fabricator  
Lace Fence – Specialty Fence Fabricator  
Mission Tile West – Tile Fabrication  
Tuo Sogno Design Center – Art Fabricator  
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The Sheridan Group – Interior Furniture

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Pat Nicholson, Design Team Manager  
Rivka Night, Architect  
David Yee, Bridge Architect

***Skanska USA Team***

***Art and Architecture Sub-Contractors:***

Moonlight Molds – Supplier of specialty pre-cast basket weave segments  
Masonry Concepts, Inc – Installation of the casted segments  
Anderson Drilling – CIDH Installation  
CMC Rebar –Reinforcing Steel Installer  
Dywidag – Bridge Post Tensioning  
Group Delta – GeoTech  
National Ready Mix – Concrete Supplier  
Fitzgerald Formliners – Formliners

**The Webcor Team**

***Webcor***

Mark Turner, Vice President  
Barry Choy, Senior Project Manager  
Cicely Rice, Senior Project Manager  
Ryan Isbell, Senior Superintendent  
Eric Moritz, Superintendent  
Jimmy Clements, Superintendent  
Wade Holden, Project Manager  
Carlos Hurtado, Project Engineer  
Greg Hollingshead, Project Engineer  
Pedro Delgado, Project Engineer  
Gregg Clark, Quality Control Manager  
Jason Sellers, Safety Manager  
Leticia Rosales, Project Administrator

***Watry***

John Purinton, Principal in Charge  
Michelle Wendler, Architect of Record  
Derek Beaudoin, Structural Engineer of Record  
Matt Davis, Third Party Coordinator  
Michael Pendergrass, Architectural Project Manager  
Jessica McInerney, Structural Engineering Project Manager  
Mahal Antiporda, Architectural Assistant Project Manager  
Quoc Nguyen, Architectural Assistant Project Manager  
Jose Oseguera, Job Captain  
Hannah Brooks, Marketing and Business Development

***RBF***

Gary Miller, Project Manager  
Brian Anderson, Project Engineer  
Jared Bernard, Project Engineer  
Ricky Chan, Traffic Engineer  
Steve Conner, Project Engineer  
Bill Cox, Land Surveyor

Brian Fujimoto, Project Engineer  
Adriana Griffith, Project Engineer  
Chad Harden, Structural Engineer  
Craig Johnson, Project Engineer  
Brad Losey, Project Engineer  
Sal Sheikh, Structural Engineer  
Greg Valdez, Project Surveyor  
Lisa VanDorpe, Project Engineer  
Juan Zavela, Design Engineer  
Merril Morris Partners  
Daniel Morris – Landscape Architect  
Nick Johnson – Landscape Architect

***Ninyo & Moore***

Tino Rodriguez, Principal/Construction Services  
Jasmin Kelley, Project Manager  
Daniel Chu, Chief Geotechnical Engineer  
Michael Mowen, Senior Project Engineer  
Dennis Brown, Inspector  
Andy Medina, Inspector

***Webcor Team – Art and Architecture Sub-Contractors:***

Cupertino Electric Inc. – Electrical  
Architectural Glass and Aluminum – Glazing  
Mitsubishi – Hydraulic Elevators  
Masonry Concepts – Masonry Walls  
Beck Steel – Metal Fabrication  
Western Painting – Painting  
SiteCon – Architectural Concrete  
Sierra Landscape Development Inc. – Landscaping  
ISEC – Specialties  
ProSpectra Tile – Decorative Tile Installer  
Solar Art – Anti-Graffiti Film





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