



**CITY OF SOUTH PASADENA
PUBLIC ART COMMISSION**

**AGENDA
REGULAR MEETING
MONDAY, JULY 27, 2026, AT 6:00 P.M.**

**AMEDEE O. "DICK" RICHARDS JR. COUNCIL CHAMBERS
1424 MISSION STREET, SOUTH PASADENA, CA 91030**

South Pasadena Public Art Commission Statement of Civility

As your appointed governing board, we will treat each other, members of the public, and city employees with patience, civility and courtesy as a model of the same behavior we wish to reflect in South Pasadena for the conduct of all city business and community participation. The decisions made tonight will be for the benefit of the South Pasadena community and not for personal gain.

NOTICE ON PUBLIC PARTICIPATION & ACCESSIBILITY

The South Pasadena Public Art Commission Meeting will be conducted in-person from the Amedee O. "Dick" Richards, Jr. Council Chambers, located at 1424 Mission Street, South Pasadena, CA 91030.

The Meeting will be available:

- In Person Hybrid – City Council Chambers, 1424 Mission Street
- Via Zoom - **Webinar ID: 823 1334 6757**

To maximize public safety while still maintaining transparency and public access, members of the public can observe the meeting via Zoom in one of the three methods below.

1. Go to the Zoom website, <https://zoom.us/join> and enter the Zoom Meeting information; or
2. Click on the following unique Zoom meeting link:
<https://us02web.zoom.us/j/82313346757>; or
3. You may listen to the meeting by calling: +1-669-900-6833 and entering the Zoom Meeting ID listed above.

CALL TO ORDER: Annalee Andres, Chair

ROLL CALL: Annalee Andres, Chair
Rina Velasco, Vice-Chair
Michael Seel
John T. Lange
Deloris Piazza

COUNCIL LIAISON: Janet Braun

APPROVAL OF AGENDA

Majority vote of the Commission to proceed with Commission business.

PUBLIC COMMENTS AND SUGGESTIONS

The Public Art Commission welcomes public input. If you would like to comment on an agenda item, members of the public may participate by means of one of the following options:

Option 1: Participate in-person at the City Council Chambers, 1424 Mission Street, South Pasadena.

Option 2: Participants will be able to “raise their hand” using the Zoom icon during the meeting, and they will have their microphone un-muted during comment portions of the agenda to speak for up to 3 minutes per item.

Option 3: Email public comment(s) to PlanningComments@southpasadenaca.gov. Public Comments received in writing will not be read aloud at the meeting, but will be part of the meeting record. Written public comments will be uploaded online for public viewing under Additional Documents. There is no word limit on emailed Public Comment(s). Please make sure to indicate: 1) Name (optional), and 2) Agenda item you are submitting public comment on. 3) Submit by no later than 12:00 p.m., on the day of the Commission meeting.

NOTE: Pursuant to State law, the Commission may not discuss or take action on issues not on the meeting agenda, except that members of the Commission or staff may briefly respond to statements

PUBLIC COMMENT**1. Public Comment – General (Non-Agenda Items)****CONSENT CALENDAR****2. Minutes from Regular December 15, 2025 Meeting****Recommendation:**

1. It is recommended that the Commission review and approve the minutes.

DISCUSSION ITEMS**3. Project No. 2604-DTSP/LLA – A request for a proposed on site public art installation for a senior housing development with State density bonus, waivers and concession, consist of 165 senior apartment units, 72 assisted living units, 23 memory care units, and 50 low-income senior apartment units. Lot line adjustment of existing four (4) lots.****Recommendation:**

1. Review the final public art submittal; and either:
2. Continue the item and provide feedback, or

3. Approve the final art application package.

4. Public Art Commission 2026 Work Plan

Recommendation:

1. Review the proposed 2026 Calendar Year Public Art Commission Work Plan;
2. Provide feedback and recommendations as appropriate; and
3. Approve the 2026 Calendar Year Public Art Commission Work Plan.

5. Public Art Commission Reorganization

Recommendation:

1. Appoint a Chair to preside over the Commission meetings through the 2026 calendar year; and
2. Appoint a Vice Chair to preside over the Commission meetings through the 2026 calendar year.

ADMINISTRATION

6. City Council Liaison Communications

7. Ad Hoc Committee Communications

- Public Art Inventory
- Roster of Local Artists

8. Commissioner Communications

9. Staff Liaison Communications

ADJOURNMENT

10. Adjourn to the regular next Public Art Commission meeting scheduled for September 28, 2026 at 6:00 PM

PUBLIC ACCESS TO AGENDA DOCUMENTS

The complete agenda packet may be viewed on the City's website at:

<https://www.southpasadenaca.gov/government/boards-commissions/public-art-commission>

ACCOMMODATIONS



The City of South Pasadena wishes to make all of its public meetings accessible to the public. If special assistance is needed to participate in this meeting, please contact the City Clerk's Division via e-mail at CityClerk@southpasadenaca.gov or by

calling (626) 403-7230. Upon request, this agenda will be made available in appropriate alternative formats to persons with disabilities. Notification at least 48 hours prior to the meeting will assist staff in assuring that reasonable arrangements can be made to provide accessibility to the meeting (28 CFR 35.102-35.104 ADA Title II).

I declare under penalty of perjury that I posted this notice of agenda on the bulletin board in the courtyard of City Hall at 1414 Mission Street, South Pasadena, CA 91030, and on the City's website as required by law.

7/23/26

Date



Robert (Dean) Flores, Senior Planner



**CITY OF SOUTH PASADENA
PUBLIC ART COMMISSION**

**MINUTES
REGULAR MEETING
MONDAY, DECEMBER 15, 2025, AT 6:00 P.M.**

**AMEDEE O. "DICK" RICHARDS JR. COUNCIL CHAMBERS
1424 MISSION STREET, SOUTH PASADENA, CA 91030**

CALL TO ORDER:

The Regular Meeting of the South Pasadena Public Art Commission was called to order by Chair Annalee Andres, on Monday, December 15, 2025, at 6:00 p.m. The meeting was conducted in person at the Council Chambers located at 1424 Mission Street, South Pasadena, California.

ROLL CALL:

PRESENT

Chair	Annalee Andres
Commissioner	Michael Seel
Commissioner	Jeffrey Burke
Commissioner	Deloris Piazza
Council Liaison	Mayor Janet Braun

CITY STAFF PRESENT

Jasmin Kim, Planning Manager; Stephen Peterson, Senior Planner; Tatianna Marin, Assistant Planner; Lillian Estrada, Administrative Secretary.

APPROVAL OF AGENDA

Majority vote of the Commission to proceed with business.

The Agenda was approved as submitted.

PUBLIC COMMENT

1. Public Comment – General (Non-Agenda Items)

None.

CONSENT CALENDAR ITEM**2. Minutes from the Special Meeting of October 27, 2025**

Approved as submitted.

DISCUSSION ITEMS**3. Project Status Updates****Staff Presentation:**

Assistant Planner Tatianna Marin presented an updated report on projects subject to the Public Art Program, referencing a chart of upcoming projects included in the Staff Report which reflects a balance of \$12,597.50 for Public Art fees.

Questions for Staff:

Commissioner Burke inquired about allowable State concessions that waive Public Art fees. Planning Manager Kim offered to coordinate with Staff to provide more information about the State Density Bonus.

The Commissioners questioned the valuations of certain projects, particularly the Mission Bell project and Fairview Court, the proposed plans for the parking lot at 1020 El Centro, and the status of The Giddy Ostrich project. Planning Manager Kim remarked that Staff would provide written information regarding those projects at the next Commission meeting.

4. 2026 Public Art Commission Meeting Schedule, Resolution, and City Council Memo**Recommendation:**

Approve, receive and file the 2026 Public Art Commission Meeting Schedule; receive the November 18, 2025 memo to the City Council from the City Manager regarding Item No. 15 – Ordinance on Commissions; and adopt the Resolution of the Public Art Commission Setting the Date, Time and the place of its Regular Meetings.

Commissioner Discussion:

None.

Commission Motion and Action:

MOVED BY COMMISSIONER BURKE, SECONDED BY COMMISSIONER SEEL, to approve, receive and file the 2026 Public Art Commission Meeting Schedule - March 30, July 27, September 28 and November 30; receive the November 18, 2025 memo to the City Council from the City Manager regarding Item No. 15 –

Ordinance on Commissions; and adopt the Resolution of the Public Art Commission Setting the Date, Time and Place of its Regular Meetings - March 30, July 27, September 28 and November 30 at 6:00 p.m.

AYES: Seel, Piazza, Burke, Andres

NOES:

ABSENT: Velasco

ABSTAINED:

Motion Carried: 4-0

ADMINISTRATION

5. Comments from City Council Liaison

Mayor Janet Braun thanked the Commissioners for their service.

6. Comments from Ad Hoc Committees

Public Art Inventory:

Commissioner Burke reported that the inventory remains solid.

Roster of Local Artists:

Commissioner Seel inquired if Staff could assist the Commission with setting up a database for artists. Mayor Braun offered to address that with the new IT Manager.

Public Art Handbook Committee:

Chair Andres announced that the Public Art Policy Handbook was approved by the City Council.

The Commissioners discussed creating a booklet or pamphlet highlighting public art in South Pasadena.

7. Comments from Commissioners

Commissioner Burke thanked Staff for the card and acknowledgement of his years of service as this was his last meeting.

Chair Andres thanked Commissioner Burke for his contributions and leadership.

The Commissioners established an Ad Hoc Committee of Commissioner Seel and Commissioner Piazza to work on the 2026 Work Plan. The Commissioners discussed plans to schedule a Special Meeting in February to finalize the 2026 Work Plan.

8. Comments from Staff

Planning Manager Kim and Mayor Braun agreed to discuss the budget process and potential upfront questions with the Council.

Planning Manager Kim spoke about creating a visual handbook online with the implementation of new software, creating a dedicated public-facing Public Art page (including inventory/interactive map) into the upcoming City website updates, and coordinating with IT/permitting upgrades to support visualization.

Assistant Planner Marin thanked Commissioner Burke for his years of service, thanked the Commission for a successful year and expressed appreciation for their work.

ADJOURNMENT

9. **Adjourn to the Regular Public Arts Commission meeting scheduled for March 30, 2026, at 6:00 p.m.**

There being no further matters, Chair Andres adjourned the Public Arts Commission Special Meeting at 6:51 p.m.

APPROVED,

Annalee Andres, Chair
Public Arts Commission

Date



Public Art Commission Agenda Report

ITEM NO. 3

DATE: July 27, 2026

TO: Public Art Commission

FROM: Erika Ramirez, Community Development Director

PREPARED BY: Robert (Dean) Flores, Senior Planner

SUBJECT: **Project No. 2604-DTSP/LLA - A request for a proposed on-site public art installation for a previously approved senior housing project located at 601-625 Fair Oaks Avenue (APNs: 5315-001-070 and 5315-001-072), 704 and 712 Mound Avenue, (5315-002-061 and 5315-002-062)**

APPLICANT: Laurel Myers/Stamps & Stamps

Recommendation

It is recommended that the Public Art Commission (PAC):

- a. Review the final public art submittal; and either:
- b. Continue the item and provide feedback, or
- c. Approve the final art application package.

Executive Summary

Pursuant to South Pasadena Municipal Code (SPMC) Section 36.395.010, the Public Art Program applies to new residential developments of four or more units and to new commercial or industrial projects with a building valuation exceeding \$500,000. The approved senior housing project located at 601–625 Fair Oaks Avenue and 704 & 712 Mound Avenue (Project No. 2604-DTSP/LLA) exceeds this threshold and is therefore subject to the Program.

The applicant has elected to meet this requirement through on-site public art. On September 29, 2025, the Public Art Commission (PAC) reviewed and approved a concept for Azulejo-style mosaic tile murals throughout the project's exterior. In April 2026, the applicant met with staff, Chair Andres, and Commissioner Seel to obtain additional feedback. The final application is now being presented to the PAC where they can either provide further feedback or approve the final art package.

Background

The senior housing project was approved through a ministerial Design Review process by the Community Development Department on May 20, 2024. The project initially proposed to satisfy the Public Art requirement through an in-lieu fee; however, following approval, the applicant elected to provide on-site public art and submitted a concept for review. Staff determined the proposal was appropriate for consideration by the Public Art Commission (PAC).

On September 29, 2025, the PAC reviewed and approved the initial concept, which included Azulejo-style mosaic tile murals throughout the building. On April 27, 2026, the applicant met with staff, Chair Andres and Commissioner Seel to have them review an updated concept and provide feedback. The applicant has since submitted an updated art application package, included as **Attachment 1** to this staff report.

Analysis

Artwork is defined in the SPMC as an original creation of physical art by an artist which includes a fountain, mobile, mosaic, mural, painting or tapestry. Pursuant to Section 36.390.020, an artwork shall not include objects that are mass-produced with a standardized design, signage, or landscaping.

The applicant is proposing to incorporate the artwork through custom-made Azulejo mural mosaic tiling on the exterior walls of the development. As shown in the proposed application package, the Azulejo-style mosaic tile murals will be located in four different areas, featuring multiple murals inspired by local public figures (see Figures 1-5below).

Figure 1 – Mural Locations



Figure 2 – Area 1



Figure 3 – Area 2



16 Greeter Finalists for 12 Spots

3-4

1. Finalized art application,
2. Finalized sketches, photographs, or other documentation of the nature of proposed artwork,
3. An appraisal/financial analysis of the value of the proposed artwork,
4. Written agreement executed by or on behalf of the artist who is creating the artwork,
5. Finalized plans,
6. A narrative statement to demonstrate that the artwork will be displayed in an area available to general public at least 10 hours each day, and
7. A maintenance plan.

At this point, the applicant is presenting the PAC with their final application package and is seeking feedback on artwork to either provide additional feedback or approve the art package. Therefore, staff is presenting the final review package. As such, staff recommends that the Commission review the updated art application, provide feedback to the applicant, and either continue the item to a future date to allow time or approve the final art package, consistent with SPMC Section 36.395.070.

Fiscal Impact

None. The applicant has provided their financial analysis in Attachment 2 which shows that the proposed art package meets and exceeds 1% (\$920,000) of the total building valuation of the project (\$92,000,000). The applicant's financial analysis indicates the artwork will cost approximately \$1,185,700.43.

Public Notification

This item was included in the July 27, 2026 Public Art Commission agenda packet. The agenda packet was published on the City's website on Thursday, July 23, 2026, and was posted at City Hall.

Attachments

1. The Raymond Art Application Package
2. Applicant's Presentation

Art Areas Defined

The Raymond Azulejos Murals Public Art Component

by Scott Feldmann
July 8, 2026

THEME

Southern California and South Pasadena: Local Legends and Lore

This document describes the artwork and selection of subjects proposed for four Art Areas in public places on exterior walls of The Raymond at 625 Fair Oaks Ave. in South Pasadena. A version of it will be adapted later and posted on a website as part of the public art component. The site will be non-commercial and reside on the web, perhaps reached through a QR code on the Explainer Panels located near each Art Area. The site will also be reachable at the URL www.TheRaymondTiles.Art

Balance and Inclusion

A note on curation

Our "Greeters" and four figures on the Gateway jardinières are presented with a deep commitment to reflecting modern values of inclusivity and representation through the lens of our regional history. We are proud to present an equal balance of women and men, celebrating their extraordinary accomplishments during eras when it was historically difficult for women to participate fully in their fields. The collection also highlights the vital cultural contributions of historical Mexican Americans who shaped our region and the indigenous people who populated the land for thousands of years before them – the Kizh, commonly known today as the Gabrieliño/Tongva Nation. To ensure the public art remains universally welcoming and non-partisan, the selections intentionally focus on cultural, civic, and creative figures.

The theme *Southern California and South Pasadena: Local Legends and Lore* has been thoughtfully refined to celebrate a balanced, inclusive, and inspiring tapestry of our shared past.

A Land Acknowledgement Statement

We acknowledge that this building stands on the sacred, ancestral land of the Kizh Nation (known today as the Gabrieliño/Tongva), the traditional caretakers of the Arroyo Seco and the broader Los Angeles basin. We pay our respects to their ancestors, elders, and relatives—past, present, and emerging. We recognize their thousands of years of stewardship of this watershed and commit to honoring their vibrant, living culture and continuous connection to this land.

[Above: draft of proposed copy to be reviewed by representatives of the Gabrieliño/Tongva Nation]

What (and Who) Are Greeters?

“The Greeters” are The Raymond’s life-sized welcoming figures made of Azulejos (hand-painted ceramic tiles) – a traditional decorative façade from Spain and Portugal. Our Greeters are portraits of historic and colorful Californians who contributed to the unique character of the City of South Pasadena and impacted America’s 31st State of California, helping to create the special place that it is today.

As part of the public art component for the construction of The Raymond Luxury Senior Living Community, four “Art Areas” are being created. The Greeters are the primary element for Art Area Three, the main automobile and pedestrian entrance to the buildings that face Mound Avenue south of Grevelia Street, as well as the courtyard accessed from Fair Oaks Ave.

These life-size polychrome tile portraits are distinctive because of their cut-out upper bodies and heads that break out of the border tiles that frame them, homage to an 18th Century innovation by Portuguese artisans. Each one is placed in a scene referencing their story and are named on a ribbon or plaque with a date of their depiction. Some are nationally known, like Pancho Barnes. Others are relatively obscure but were locally significant for their spirit of dedication to community, culture or craft, such as local High School Art Teacher Margaret Louise Brown. The Greeters mostly populate the pillars of the porte-cochère and have been depicted as pleasant and welcoming, sometimes reinterpreting their dour expressions as captured by history. (Many lived in the days when posing before a box camera was considered too serious for smiling.) The artist presumes they did smile and laugh, and where appropriate, rendered them as warm and welcoming as they are making their first impression to visitors, staff and residents of The Raymond.

There are 16 Greeters in consideration. 12 will be selected for Art Area 3, and Pancho Barnes is considered a Super Greeter in a separate location. Each one on a pillar represents between \$15,000 and \$22,000 of the public art component budget. The four columns and four pillars in the porte-cochère, (Art Area 3,) plus some necessary padrões and border tiles on the facades represents about one third of the total public art budget of 1% of the Project Valuation.

Images of The Greeters are researched, conceived and illustrated by Scott Feldmann and will be translated onto tile by Master Tile Artisan Lillie Castro of Mission Tile West and kiln-fired, a process that will take months for each life-sized image.

The Greeters were curated with care and refined after a Public Art Commission Chair Review by Annalee Andres and Michael Seel, who urged careful attention to representing diversity – an important value in South Pasadena today. Dozens were considered with the criteria of having lived between 1830s and the 1970s, representing a variety of fields in the arts and industry, and representative of rich diversity despite the well-known biases of their eras. We used substantial documentation in books, archives and other public records.

Architectural Historian Marina Khrustaleva contributed guidance in effectively developing art for public places. Of the characters featured many are represented in the South Pasadena History Museum and Public Library Archives. Some have been featured in the Throwback Thursdays column of the South Pasadenan by noted local historian Rick Thomas. Others are from the South Pasadena Centennial book by Jane Apostle. South Pasadena Local History Librarian Olivia Radbill helped in locating images in archives of the High School Yearbook and in the collection of Tournament of Roses programs as well as local history image archives. Jim Tavares researched and discovered Margaret Louise Brown in his 2006 story on the oldest self-built float in the Tournament of Roses. The Huntington Library, where Scott is a Reader, is the source of imagery for Thaddeus Lowe and his fanciful balloons. (He was Pancho's grandfather). CSU Dominguez Hills is the source for much about Roy Knabenshue and early flying machines. Newspapers.com and various books purchased for the project are called out in the bibliography section of this report.

As a work of public art, this project applies the legal standard of Fair Use for persons who died before 1956 and are in the public domain, which avoids the need for licensing Rights of Publicity associated with the depiction of public figures. Courtesy letters and requests for approval will be obtained by certain estates or from corporate legal departments where that is necessary. Copyrighted images, when used, are used with permission.

Welcome to The Raymond Tiles Online. Ready to find out more?

This site presents information on the public art of The Raymond Luxury Senior Living Community in South Pasadena, California.

What is an Azulejos? (Pronounced Ajoo-lay-hose,) it's the artistic genre used in the tiles on the exterior of The Raymond in South Pasadena. The inspiration comes from a land far away and long ago. A traditional form of ceramic tile decoration from 18th Century Portugal, these storytelling tiles are famed for their extensive use in rebuilding Lisbon entirely after a devastating earthquake in 1755. More than 270 years later designers of The Raymond turned to this genre to pay homage to South Pasadena's most iconic (now demolished) hotel, and the legends and lore of its most influential people from days gone by.

Here you'll find details on the art of The Raymond: The Gateway, The Greeters and Pancho Flies! If you came here via the QR Code on the building, you are likely standing right in front of one of these three Art Areas and wondering about them. If you found this page from any other means, we encourage you to go check them out in person – they are found at 625 Fair Oaks Ave. in South Pasadena, California. Either way, here you go:

[The Gateway](#)

[Meet The Greeters](#)

[Pancho Flies!](#)

The Gateway Scene of The Raymond

Fauna & Flora, Then and Now.

Art Area 1 & 2 – The Gateway Tower at Fair Oaks Ave. and Grevelia St.

Early Spanish missionaries planted the first citrus at the San Gabriel Mission in 1804, then with the introduction of the seedless Washington Navel in the 1870s commercial potential exploded. The result of this citrus wealth in the 1870s and 1880s led to the creation of the San Gabriel Orange Grove Association, directly resulting in the incorporation of Pasadena and South Pasadena. Grapes were plentiful too – the first Mayor of South Pasadena named his Victorian farmhouse Wynyate (Welsh for Vineyard). On the Gateway Tower of The Raymond the 15-foot tall tiled citrus trees in jardinieres are a tribute to this era. Look closely at the planters for historic reference to previous eras — a squirrel hoards an acorn in a nod to the pre-development days when the indigenous Tongva people foraged fruits and nuts for their food. (Here Chief Hahamongvic of the Hahamog’na Tribe welcomes while Medicine Woman Toypurina warns). The Adobe Flores is referenced in the Rancho scene of a Mexican cowboy on his horse, riding herd on Spanish cattle.

From prehistoric times to present day, critters and shrubs, predators and prey, tiny inhabitants of the land and giant ones that preferred the sea have all lived in and around the land that we now call Southern California. Some of those who once roamed here no longer do, like the Smilodon (Saber-toothed Cat) and Woolly Mammoth. Once they left the scene more domesticated animals were moved in. Cattle were raised for the Tallow and Hide industry, and Vaqueros (predecessors to the American Cowboy) rode horses to keep them on the ranchlands that Mexico’s secularization of the Missions had created.

Modern days have led to far more but much smaller domesticated critters – note the small dog in pursuit of a climbing cat. And what’s she up to? She’s trying to catch one of the roving parrots who settle in each night and squawk to serenade the local residents. A keen eye will find more fauna & flora. And don’t miss the other Art Areas around The Raymond, on Grevelia Street and Mound Avenue.

Our Greeters

Art Area 3 – In the Porte-cochère. Meet the Greeters (13 placeholders here as 16 are vetted and selected)

1. **Walter Raymond:** Namesake of The Raymond and luxury travel impresario who started the boom that led to Pasadena and South Pasadena's growth as a tourism destination
2. **Lucretia Garfield:** South Pasadena resident and one-time First Lady of the United States whose husband James Garfield is the namesake for a South Pasadena public park
3. **Margaret Collier Graham:** "First Lady of the Foothills," wife of the first Mayor of South Pasadena, she was an author, suffragist and friend of abolitionist Owen Brown
4. **Arthur "Spud" Melin** and **Richard Knerr:** Founders of Wham-O, the toy factory that gave the world the Hula Hoop, Frisbee, Superball and more, childhood friends from South Pasadena
5. **Edwin Cawston:** English entrepreneur and founder of Cawston's Ostrich Farm, the world-renowned tourist attraction that put South Pasadena on the map
6. **Lt. Col. Manuel Garfias:** Mexican-American land owner of Rancho San Pascual which later became Pasadena and South Pasadena; elected the first Treasurer of Los Angeles
7. **Doña Eulalia Pérez de Guillén Mariné:** A Californio woman who lived to 112 and was the first owner of Rancho San Pascual; Keeper of the Keys at the San Gabriel Mission
8. **Nelbert Chouinard:** Arts education innovator and plein-air painter who founded Chouinard Art Institute (now Cal Arts in Valencia) and lived in South Pasadena most of her life
9. **Franz Bischoff:** South Pasadena resident "King of the Rose Painters" as a celebrated ceramics artist, plein-air painter and founder of the California Art Club
10. **Roy Knabenshue:** First American to pilot a dirigible, first to provide paid passenger flights (from The Raymond) and winner of The Great Race of 1905 – blimp vs. motorcar
11. **Minerva Hamilton Hoyt:** Citizen philanthropist and visionary behind the formation of Joshua Tree National Park whose family home is a Cultural Heritage Landmark in South Pasadena
12. **Margaret Louise Brown:** South Pasadena art teacher and volunteer rose float designer who won the City's first Sweepstakes prize in the Tournament of Roses

Greeters of The Raymond

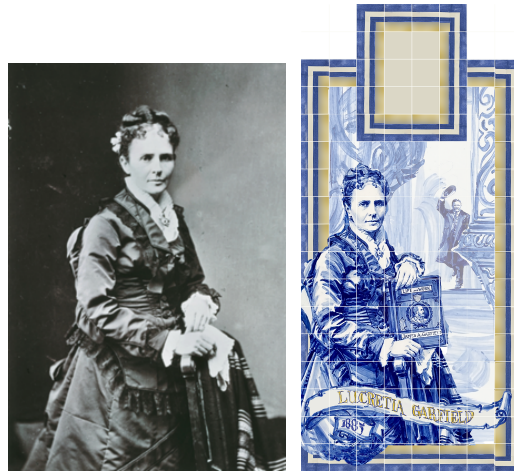
Walter Raymond, Travel Impresario



Walter Raymond (1848–1934) Walter’s genteel smile and friendly hat-in-hand demeanor welcome visitors as they enter the double doors to Building A from the porte-cochère. He was the entrepreneur and hotelier who became the central figure in the development of Pasadena, South Pasadena and the Los Angeles region when he built the first Raymond Hotel in 1895 — the first major resort hotel in the San Gabriel Valley. Originally a travel agent from Boston (owner of Raymond & Whitcomb), offering extended tours by steamship and train to China, Japan, Mexico and the American West, he recognized the potential of the region, bought and levelled Bacon’s Hill (later renamed for him). When the popular resort hotel burned to the ground in 1895, he upgraded and constructed it as the Mediterranean Revival masterpiece. This too was lost, a victim of the Great Depression. Today it reemerges as the inspiration for the design of The Raymond Luxury Senior Living Community. The hotel’s registry was filled with names of moguls from the East: Pullman, Schwab, Harriman, Swift, Armour, Rockefeller, Morgan, Carnegie, and others. In 1903 President Theodore Roosevelt visited Pasadena and the Raymond. However, the crowd was not near the size of the one who came to see Charlie Chaplin as he appeared for lunch with opera singer Nellie Melba. The dining room was the largest room in the house able to seat 400 people. Pasadena City, which boasted of being a “dry” town, had an ordinance disallowing the sales of alcohol — except to the hotel guests. In 2026 people of South Pasadena and the region know Walter Raymond’s name because they dine in a restaurant in the cottage where he once lived, once the Caretaker’s Cottage for his opulent resort hotel complete with stables and a golf course.

Greeters of The Raymond

Lucretia Garfield, First Lady of the 20th U. S. President



Lucretia Garfield, (1832 – 1918). Profoundly saddened by the assassination in July 1881 of her husband James A. Garfield, 20th President of the United States, she vowed to wear dark, austere mourning attire in public for the remaining 37 years of her life. And she did. Private and reserved by nature, she had moved to South Pasadena in 1904. She accepted an outpouring of sympathy and donations from the public and put it to use by honoring her husband and his brilliance in a presidential library wing attached to their original home in Mentor, Ohio. This would become the model for the Official Presidential Library Act of 1955 established by FDR in Hyde Park on the Hudson River, and has been followed since. While she lived in South Pasadena, President Theodore Roosevelt visited her in 1912. Perhaps she selected the location because the City had named the Garfield Tract (now Garfield Park) and associated parkland after her husband. He was popular and martyred — the developers thought this could boost sales. Once arriving, she lived in the city as a winter resident and eventually a permanent resident until her death on March 14, 1918. She was reserved and very discrete but known and revered throughout town. Her residence, which is a designated historic landmark, is located at 1001 Buena Vista Street. It is listed on the National Register of Historic Places and is a South Pasadena Cultural Heritage Building. Lucretia Garfield Not only started the concept of the Presidential Library, but she became pivotal in establishing the golden era masterpieces of two of the most celebrated architects in California — Charles and Henry Greene. They designed her home for her. She gave them cred as a significant client.

Greeters of The Raymond

Margaret Collier Graham, Author & Activist



Margaret Collier Graham (1850 – 1910) Witty and wealthy, Margaret was the writer, social justice activist and hostess to the educated elite who frequented her salons in the Victorian manor she and her husband built in South Pasadena. They named it Wynyate (Welsh for Vineyard). She was among the founding families of South Pasadena, a woman's rights activist, short story writer and first person ever to get a letter delivered from the new Post Office. At the beginning of the 20th century she and her husband had developed Lake Elsinor and Wildomar. (The "Mar" in that city's name is a reference to her first name.) Married to South Pasadena's first Mayor, Donald Graham, (the d-o in Wildomar,) together in 1887 they built a three-story Queen Anne Victorian cottage at 851 Lyndon Street that remains a local landmark today in the city. There, surrounded by grapes and citrus, she conducted salons with the literati of her time. Charles Lummis, founder of the Los Angeles Public Library. Naturalist John Muir, godfather of our National Parks. Others. She wrote for *The Californian* and *The Argonaut* as well as national publications including *The Atlantic Monthly* and *Harper's Magazine*. Her books were published by Houghton, Mifflin. She became known as the First Lady of the Foothills, active in fighting for civil reform, woman's rights and equal rights. She befriended Owen Brown, wanted as a criminal for assisting his father, John Brown, famed abolitionist who led the Harper's Ferry Revolt. Owen had moved to the foothills above Pasadena and lived a hermetic life, nevertheless revered by the people of Pasadena. In 1889 Margaret and her sister Jennie established the South Pasadena Lyceum, precursor of the South Pasadena Public Library.

Greeters of The Raymond

Arthur "Spud" Melin and Richard Knerr, Entrepreneurs of Fun and Fads



Richard Knerr (1925–2008) and **Arthur "Spud" Melin** (1924–2002) Whoop, whoop, whoop. Wham! These two lifelong friends knew how to laugh – and spot the fun in a fad. The Hula Hoop. Superball. Frisbees. On and on. That's what these two were all about when they grew up. (Some say they never really did!) In the South Pasadena garage of Knerr's family home, they co-founded the company Wham-O, one of the most iconic toy makers in American history. As childhood besties, then graduates of the University of Southern California, then retirees, they stuck together. In 1948, Knerr and Melin started their fledgling business as a lark. Their first hit was a wooden slingshot, aiming meatballs at hawks, which they promoted through live demonstrations. They named the company "Wham-O" after the sound the slingshot made when it hit its target. (So, as boys they were mean to wildlife, sadly.) Their business grew, and they eventually moved operations out of the backyard and in to larger facilities in neighboring cities including Alhambra and San Gabriel, but the company's "Fun Factory" legacy began in a garage attached to a small house in South Pasadena. For the Hula Hoop, inspired by bamboo exercise rings used in Australia, (not Hawaii?) they created a plastic version, tested it in local schools and laughed with glee as it spun into a global craze in 1958. In 1982 the pair sold the company for \$12 million and retired. Or did they ever really *work*?

Greeters of The Raymond

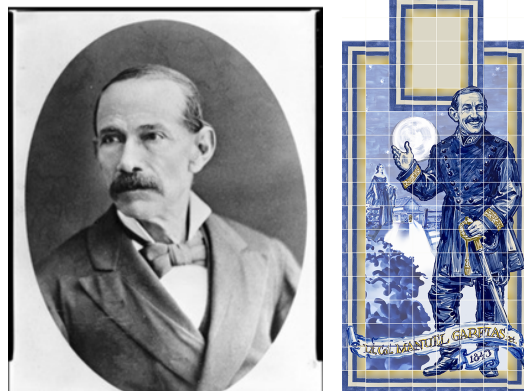
Edwin Cawston, Founder of Cawston's Ostrich Farm



Edwin Cawston (1866–1920) Clever and quirky, obviously an odd duck. Or maybe an ostrich? Edwin, an Englishman born into wealth, he became a bespoke entrepreneur and adventurer when he founded Cawston's Ostrich Farm — one of the most famous tourist attractions in California and a cornerstone of South Pasadena's early identity. Cawston's influence on the city was profound, ranging from economic development to the preservation of its very name. Established in 1896, the ostrich farm put South Pasadena "on the map." It was such a significant draw that the Pacific Electric Railway built a dedicated stop to accommodate the thousands of tourists who visited annually to see the 9-foot-tall birds, ride and race in ostrich-drawn carts. For over 30 years, the farm and its associated feather-processing factory were the largest employer in South Pasadena. Cawston built a global mail-order business from the site, shipping high-fashion ostrich plumes all over the world. In 1903, an idea was floated to change the name of South Pasadena. (San Pascual? Hermosa?) It went to a vote. Cawston was instrumental in defeating that, arguing that his worldwide brand was tied to the city's current name and that changing it would damage local business. Incidentally, Cawston's opened in South Pasadena before second Hotel Raymond opened in 1901. In that year the farm became the site of the first successful commercial use of a solar-powered motor, which was used to pump water for the gardens. Today what remains of the attraction is the namesake of a live-work condominium: The Ostrich Farm".

Greeters of The Raymond

Manuel Garfias, Soldier, Rancher, First Treasurer of Los Angeles



Lieutenant Colonel Manuel Garfias (1819 - 1895). Happy to have been lifted from poverty when given the San Pascual ranch lands by Mexico's Governor, he proposed marriage to the Latina debutante Luisa Abila, who accepted. Manuel Garfias was a party animal in his day. An officer in the Mexican Army, he was granted the 14,000-acre Rancho San Pascual in 1843 as reward for service of his country. He successfully took over the land grant of Eulalia Pérez, first grantee who had been widowed and whose nephew José Pérez, with his frenemy Enrique Sepúlveda, were all unable to keep their cattle from being lost or stolen — a grant requirement. Garfias lived in Los Angeles while his ranch manager stayed in the Adobe Flores that had been built on the land at the foot of the future Raymond Hill. On January 11, 1847 he loaned it to General Flores to write terms of surrender in the U. S.-Mexican War after an American force had occupied the Pueblo de Los Angeles. Flores fled to avoid execution with Garfias joining him. Garfias returned within a year to reclaim his land. By 1852 he had built a lavish hacienda on the banks of the Arroyo Seco. He spent beyond his means and lost control of it all in a foreclosure by Benjamin Wilson, whose loan carried a high interest rate. Nevertheless, in 1851 Garfias was recognized by Abraham Lincoln as the first Mexican-American to own the Rancho San Pascual. The land historically occupied by the Hahamog'na tribe before the rancho period had become the property of "Don Benito" Benjamin Wilson and his business partner Benjamin Eaton, who sold parts to Daniel Berry, leading to the formation of Pasadena, South Pasadena, San Marino and Altadena. Garfias went on to become the first Los Angeles County Treasurer and remained politically active.

Greeters of The Raymond

Eulalia Pérez de Guillén Mariné, Keeper of the Keys



Doña Eulalia Pérez: (1736?/1766? – 1878) Wise, strong and protective, Eulalia was a “Californio” born in Mexico before America was born. She eventually became “*llavera*” (Keeper of the Keys) of Mission San Gabriel Arcángel. This auspicious responsibility was not just about keeping food, tools and money safe and accounted for, but also protecting the young Tongva women from the soldiers who passed through. When she retired she was rewarded for service and made the first grantee of Rancho del Rincón de San Pascual in the San Rafael Hills, in present-day Los Angeles County, California. Eulalia, born in Baja Mexico (New Spain) came to the San Gabriel Mission in 1818 as a cook and was soon promoted to run the Mission’s business and factory interests until her retirement in 1833. In an era of fraught tensions between the Tongva people and colonizers, she claimed to be *blanca pura* (pure white) but was likely mixed race with her father as Spaniard Diego Pérez (from Salamanca) and her mother either Antonia Rosalía Cota or Lucía Valenzuela. By some accounts she had been born in 1736. Her death certificate states that she lived to the ripe old age of 145. She claimed to have been born in 1766 — if so she still remarkably lived to be 112 years old. Eulalia was educated, a midwife, main cook and supervisor of laborers at the San Gabriel Mission. Although the Rancho San Pascual changed hands many times as the sovereignty of the greater area switched from indigenous tribes to Spanish to Mexican to American, it’s clear that for a few years she was its official owner. Eventually Rancho San Pascual was acquired by Manuel Garfías. As onetime owner of 14,000 acres and the Keeper of the Keys at the Mission San Gabriel, Doña Eulalia has a strong association with the City of South Pasadena and the entire region from the Mission era to the Rancho era.

Greeters of The Raymond

Nelbert Chouinard, arts education innovator & founder of Chouinard Art Institute



Nelbert Murphy Chouinard (1879–1969) Passionate about education, Nelbert became both innovative and tenacious. “Draw the idea” is what she repeated to her students, ultimately cementing it as a foundational principle of her teaching. She is remembered as one of the most influential art educators of the 20th century. A long-time resident of South Pasadena she is best known as the founder of the Chouinard Art Institute in Los Angeles, which merged with the Los Angeles Conservatory of Music to become the California Institute of the Arts (CalArts), now in Valencia. Chouinard lived for most of her life in a home built by her father, Dr. Lee Murphy. She moved to South Pasadena in 1909 and began her local career teaching alongside a leader of the American Arts & Crafts Movement, Ernest Batchelder, at the Throop Polytechnic Institute (now Caltech) and the Batchelder School of Design. She was known as a member of the Eucalyptus School, painting images of the California landscape alongside Franz Bischoff and William Wendt. By 1921 she founded her own school which minted a who’s who of innovative and celebrated artists over the next five decades including Millard Sheets, Edith Head and Ed Ruscha, and whose students’ broke ground and set trends in visual art and design, fashion and costume design, animation and motion pictures. Notably, Walt Disney animators at the time were creating classics like Snow White and the Seven Dwarfs, Bambi and Fantasia. They took night classes with Chouinard instructor Don Graham. Nelbert Chouinard’s home is designated as South Pasadena Cultural Landmark #44, at 1114 Garfield Avenue, South Pasadena, California.

Greeters of The Raymond

Franz Bischoff, Ceramicist, Painter



Franz A. Bischoff (1864–1929) “The King of the Rose Painters” grew roses and painted them brilliantly too, whether on clay or canvas. Lauded as a premiere ceramic glazer also became known as a master of color in his plein-air landscape paintings. Franz became world-renowned as an artist and leading figure in the California Impressionist movement. He is often remembered as a master of two genres: first for his exquisite ceramic work and later as an expert plein-air painter of landscapes of the American West. Bischoff’s arrival in South Pasadena in 1906 marked a pivotal shift in his career from decorative arts to fine art painting. He was a central figure in the vibrant art colony that thrived along the Arroyo Seco. He chose this area for its dramatic natural light, sycamore trees, and the rugged beauty of the canyon, which he captured in many of his most famous works. In 1909, Bischoff helped found the California Art Club, one of the oldest and most prestigious professional art organizations in the country. The club's second official meeting was held at his South Pasadena studio-home in 1910. An avid gardener, Bischoff planted extensive rose gardens on his property. These flowers served as the live models for his legendary china painting and his later floral oil canvases. Bischoff lived and worked in a cottage that he designed himself at 320 Pasadena Avenue, South Pasadena. The Italian Renaissance home was a structure that reflected the significant wealth he had earned from his earlier career in Michigan as a teacher and manufacturer of ceramic glazes. It served as his home, professional gallery, ceramic workshop, and painting studio. The Franz Bischoff Studio was still intact in 1962 when journalist Ed Ainsworth visited his widow and raved about his ceramics and paintings. The studio had been left untouched since his death in 1929. It has since been demolished.

Greeters of The Raymond

Roy Knabenshue, Pioneering Pilot



Augustus Roy Knabenshue (1876–1960) “Halooooo!” — one can imagine him shouting from on high, aloft above the Hotel Raymond in his Air Ship Pasadena, as locals gawked and marveled on the official finish line of The Great Race in 1905. He had bested the fastest racing motorcar of its day, a Pope-Toledo, in a competition that started in downtown Los Angeles and ended at The Raymond. Roy had become a legendary aviation pioneer and aeronautical engineer when he took title as the first American to successfully pilot a powered dirigible (airship) in the United States at the St. Louis World’s Fair. He gave South Pasadena two historical markers: The Great Race, in which a nascent air travel balloon beat the newfangled motorcar, and the establishment of the country’s first paid passenger air service. From The Raymond to the Ocean! He was also one of the co-founders of the first International Air Show in America at Dominguez Hills, California, 1910. That event was pivotal in another amazing life story – Pancho Barnes, the famed 1920s aviatrix. He also influenced a young Arthur E. Raymond, son of the hotelier Walter Raymond, who developed a fascination with flight. Arthur became Vice-president of Engineering at Douglas Aircraft Corp., responsible for the pivotal, profitable DC-3 airplane. He later joined NASA and co-founded the Rand Corporation. When Raymond was a boy in 1913, flights of Knabenshue’s airship were a daily occurrence over South Pasadena. After selling his dirigible to the U. S. Army, Knabenshue returned to the area in the 1930s as a resident of San Marino. His rented home was at the southwest corner of Mission Street and Euclid Ave.

Greeters of The Raymond

Minerva Hamilton Hoyt, Founder of Joshua Tree National Park



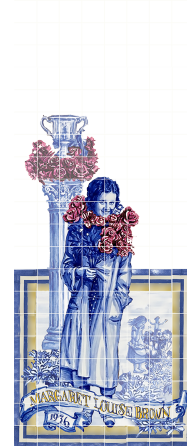
Minerva Hamilton Hoyt's traveling garden exhibit from the park archives. (National Park Service)



Minerva Hamilton Hoyt (1866–1945) Solace came to Minerva in her escapes to the starry skies and spikey Joshua Trees of the desert. She had lost a child and a husband, and when she drove into desolate regions to grieve, she found new life. Horrified that people were pilfering the exotic plants for their Hollywood fantasy manses, she had to make it stop. As a prominent South Pasadena socialite and activist, she dedicated herself to convincing President Franklin D. Roosevelt to preserve it all by creating Joshua Tree National Park. Minerva and her husband, Dr. Albert Sherman Hoyt, had moved to South Pasadena in 1897. A music lover as well as avid gardener and activist, she joined in with the elite socialites of the era, becoming a president of the Los Angeles Symphony Orchestra and founding member of the Valley Hunt Club, which created the Tournament of Roses Parade. he sounded the environmental alarms and had her vision realized when Joshua Tree Desert was set aside and landmarked. She lived in the city for the remainder of her life, passing away on December 15, 1945. To honor her, a species of cactus, *Mammallaria Hamiltonhoytea*, and Asteroid 7321 *Minervahoyt* became her namesakes. Joshua Tree National Park attracts approximately 3 million visitors annually, consistently ranking as one of the top ten most-visited national parks in the country. The Hoyt family residence was (and remains) at 917 Buena Vista Street, South Pasadena.

Greeters of The Raymond

Margaret Louise Brown, art teacher & float designer



Margaret Louise Brown, (c.1908 - Sep. 25, 1971) An unsung hero in the bunch, Margaret exemplifies the spirit of volunteerism that has led to South Pasadena's legacy as the oldest self-built float in the Tournament of Roses. South Pasadena's High School Art Teacher during the Great Depression created a series of winning floats. She had graduated from UCLA in 1928 and joined the South Pasadena school faculty after teaching in El Centro schools. In 1936 she moved to Beverly Hills to head up the art department of its public schools, but still travelled back to South Pasadena to lead the all-volunteer team of float builders for yet another year, winning the biggest prize of all – the Sweepstakes Trophy. She excelled in the standards set by the notorious Isabella Coleman, "Mrs. Rose Parade", but unlike the professional builders, only had a meager budget of \$1,500 (\$35,634 in 2026 dollars). She contributed to the City's present-day badge of honor it holds as the "Oldest Self-built Float in the Parade". (Its first "float" was entered in 1911, although entries from the 1890's by The Raymond and the local Tennis Club, as well as Minerva Hamilton Hoyt's status as a founding member of the Valley Hunt Club, predate that). Margaret returned to South Pasadena in 1940 with a flower girl of another sort – to marry Dr. Charles Bish, a dentist whose first office was inside the Rialto Theatre. He soon built a Mediterranean professional building at 1401 Fair Oaks Ave, (now demolished). The couple later moved to Sierra Madre. For a time, she taught at the Claremont colleges while Millard Sheets was also on faculty. In addition to her credits in the Tournament of Roses, her accomplishments included being head of the Beverly Hills School art department during its formative years.

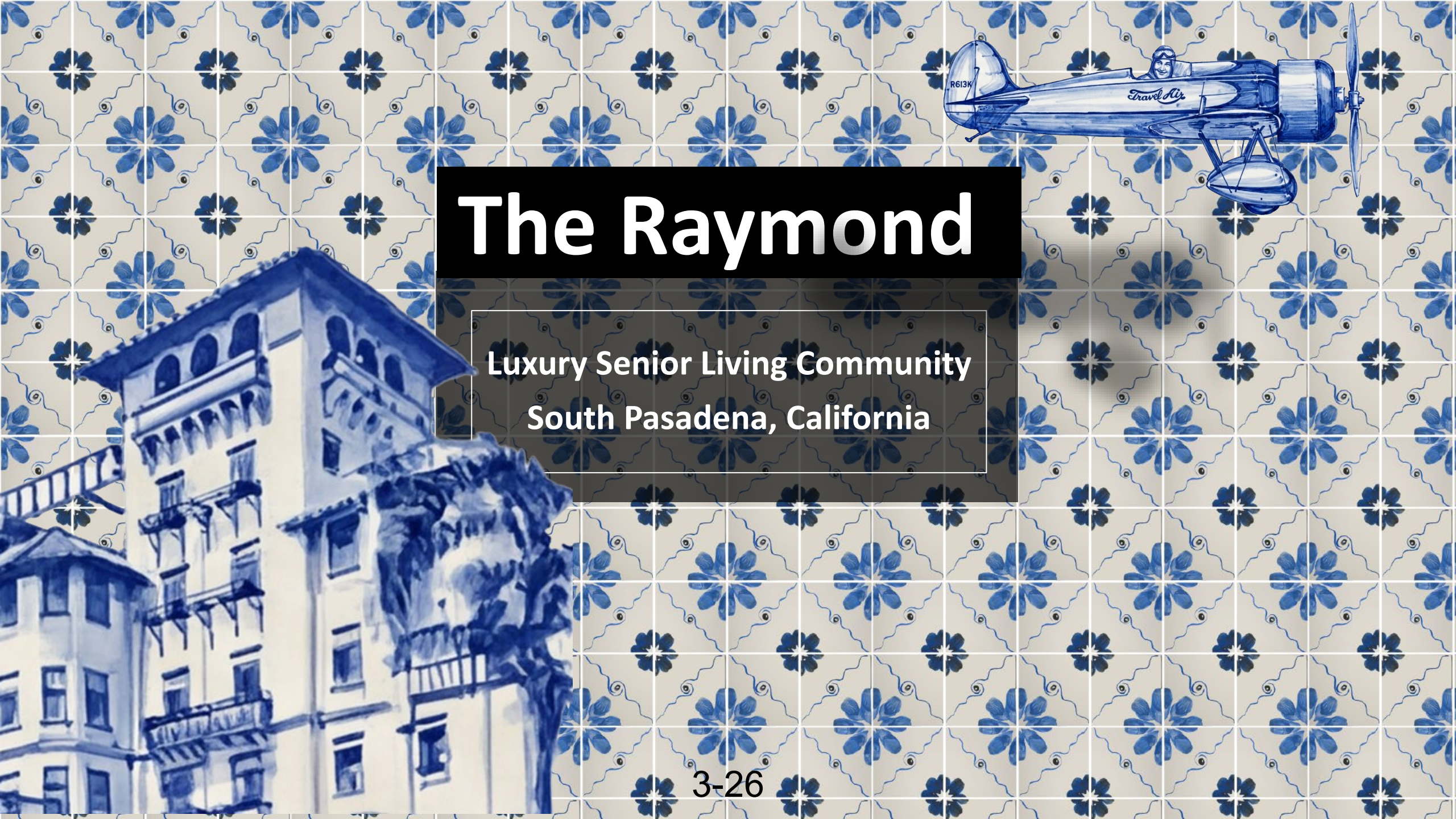
Greeters of The Raymond

Pancho Barnes Flies!

Art Area 4 – Grevelia Street facades and overhead mural



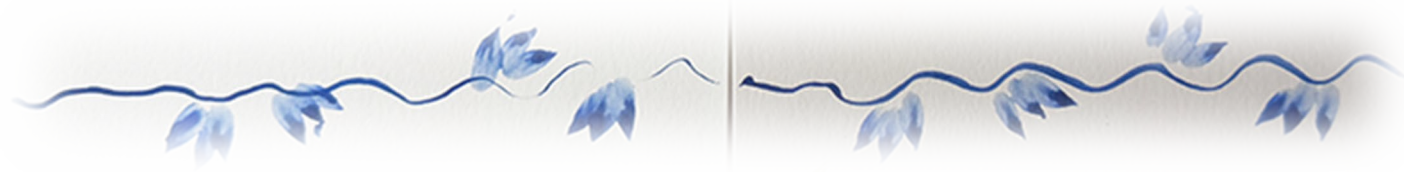
Florence Leontine Lowe, aka “Pancho Barnes” (1901 – 1975) Unlike the others, Pancho Barnes greets visitors from on high, standing in a landscape featuring her life’s love and noted accomplishments as a pioneering aviatrix. Her tiled portrait stands life-sized inside the frame of a 9’ x 20’ scenic mural. The captured moment is of the Arroyo with the Colorado Street Bridge spanning it and her monoplane daringly flying beneath its span. Legend and lore has usurped the truth, and these days it is Pancho herself who is sometimes credited with the daring feat, though in truth it was her friend and stunt pilot Art Goebel flying under it with two wing-walkers on his biplane. Pancho did launch the Stunt Pilots Union to protect her flying friends from her wealthy movie mogul friend Howard Hughes. In the imagined scene, Pancho was on her way to buzz the bell tower of the St. James Episcopal Church in South Pasadena, built with funds by her grandmother Caroline Dobbins to honor her mother. Inside the church, Pancho’s husband, the preacher, would have to pause his sermon for the rattle and roar of her Travel Air Mystery Ship monoplane, the one in which she beat Amelia Earhart for the title of “Fastest Woman on Earth” in 1930. She chose that Sunday morning to demand a divorce that he would eventually concede. Pancho lost her fortune in the Great Depression. Nevertheless, she formed The Happy Bottom Riding Club on an alfalfa ranch adjacent to Edwards Air Force Base. There she rebuilt her life after losing (and spending) her fortune, holding court with test pilots and entertaining her Hollywood friends. Pancho had grown up with extreme wealth and privilege — The Mount Lowe Railroad and the Mount Lowe Observatory were built by her grandfather Professor Thaddeus Sobieski Lowe, which is why the mountain was named after him. Under her feet is the original scene of little Florence and her grandfather attending the 1910 Dominguez Hills International Air Show, capturing the moment when he instilled in her a fascination with flying. Her 35-room mansion at 1150 Garfield Avenue, South Pasadena was demolished in the 1960s.



The Raymond

Luxury Senior Living Community
South Pasadena, California





Azulejo Tile Murals

Public Art Component

Presentation to

South Pasadena Public Art Commission

Monday, July 27, 2026

Greenbridge Investment Partners

Odom Stamps & Laurel Myers/Stamps & Stamps

Scott Feldmann, Artist

Lillie Castro, Tile Artisan

3-27

Quick Recap of This Project

The Historic Hotel Raymond, South Pasadena



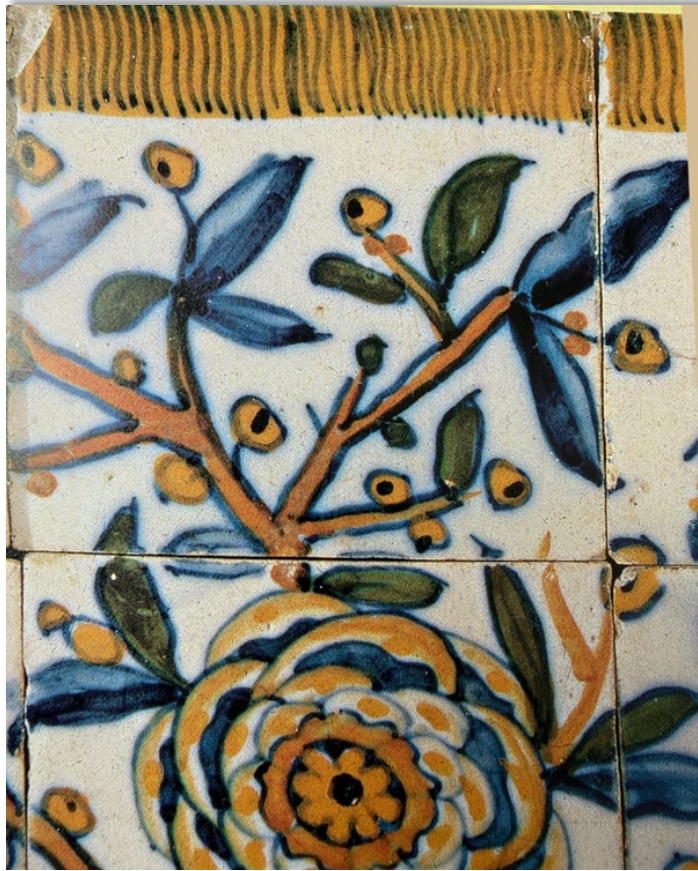
Raymond Hill, c.1901
3-29

The Raymond, South Pasadena



Corner of Fair Oaks Ave. and Grevelia St.
3-30

Concept Approved: Azulejo Tiles from 16th to 18th Centuries



September 29, 2025
Commission
Approval of
Azulejo Tiles concept

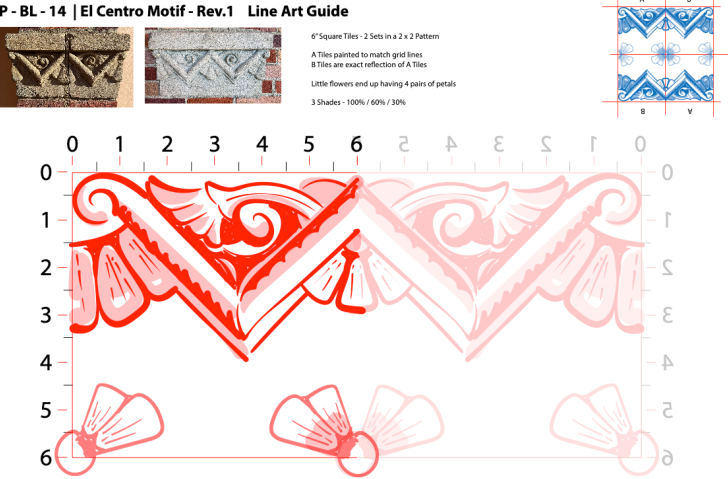


3-31



Tests: Azulejo Tiles Painted and Kiln-Fired

Lillie and team at
Mission Tile West
Paint and test fire samples



Concept Developments: Azulejo Tile Patterns Painted and Presented



March 30, 2026
“Padrões” (Patterns)
PDF sent to all Commissioners
In-person meeting cancelled



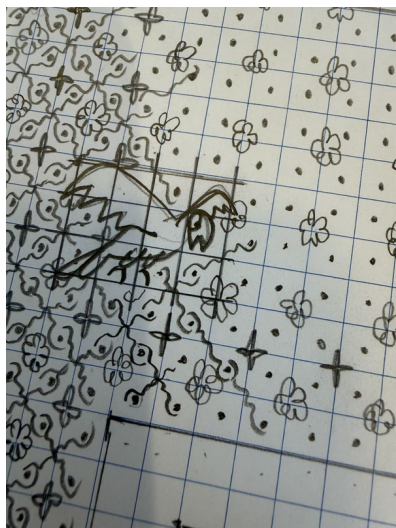
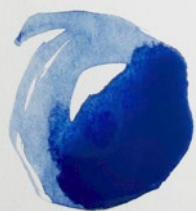
Chair Review for Guidance on April 27, 2026



Today: Artwork for Commission Review

Unique Tiles *Hand-painted* by Local Artisans

11,274+



3-36



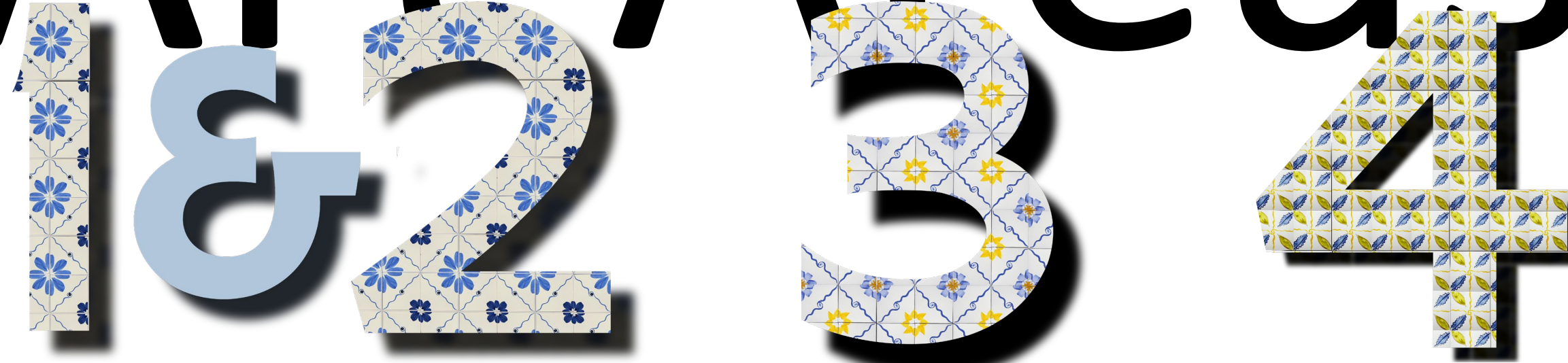
CJ CREAM GLAZE - A24 BLUE SFY



Theme

THEME
Southern California and South Pasadena;
Local Legends and Lore

Art Areas



The numbers 1, 2, 3, and 4 are decorated with various patterns. The number 1 has a blue floral pattern on a light background. The number 2 has a blue floral pattern on a light background. The number 3 has a blue floral pattern on a light background. The number 4 has a yellow and blue floral pattern on a light background. The number 4 also has a blue and yellow floral pattern on a light background.

Four Art Areas in Public Spaces

Art Areas 1 & 2

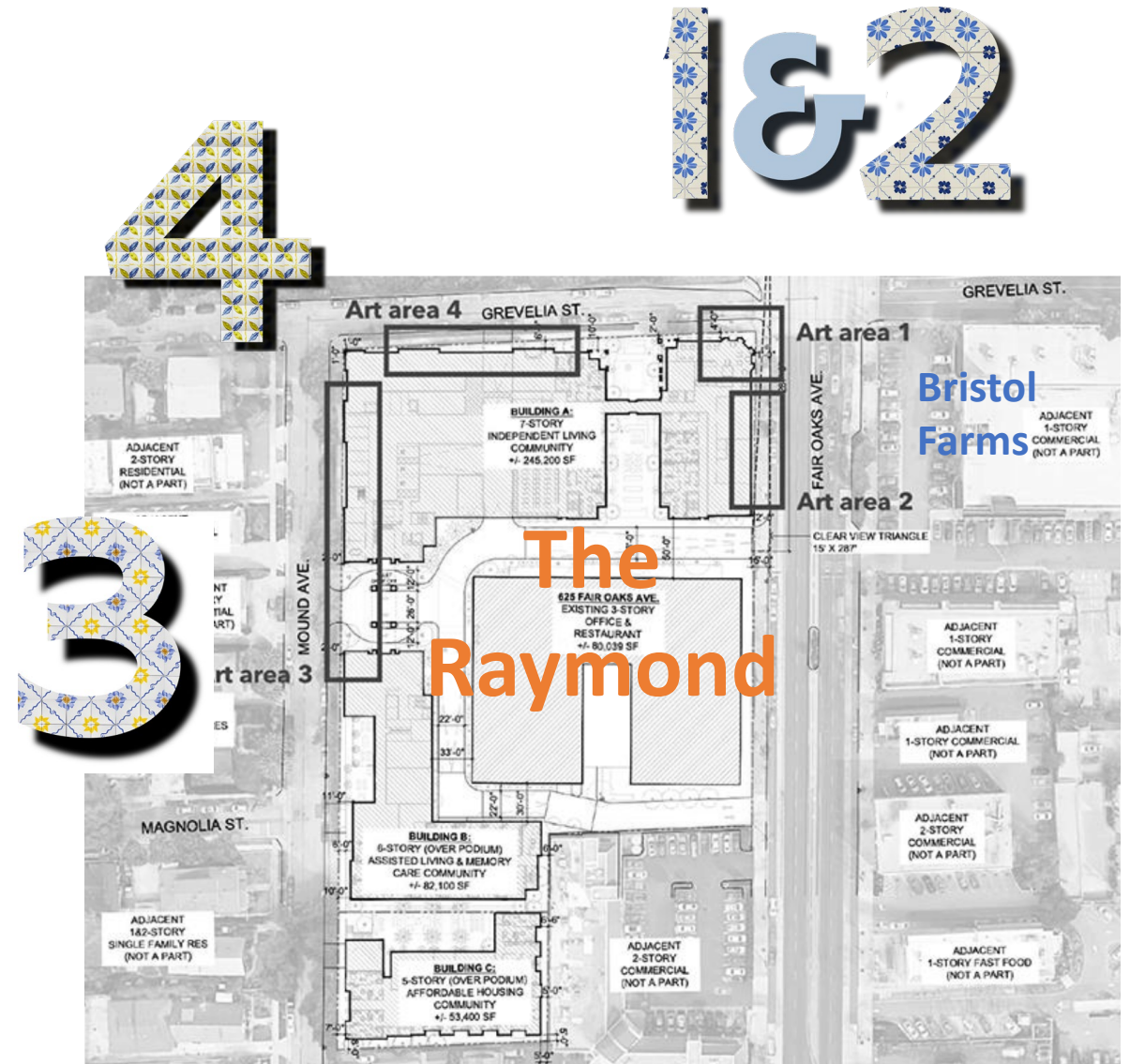
- Gateway Tower
Padrão Façade &
Trompe L'oeil Scene

Art Area 3

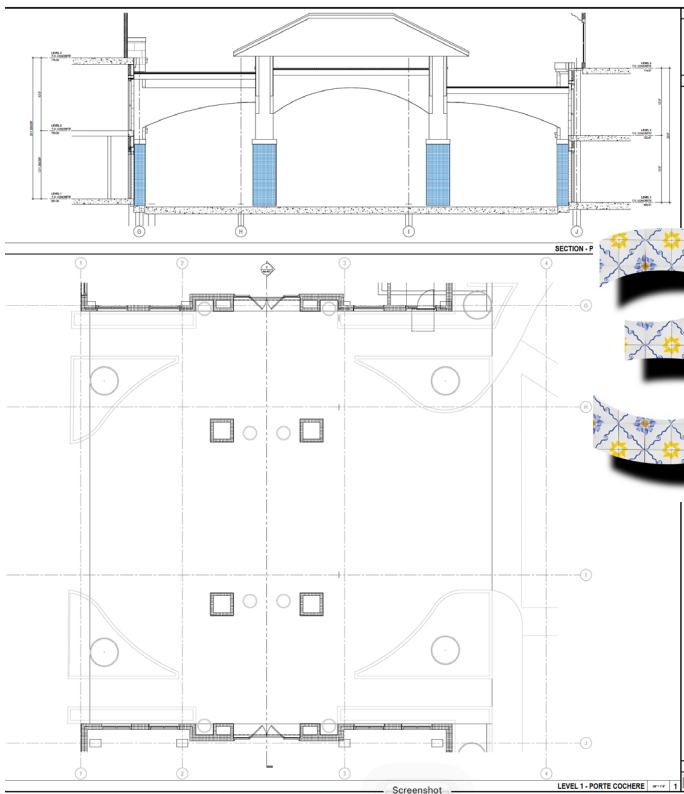
- Welcome Center
Porte-cochere Pillars

Art Area 4

- Pancho Barnes
Mural on Grevelia St. &
Two Padrão Facades



Location and Typical Order of Appearance:



1&2



4



3-40



Art Area No. 1 – “Fauna & Flora, Then and Now”

Gateway at Fair Oaks Ave. and
Grevelia Street

First impression from cars



Art Area No. 1 – “Fauna & Flora, Then and Now”



Art Area No. 1 – Fauna & Flora, Then and Now



Padrão is “Blue Floral”



Art Area No. 1 – Fauna & Flora, Then and Now



Left Jardiniere features
Rancho San Pascual
Vaquero and Cattle
and the Adobe Flores



Art Area No. 1 – Fauna & Flora, Then and Now

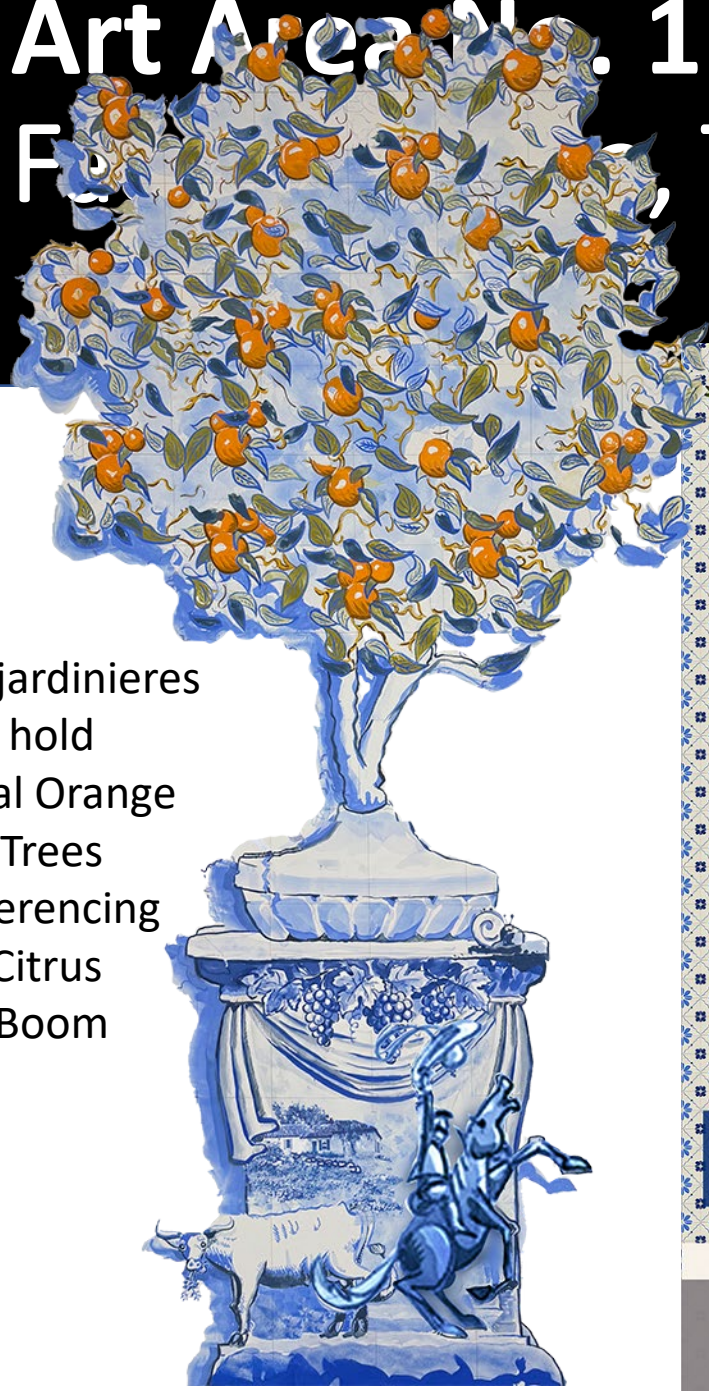


Right Jardiniere features
Tongva/Gabrieliño Chief Toypurina
and Chief Hahamovic,
leader of the Hahamong'na



Art Area No. 1 – Feeling, Then and Now

Both jardinieres
hold
Naval Orange
Trees
Referencing
Citrus
Boom

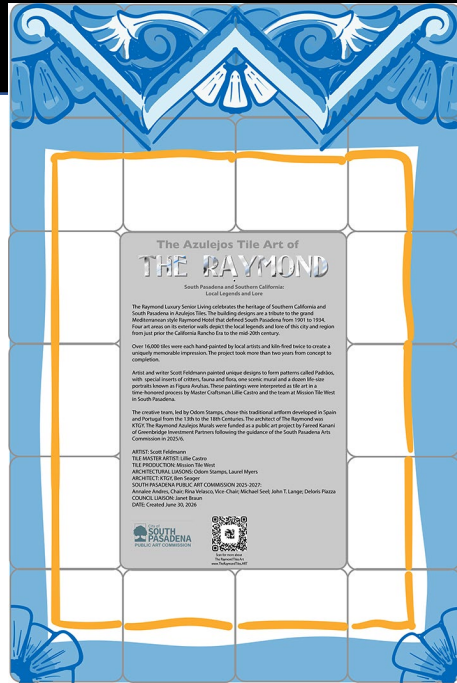


Art Area No. 1 – Feeling, Then and Now

Delightful details
are discovered at
the sidewalk level
for the careful
observer

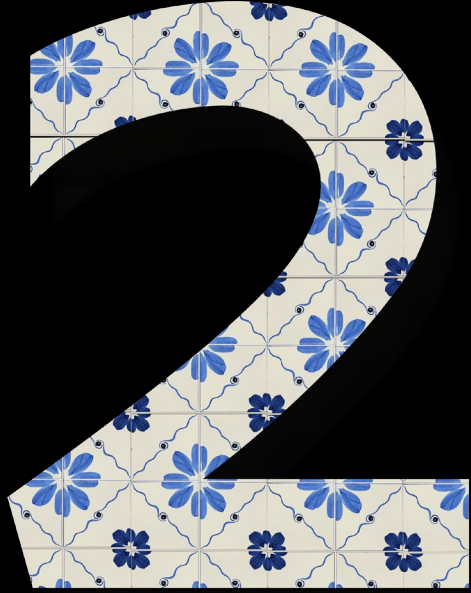


Art Area No. 1 – Fauna & Flora, Then and Now



At eye level an
Explainer Panel contains
a summary narrative
and mentions a link
to TheRaymondTiles.Art



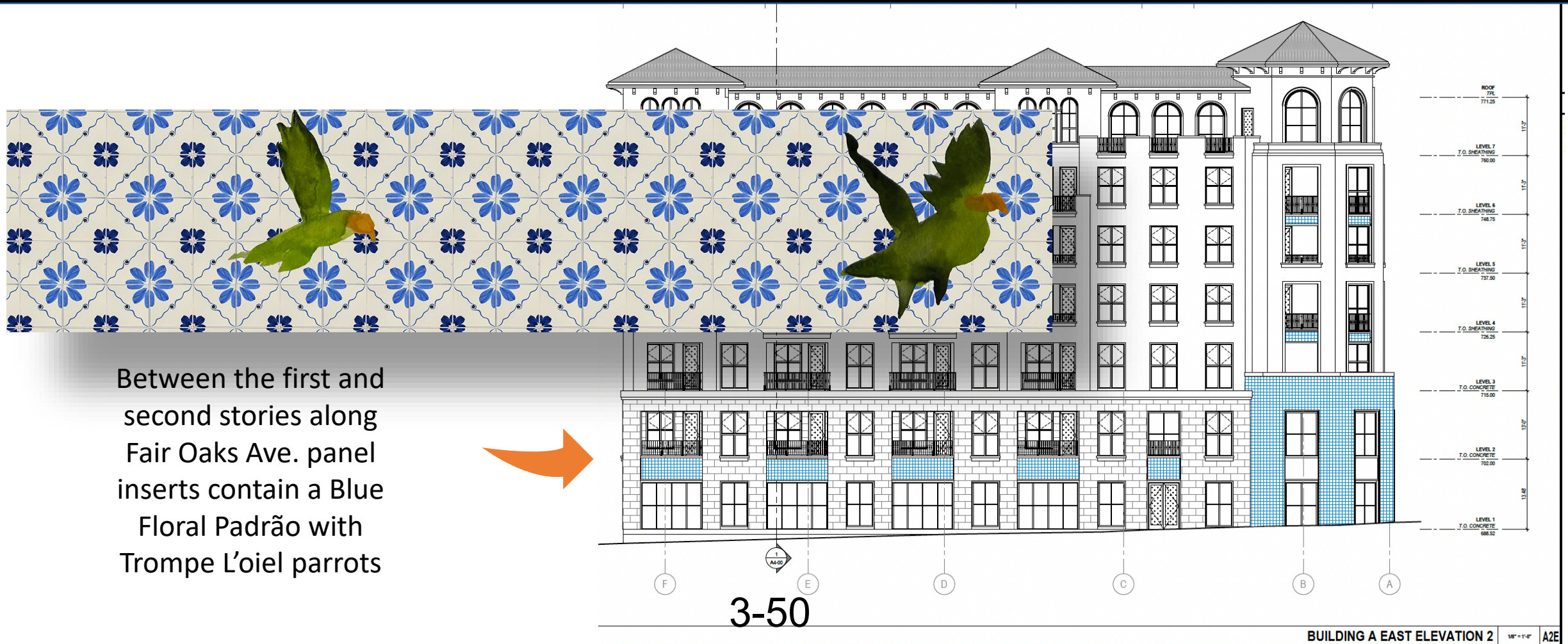


Art Area No. 2 – “The Flock Flies Home”

Along Fair Oaks Ave.
above the awnings
leading into Art Area 1



Art Area No. 2 – The Flock will fly toward the Gateway - Area 1



Art Areas No. 1 & 2 – Simulation of Scale and Context





Art Area No. 3 – The Greeters

Pillars like these historic examples inside the Portecochère reached from Mound Ave. or the entrance loop from Fair Oaks Ave.



Art Area No. 3 - The Greeters



3-53

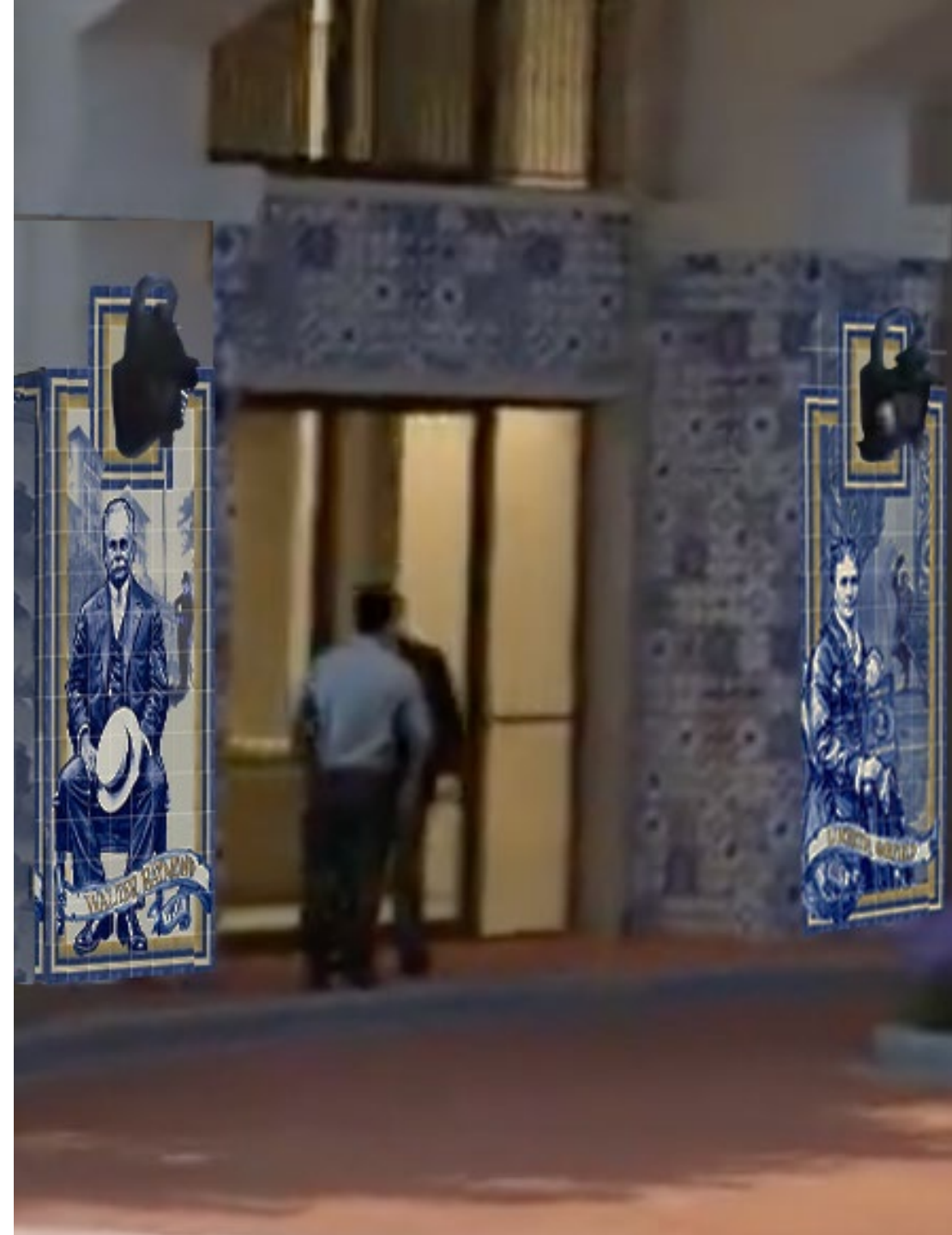


Typical "Greeter"

Art Area No. 3 – The Greeters

On pillars in the driveway and on columns next to each doorway visitors and residents will be greeted by welcoming figures that support the theme of *“Southern California and South Pasadena: Local Legends and Lore”*

Each Greeter is life-size and created in polychrome azulejos.



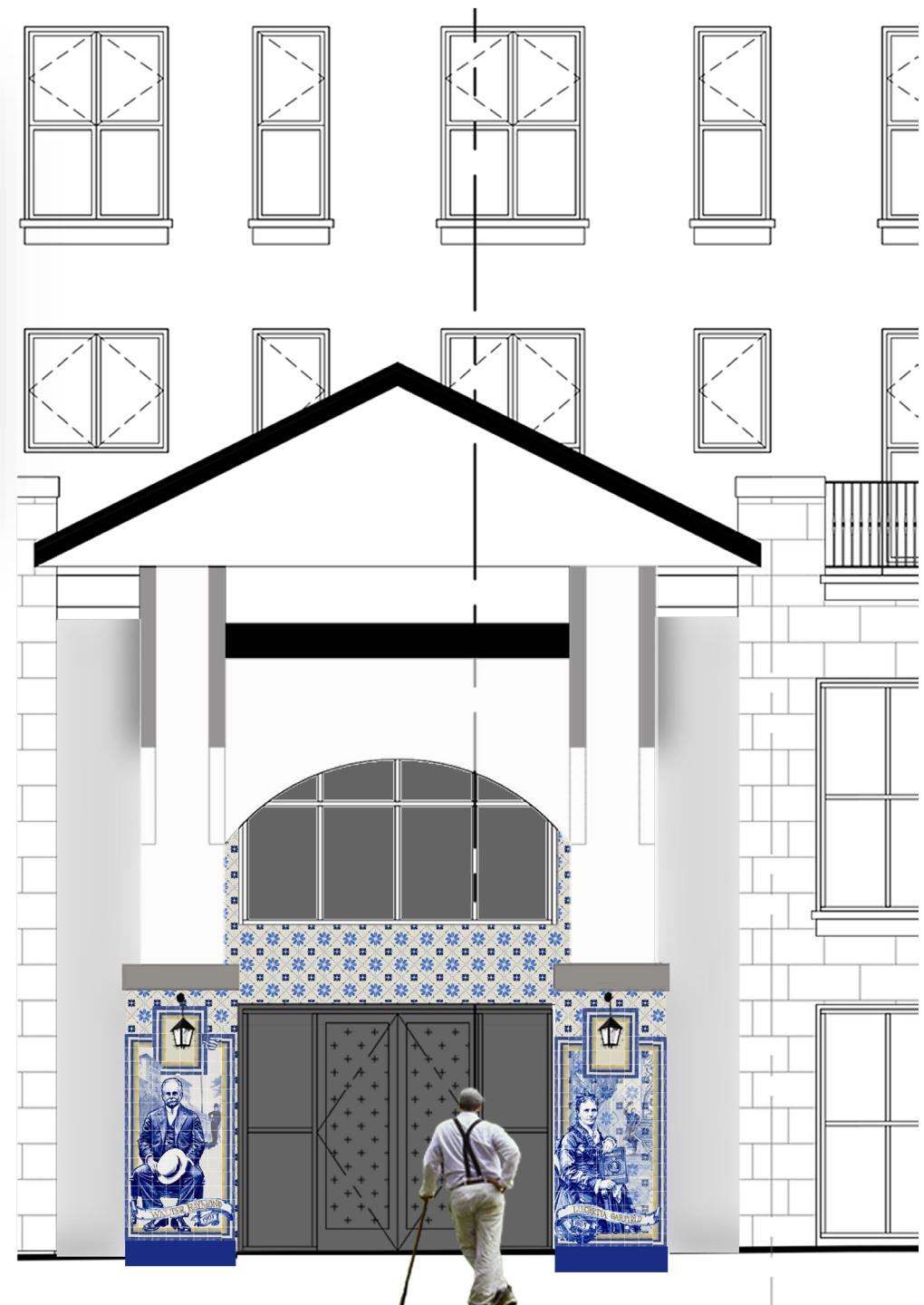
Building A

Padrão “Blue Floral”

Greeters:
Walter Raymond
Lucretia Garfield



3-55



Building B

Padrão “Sunburst Floral”

**Greeters:
Eulalia Peréz
Manuel Garfias**



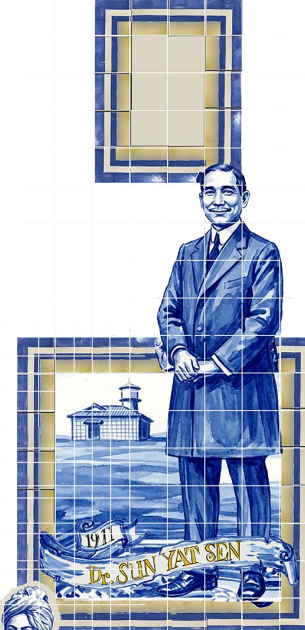
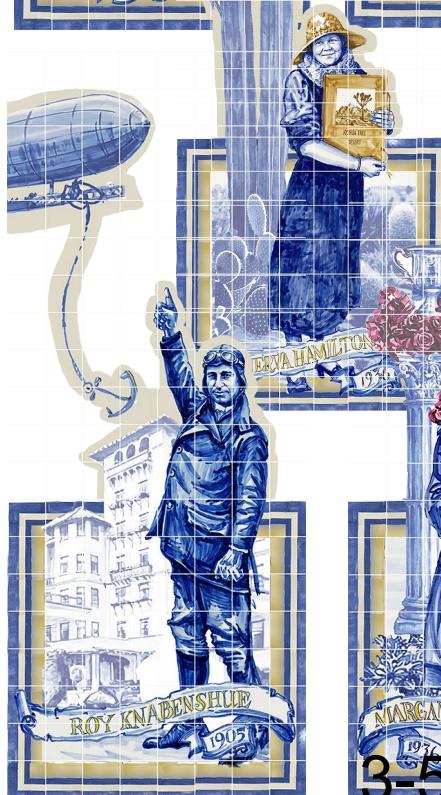
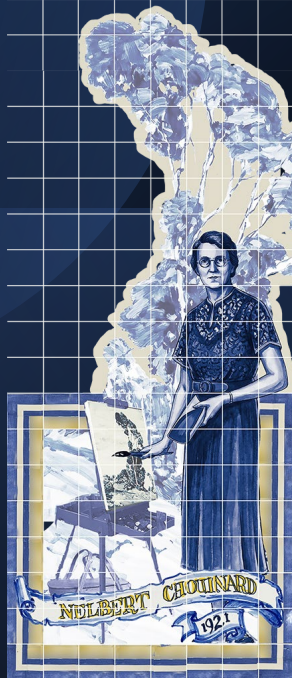
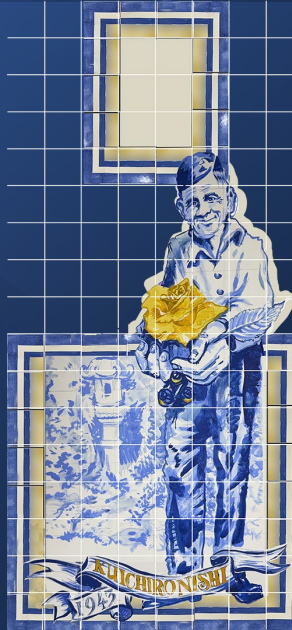
3-56



**Pool of 33
Potential
Greeters
who were
Remarkable
Individuals
Impacting
Southern
California and
South
Pasadena**

- Pancho Barnes
- William Park "Billy" Bell
- Daniel Marsh Berry
- Franz Bischoff
- Margaret Louise Brown
- Edwin Cawston
- Nelbert Chouinard
- Isabella Coleman
- Henry Dreyfuss
- Darrell Evans
- Fanchon & Marco
- Manuel Garfias
- Lucretia Garfield
- Margaret Collier Graham
- Terry Gilkyson
- Chief Hahamovic of the Hahamog'na Tribe
- Minerva Hamilton Hoyt
- Edward Early "Steady Ed" Headrick
- Anna Held
- William Holden
- Dominic Jebbia
- Nellie E. Keith
- Roy Knabenshue
- Richard Knerr
- Thaddeus Sobieski Constantine Lowe
- Eulalia Pérez de Guillén Mariné
- Norman Foote Marsh
- Arthur "Spud" Melin
- Kuichiro Nishi
- Leo Politi
- Walter Raymond
- John Speraw
- Swami Vivekananda
- Paul R. Williams
- Dr. Sun Yat-sen

16 Greeter Finalists for 12 Spots



Typical Greeter – Columns

Example: Lieutenant Colonel Manuel Garfias - 1843

Characteristics of a Greeter on a Column

A warm, welcoming pose is created by “lightening up” seriousness of historic photos

Cameo: A friend, companion or celebrity associated with the figure stands on the seventh grout line – the level of all cameo characters

Landmark: Often a significant building is referenced

1843 – a year at the height of the Greeter’s legacy rather than dates of lifetime

3-59



Typical Greeter – Pillars

Example: Minerva Hamilton Hoyt - 1936

Characteristics of a Greeter on a Pillar

Life-sized portrait, figure's eye level slightly above the viewer as their feet are one foot above ground inside a 4' tiled square

Banner identifies the Figura Avulsa and date gives a highlight year of their legacy

Cameo: Here, a desert woodpecker shows one of the exotic animals she loved

Landmark and Icons: Joshua Tree National Park fauna and flora of desert cacti and critters; her scrapbook

Darkest values on the figure, all other elements painted to recede



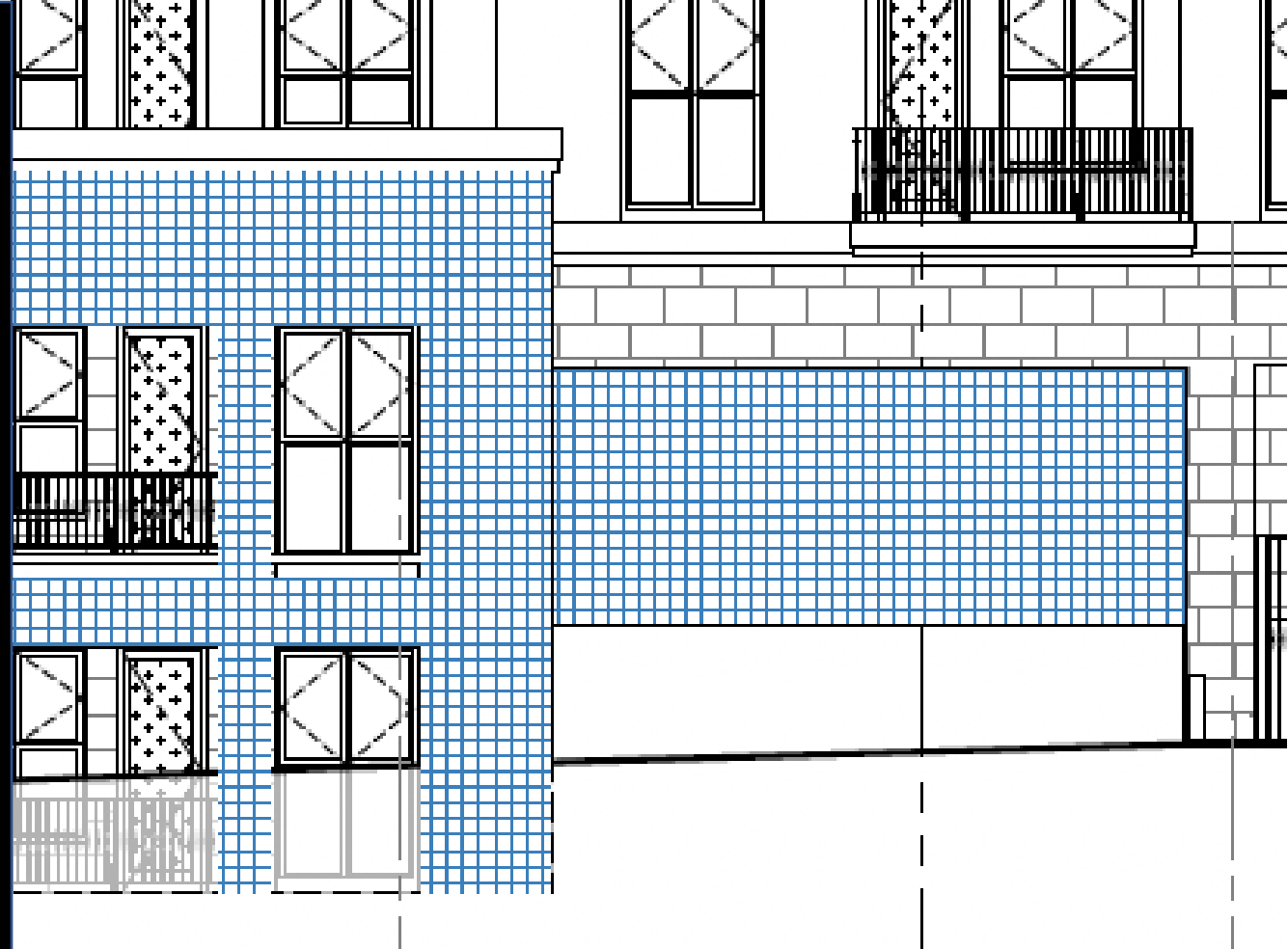
4

Art Area No. 4 – Pancho Barnes

Over the Underground
Service Vehicle Parking
Entrance reached by
Grevelia Street

9' x 20' Scenic Mural

Flanked by 2 building
facades with Padrões



Super Greeter Pancho Barnes

1930

Pioneering Aviatatrix

Born in South Pasadena to a family of enormous wealth and high-society standing, Florence Leontine Lowe created a new identity as Pancho Barnes, made aviation history and inspired a generation of others to do the same – especially women, who at the time were discouraged from flying.

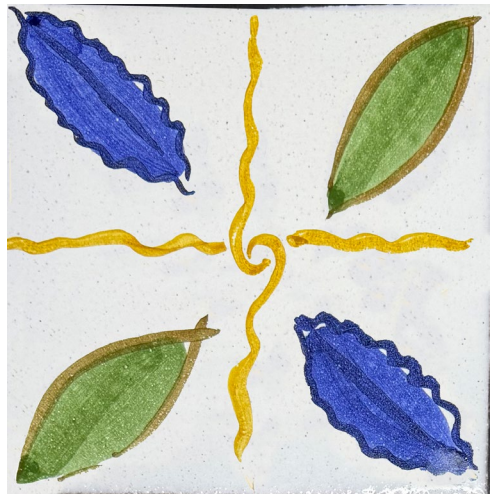
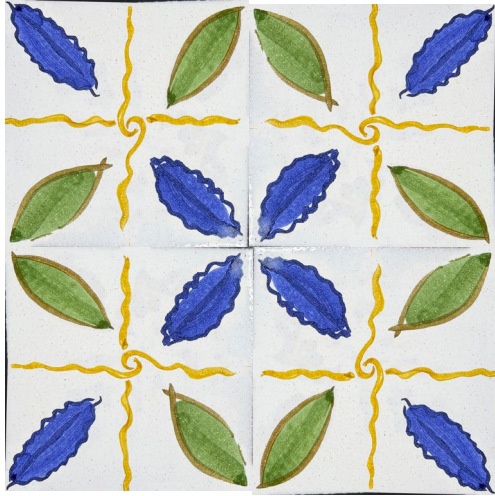
Pancho is a “Super Greeter” who appears not with the others, but inside a 9’ x 20’ scenic mural on Grevelia Street, depicting her main joy in life – flying.





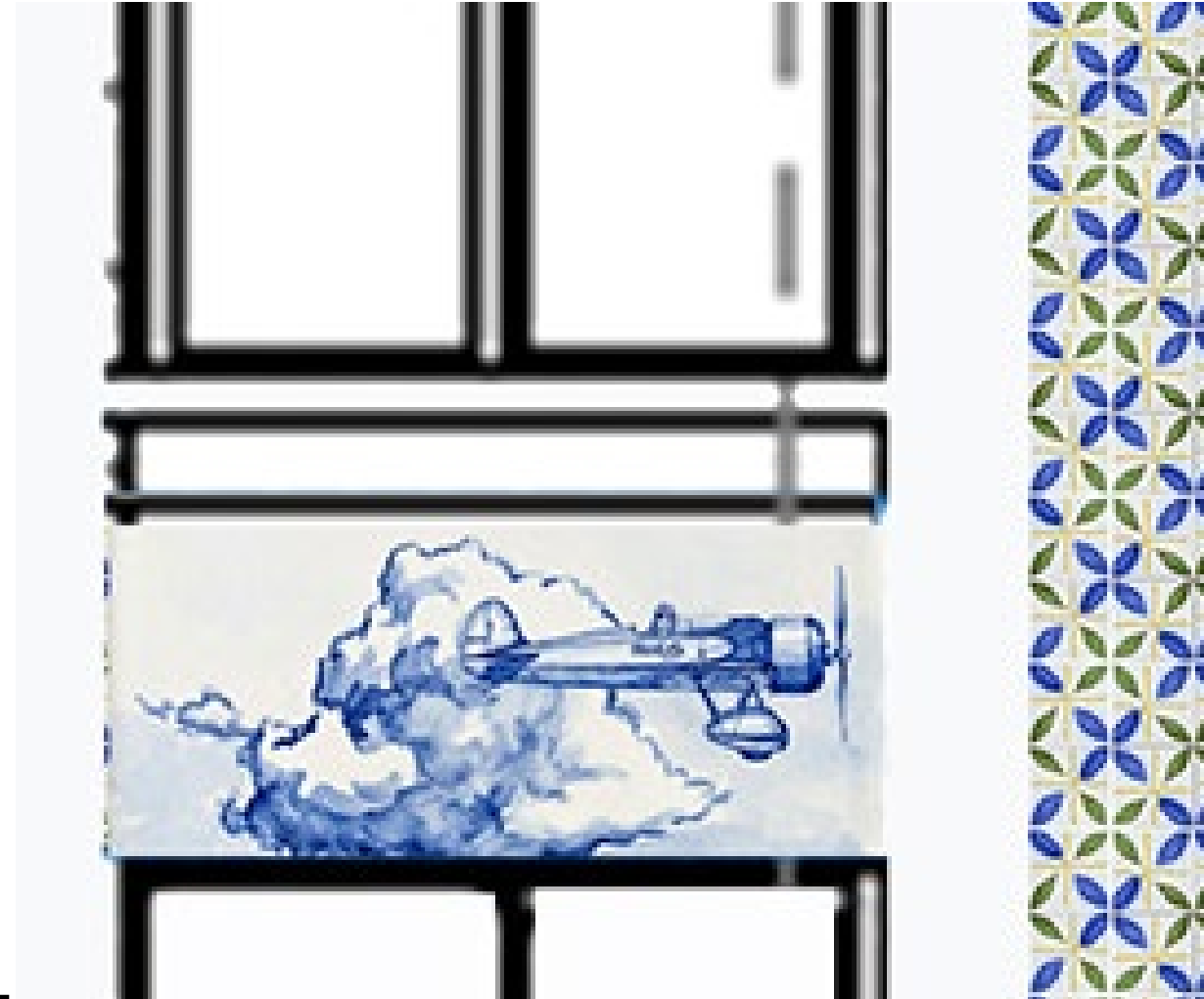
3-63

Art Area No. 4: Pancho Barnes –Pioneering Pilot



3-64

Art Area No. 4: Pancho Barnes –Pioneering Pilot



Rights of Publicity, Copyright & Fair Use

Fair Use depictions of characters documented in media as public figures

To determine if individuals might still have active post-mortem **rights of publicity** owned or controlled by an estate or a corporation under California law (specifically **California Civil Code Section 3344.1**).

California's Astaire Celebrity Image Protection Act, protects the right of publicity for **70 years after the death** of a deceased personality. Anyone who passed away prior to 1956 generally has their name and likeness in the public domain for publicity purposes, while those who died after 1956 can still have their rights legally enforced by an estate, trust, or designated corporation.

Letters have been sent to the following entities for consideration of non-commercial depiction of an individual:

Pancho Barnes Estate Trust
Arthur "Spud" Melin and Richard Knerr,
Wham-O Corporation/Families
Nelbert Chouinard Foundation and CalArts

Also, for guidance on the land acknowledgement and depiction of historic Indigenous people:
Representatives of the Gabrieliño/Tongva Nation

Explainer Panels and Credits

The Raymond will have:

Four panels with copy explaining the art, framed by tiles on four different walls at eye level.

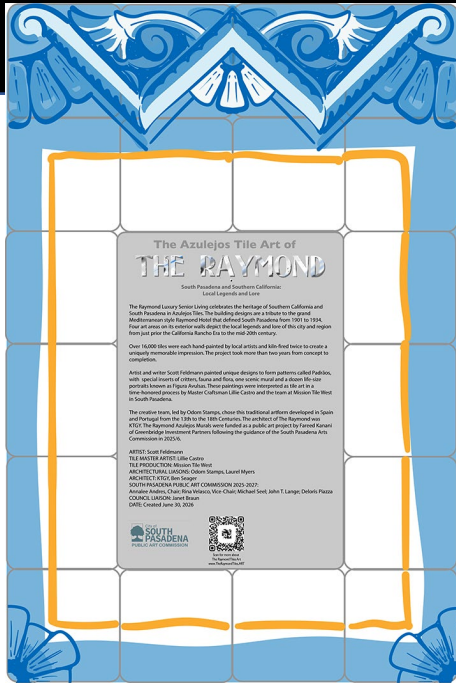
- One Land Acknowledgement
- One overview with credits
- Two explaining Art Areas nearby.
- All three list a link to TheRaymondTiles.Art



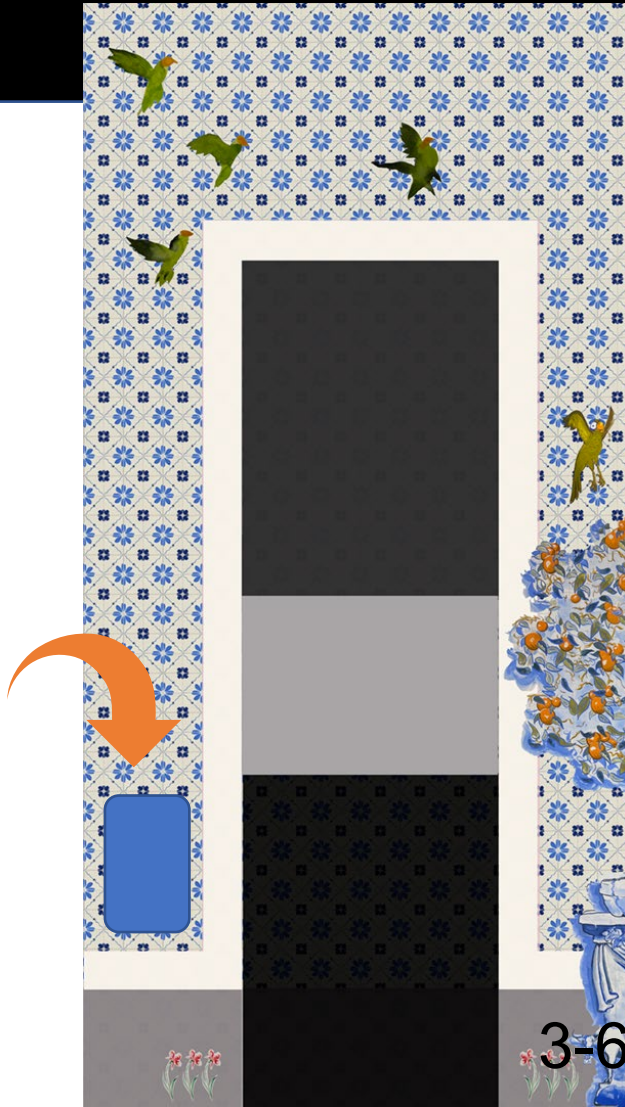
Sample from
San Francisco Art Loop

Land Acknowledgement

Art Area No. 1: Fauna & Flora, Then and Now



A Land Acknowledgement statement for the Kizh Nation (Gabrieliño/Tongva) will be at eye level on the southeastern wall



A Land Acknowledgement Statement

We acknowledge that this building stands on the sacred, ancestral land of the Kizh Nation (known today as the Gabrieliño/Tongva), the traditional caretakers of the Arroyo Seco and the broader Los Angeles basin. We pay our respects to their ancestors, elders, and relatives—past, present, and emerging. We recognize their thousands of years of stewardship of this watershed and commit to honoring their vibrant, living culture and continuous connection to this land.

Draft for presentation to Representatives of the Gabrieliño/Tongva Nation

Explainer Panels and Credits

Gateway Tower at corner of
Fair Oaks Ave. and Grevelia
Street

Credits two artists,
architect, liaisons and City
Officials

18 custom cut tiles framing
a printed metal panel insert
20" x 30" with 30pt. type
and list a link to:

TheRaymondTiles.ART



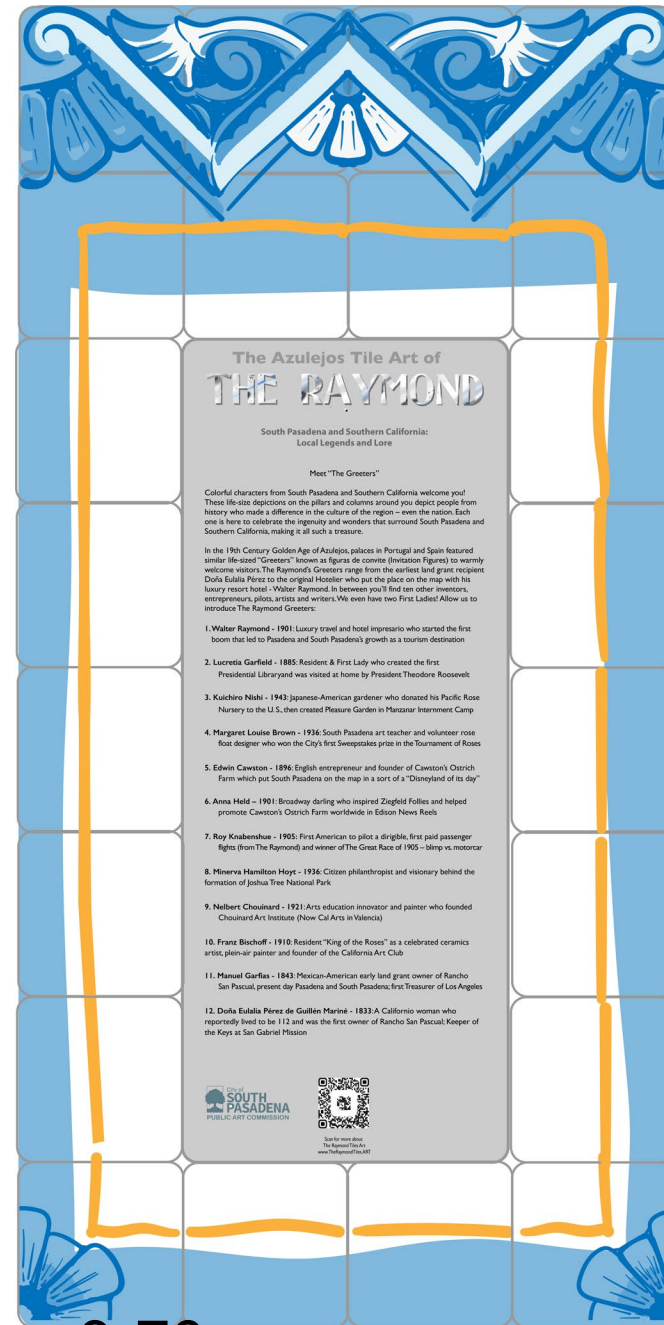
Explainer Panels and Credits

Credit Panel in porte-cochère Art Area 3 as a monument sign

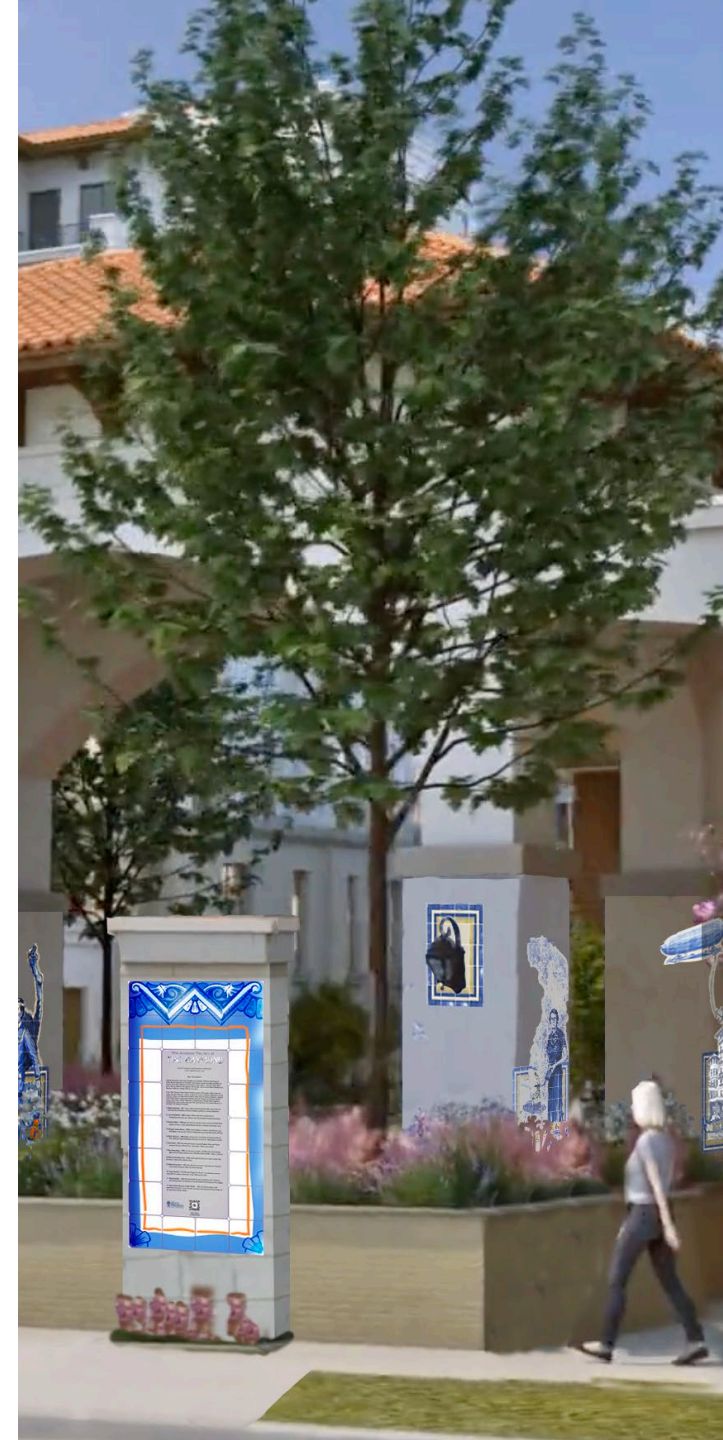
Explains “Greeters” and names each one with a one-line descriptor

26 custom cut tiles framing a printed metal panel insert
20” x 30” with 30pt. type and lists a link to:

TheRaymondTiles.ART

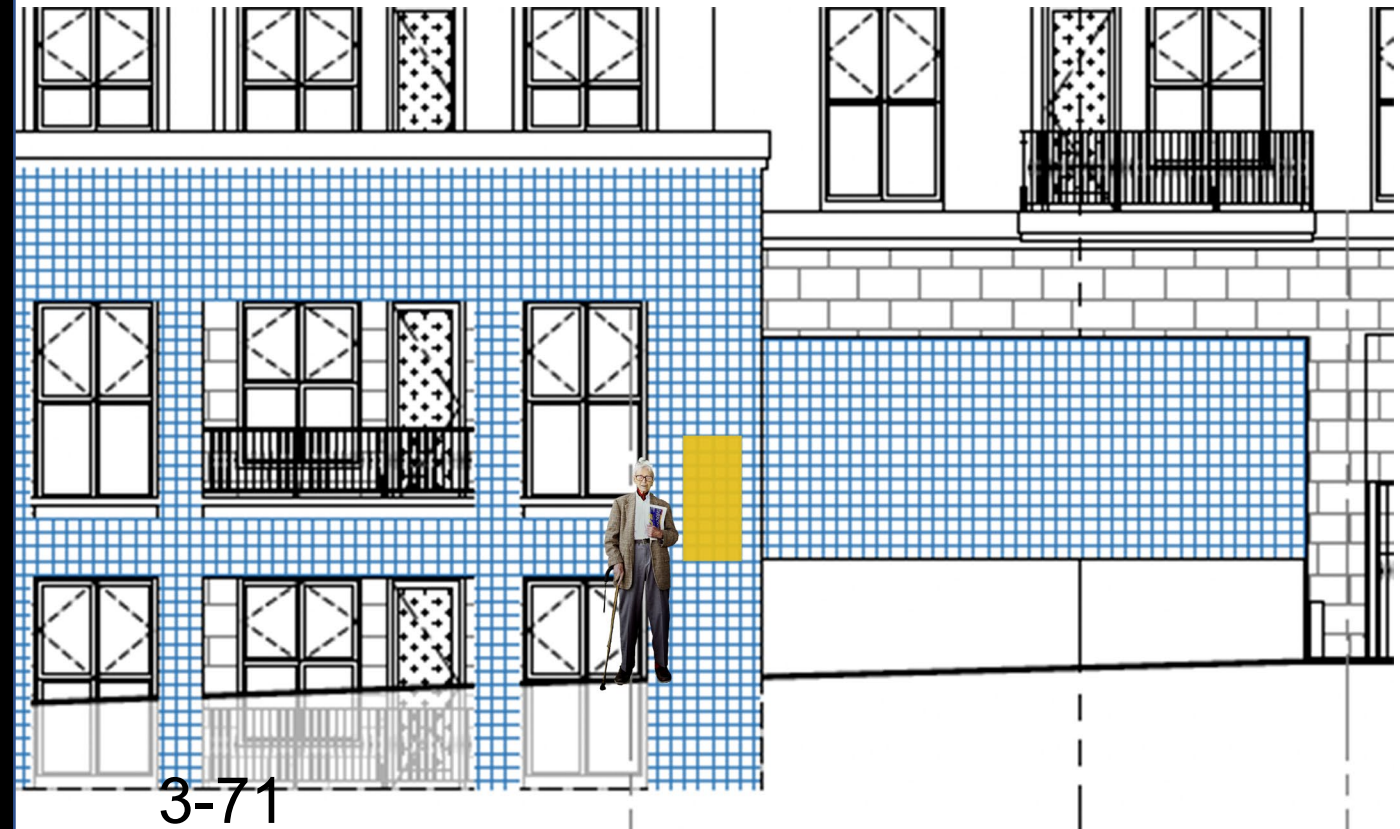
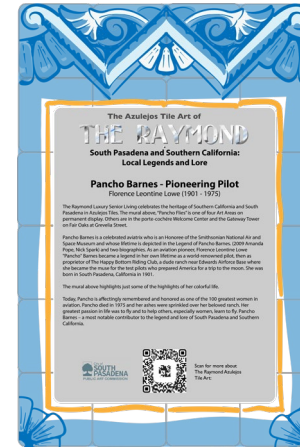


3-70



Explainer Panels and Credits

Sidewalk level near the
underground
service vehicle parking
entrance by
Grevelia Street



Budget: 129% of Required Investment

The Raymond Luxury Senior Living - Public Art Budget

Tile Estimator									
Updated: 7/8/26									
Building valuation as of 07.01.2026:					\$92,000,000.00				
Required Expenditure on Public Art Installation					\$ 920,000.00				
Tile Paint & Manufacture					Tiles	Cost			
Art Area 1 - Gateway Building at Fair Oaks Ave. and Grevelia St.					2241	\$ 112,356.56			
Art Area 2 - Fair Oaks Ave. Panels Between Stories					545	\$ 23,082.00			
Art Area 3 - Porte-cochère					3661	\$ 248,973.26			
Art Area 4 - Grevelia Street Mural and 2 facades					4663	\$ 256,558.70			
Credit and Explainer Plaques including Tile Frames and Brushed Metal Inserts					34	\$ 2,545.00			
Pedestal Sign for Porte-cochère Art Area 2						\$ 25,000.00			
Tiles to frame signs and brushed metal insert signs (3)					34	\$ 2,545.00			
50mg Hi Res copystand photos of final artwork by Fine Art Publishing (Blue Trin					32	\$ 34.00 \$ 1,088.00			
100% Scale Printouts fortransfer to tile (ARC Graphics est. 5978343)					2	\$ 691.50 \$ 1,383.00			
Set-up Fees at \$25/s.f. on 44 images at 100%					911	\$ 25.00 \$ 22,775.00			
Preliminary Test Tiles - Padrão					20	\$ 650.00			
Preliminary Test Tiles - Mural Scenic					12	\$ 1,464.00			
Preliminary Test Tiles - Scott & Lillie Collabs - Additional color tests					64	\$ 7,808.00			
					11274	\$ 706,229.02			
					Contingency	10%			
						\$ 70,622.90			
					Total	\$ 776,851.92			
LA County & South Pasadena Sales Tax on Materials Only					Tax Rate	10.5%			
					Sales Tax	\$ 81,569.45			
					Subtotal, Materials	\$ 858,421.37			
Installation by contractor/tile masonry						\$ 283,779.05			
						\$ 1,141,700.43			
Concept Development & Artwork									
Research, Concept, Illustration						\$ 27,500.00			
Change Order #1 PowerPoint						\$ 500.00			
Change Order #2 PowerPoint						\$ 500.00			
Change Order #3 Final Art, Additional Concepts & Production Planning						\$ 10,000.00			
Revision for Public Art Commission						\$ 2,500.00			
Supervision of Production - Monthly check-ins at Mission Tile West						\$ 3,000.00			
					Subtotal, Concept Art	\$ 44,000.00			
					Grand Total Materials, Design and Install	\$ 1,185,700.43			
					Percentage of Required Expenditure	129%			

"P"	Padrão or Border Tile
"F"	Field Tile - Single Color
"M"	Mural - Full Paint
"MCO"	Mural - Cut-out

Next Steps for Art

- ☐ Completed Art Review – Public Art Commission July 27, 2026
- ☐ Cross check with architect for sizes, locations and potential installation conflicts
- ☐ Photographs of final art for multiple uses
- ☐ Hand-off to Mission Tile West final art and color guides for transfer to tile for painting and firing
- ☐ Map all tiles for exact installation
- ☐ Delivery to site for installation - 2028



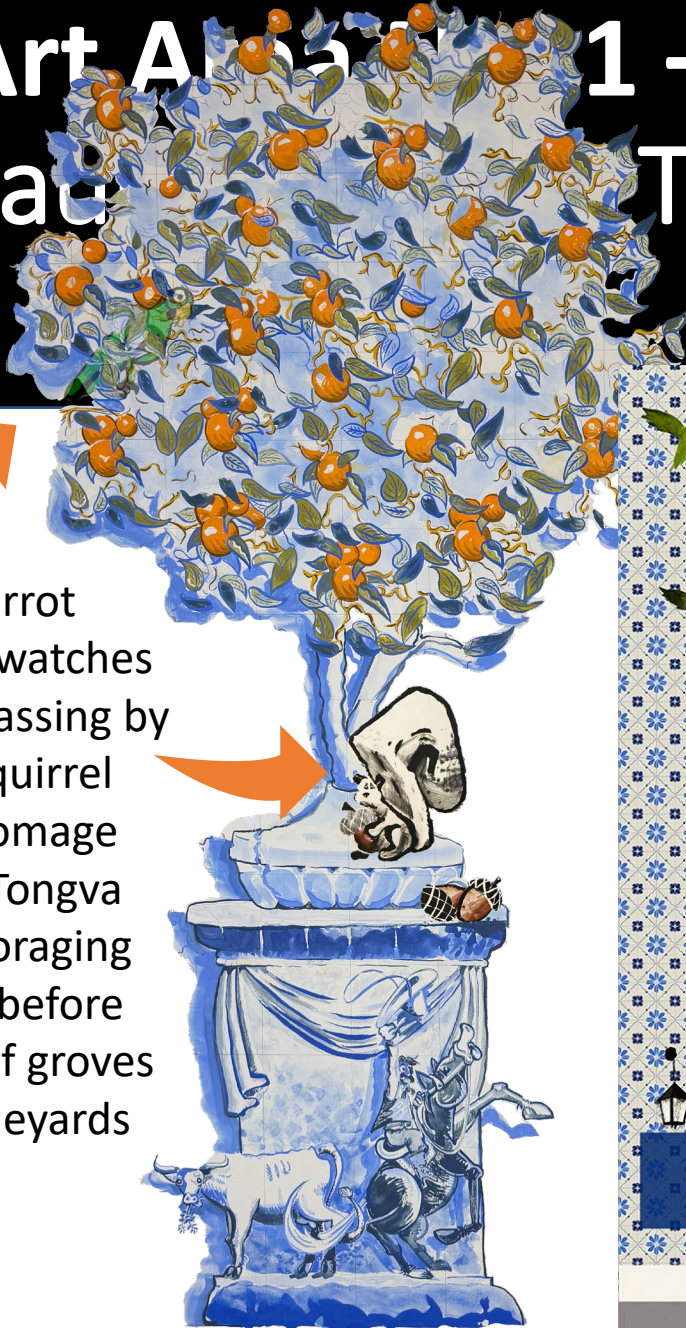
Thank You



More

Art Around 1 – Fau Then and Now

A parrot
covertly watches
people passing by
as a squirrel
pays homage
to the Tongva
era of foraging
acorns before
the era of groves
and vineyards



Art Area No. 1 – Fauna & Flora, Then and Now



On the sidewalk level
“Tip” the dog spots a
climbing cat . . .
at the expense of a flower



3-77

Art Area No. 1 – Fauna & Flora, Then and Now

Climbing cat
“Winston”
taunts the dog
as she tries to
catch a parrot



3-78

Art Area No. 1 – Fauna & Flora, Then and Now



One of a dozen parrots
squawks to announce
the flock's nightly return
to perch . . .
wherever they'd like



3-79

Walter Raymond

1901

Hotelier

When visiting South Pasadena on one of his Travel Agency's tours, Walter Raymond recognized untapped potential. When he built the first Hotel Raymond he essentially started the boom of the entire region for travel and tourism. When he rebuilt it in 1901, he doubled down on it.

Cameo: Charlie Chaplin who frequented the Hotel Raymond and drew large crowds



Lucretia Garfield

1885

First Lady, Philanthropist

Before Lucretia Garfield moved to South Pasadena, local leaders had designated Garfield Park Tract for her martyred husband, James A. Garfield, 20th President of the United States. Her legacy is in starting the first private Presidential Library that later became the model for the Presidential Libraries Act, signed by FDR in 1955.

Cameo: President Teddy Roosevelt who visited her at home on Buena Vista Street



Doña Eulalia Pérez de Guillén Mariné

1833

Keeper of the Keys

Born in the Viceroyalty of New Spain to woman thought to be of mixed-race and a Salamancan Sea Captain, Eulalia became a cook, administrator and then “Keeper of the Keys” in the San Gabriel Mission. In 1833 she was rewarded with a grant for ownership of all the land under present day Pasadena, South Pasadena and Altadena – then called Rancho San Pascual.

Cameo: Toypurina, a celebrated Tongva Medicine Woman

*Landmark: San Gabriel Mission
3-82*



Lieutenant Colonel Manuel Garfias

1843

Soldier-Ranchero

As an officer in the Mexican Army, Manuel Garfias first fled the region after Americans captured the Pueblo of Los Angeles, but as a landowner, he returned and remained. He was famed for an unsustainably lavish lifestyle which brought on pressure from unusually high interest rates as he borrowed cash. He sold his claim to Benjamin Wilson and Benjamin Wilson. Later he was elected first Treasurer of Los Angeles.

Cameo: Señorita Luisa Abila, high-society celebrity, later his bride

Landmark: Finest hacienda in all the land, with a wrap porch and green shutters

3-83



Arthur “Spud” Melin & Richard Knerr

1958

Fun & Fad Entrepreneurs

Two South Pasadena boys became lifelong friends after creating a slingshot to aim meatballs at birds. Later they put their clever minds to work by making and selling joy and laughter – to create fads. The Hula Hoop. Superball. Frisbees. They co-founded the company Wham-O, one of the most iconic toy makers in American history. It all started in a garage on Le Droit Drive in South Pasadena.

3-84



Margaret Collier Graham

1901

Author and Activist

Margaret Collier Graham was the first to get a letter from the new U.S. Post Office in town since her husband was its first Mayor. She was a writer of acclaim and held literary salons with John Muir, Charles Lummis and other luminaries of her day. She befriended Abolitionist Owen Brown and worked hard on Women's Suffrage issues.

Cameo: Owen Brown, lived in Altadena, son of Abolitionist John Brown of Harper's Ferry Revolt

Landmark: Wynyate



Edwin Cawston

1896

English Entrepreneur

Edwin Cawston was born into privilege in England and put his family money to use shipping South African ostriches to America. He sneaked them out to avoid tariffs, then bought land and started his tourist attraction. It became world famous, resulting in the railroad connection of South Pasadena and Los Angeles. Promoting South Pasadena was so important to Cawston that he blocked a referendum to change the town's name.

Icon: Oranges from the Citrus Boom Era

3-86



Franz Bischoff

1909

Painter, Ceramicist

Franz Bischoff was celebrated as a ceramic artist, known as “King of the Rose Painters”. Moving to South Pasadena from Michigan in 1908, he started painting on canvas to capture the color he saw in Monterey Bay, California and the Arroyo Seco. As a plein-air painter he joined in with other famous artists and founded the California Art Club, one of the most significant art organizations to this day.

Landmark and Icons: The Arroyo en plein air and his famous rose ceramics

3-87



Roy Knabenshue

1905

Pioneering Aviator

With the small frame of a jockey and his rare and invaluable experience as a manager for Orville and Wilbur Wright, Roy Knabenshue became the first American to pilot an “Air Ship”. It was at the St. Louis World’s Fair in 1904. He flew over New York City and far and wide in America becoming quite famous. Soon he owned his own dirigible named The Pasadena that he flew daily over South Pasadena from a barn adjacent to it. He is noted as the first to offer paid passenger flights aloft, and famously won The Great Race of 1905 – blimp vs. motorcar from Los Angeles to South Pasadena

*Landmark and Icons: The Hotel
Raymond; The Pasadena, his famous
Airship*

3-88



Nelbert Chouinard

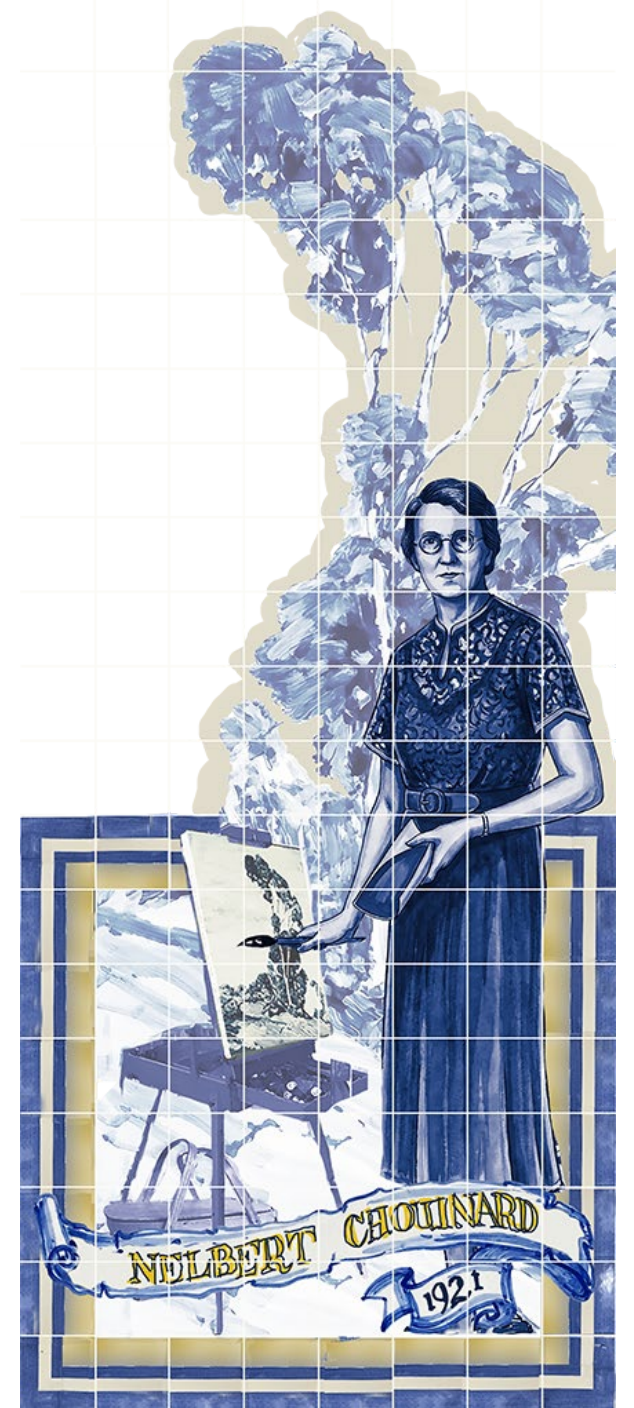
1921

Arts Education Innovator

As an artist, Nelbert Chouinard studied with Ernest Batchelder, and belonged to the Eucalyptus School on landscape painters. She founded Chouinard Art Institute (now Cal Arts in Valencia) which minted a who's who of noted artists and notably trained Disney animators in their Golden Era of creating Snow White, Pinocchio and Bambi.

Landmark: Painting by Nelbert in the Arroyo Seco

3-89



Minerva Hamilton Hoyt 1936

Environmentalist

After moving to South Pasadena from Mississippi, she became a leading citizen philanthropist. After tragedies of losing both her husband and child, she took solace under the desert stars. After years of persistent lobbying, she convinced President Franklin Delano Roosevelt to set aside and preserve nearly 900,000 acres for Joshua Tree National Park. Today an asteroid and a species of cactus is named after her.

Landmark and Icons: Joshua Tree National Park desert cacti and a woodpecker; Her scrapbook

3-90



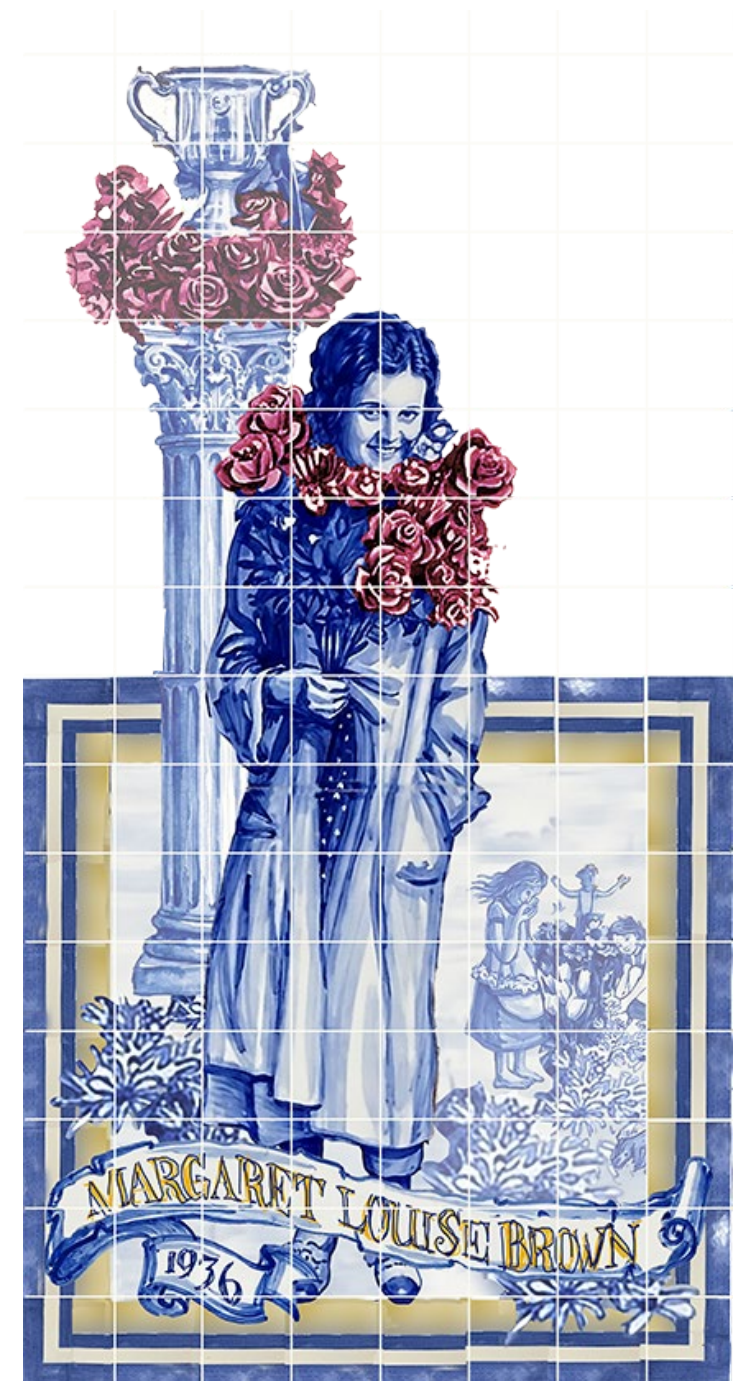
Margaret Louise Brown

1936

High School Art Teacher

The first in South Pasadena to claim the biggest of all the prizes in the Tournament of Roses was its very own high school art teacher – Margaret Louise Brown. She had already moved to Beverly Hills to head up the new High School's art department but drove back daily as a volunteer to create the city's masterpiece, energizing the community which is the oldest self-built float in the parade today.

Cameo: Illustrator Leo Politi's children as painted in his South Pasadena Public Library murals. They are reimagined here decorating the float "Marie Antionette" with other volunteers



Possible Greeter

Paul R Williams

1920

“Architect to the Stars”

Paul R. Williams was a noted architect in Southern California. He designed buildings in Pasadena and La Cañada, and throughout Los Angeles. He did not have any commissions in South Pasadena. Notably he contributed to the Theme Building at LAX.

Icon: Theme Building at LAX, constructed in 1957 – well into his future since he is shown here in 1920.



Possible
Greeter

Swami
Vivekananda

1901

Indian Monk

Swami Vivekananda was an Indian Monk and Spiritual leader who was famed for his message of religious tolerance. He is credited with bringing Hinduism and Yoga to America. While living in South Pasadena he made one of his most significant speeches at the Shakespeare Club in Pasadena.

Icon: Yellow house on Monterey Road where Swami lived when in South Pasadena



Possible Greeter

Dr. Sun Yat Sen

1901

Founding Father of Modern China and Taiwan

Dr. Sun Yet Sen raised funds and planned for the regime change in Mainland China from a house on Garfield Avenue and frequented the Hotel Raymond. Born in Hawaii, he devoted his life to overthrowing the Qing Dynasty and with others, succeeded. He is revered today by both the Republic of China and Taiwan.

Icon: Gardens of the house he lived in when in South Pasadena



Possible Greeter

Kuichiro Nishi

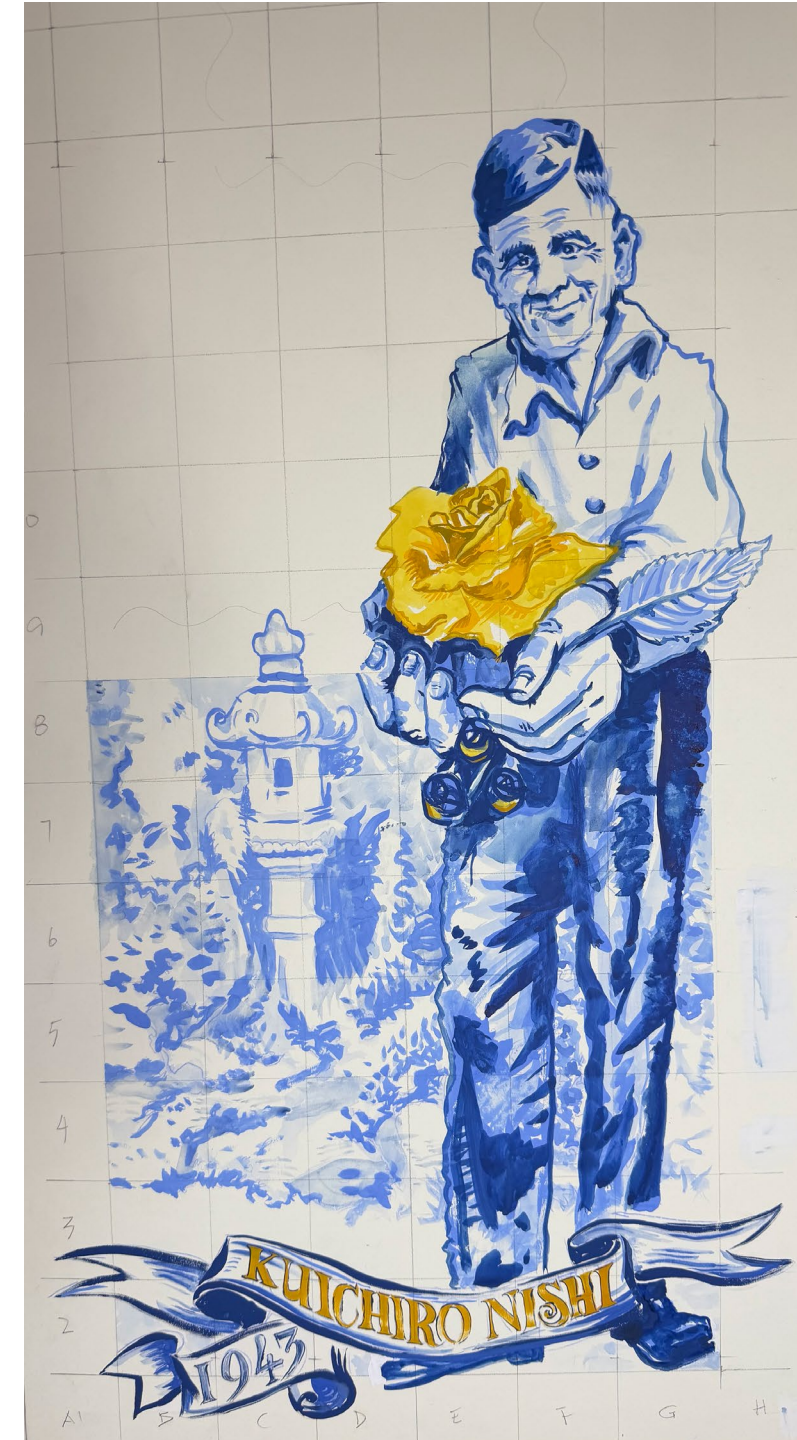
1943

Japanese American Rose Gardener

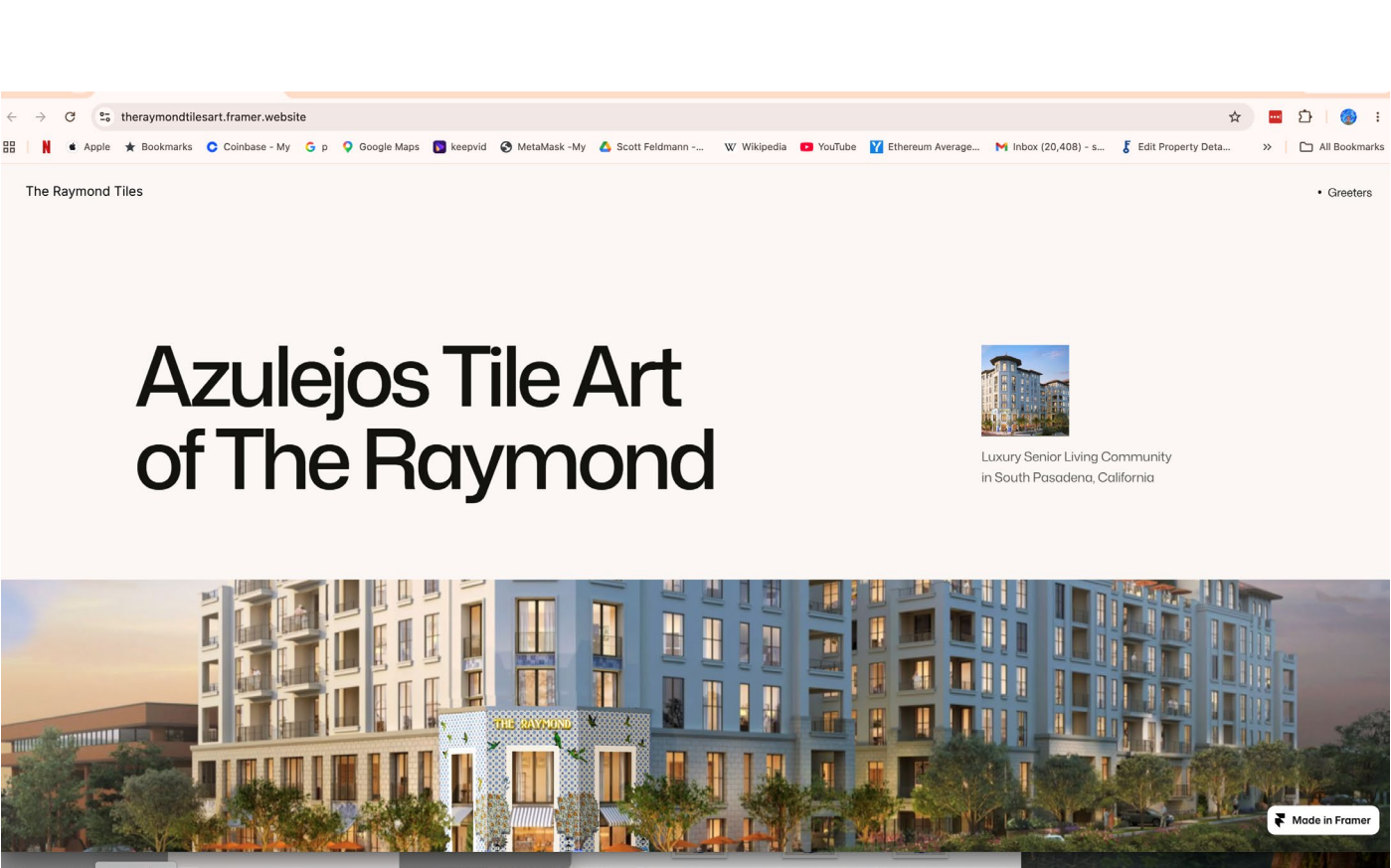
Kuichiro Nishi lived in Pasadena in 1908 and opened the Pacific Rose Nursery with his family. It grew and they moved to the Sawtelle district of Los Angeles. In 1943 he was incarcerated with 120,000 other Japanese Americans as a war-time risk because of his race. His family donated their Nursery, worth \$10,000, to the U. S. Veterans who ran it during the war. It was not returned to them afterward.

Icon: Gardens designed and built by Kuichiro when imprisoned in Manzanar

3-95



Maintenance Plans TheRaymondTiles.Art



Maintenance Plans TheRaymondTiles.Art

- ☐ TheRaymondTiles.Art transferred to the City of South Pasadena for control and modification
- ☐ Copy and images complete with no need for changes unless desired by the Public Art Commission
- ☐ Web Hosting and URL prepaid for 1 year by client until City can relocate it to their own server
- ☐ No initial impact on the Public Art Program Fund – Fund 296 Balance 2025/26: \$3,210.
- ☐ Proposed donation of \$2,500 for website hosting to Public Art Program Fund account (36.390.040)

El Centro School motif – Norman Foote Marsh

Local and Historical Reference

P - BL - 14 | El Centro Motif - Rev. I Line Art Guide

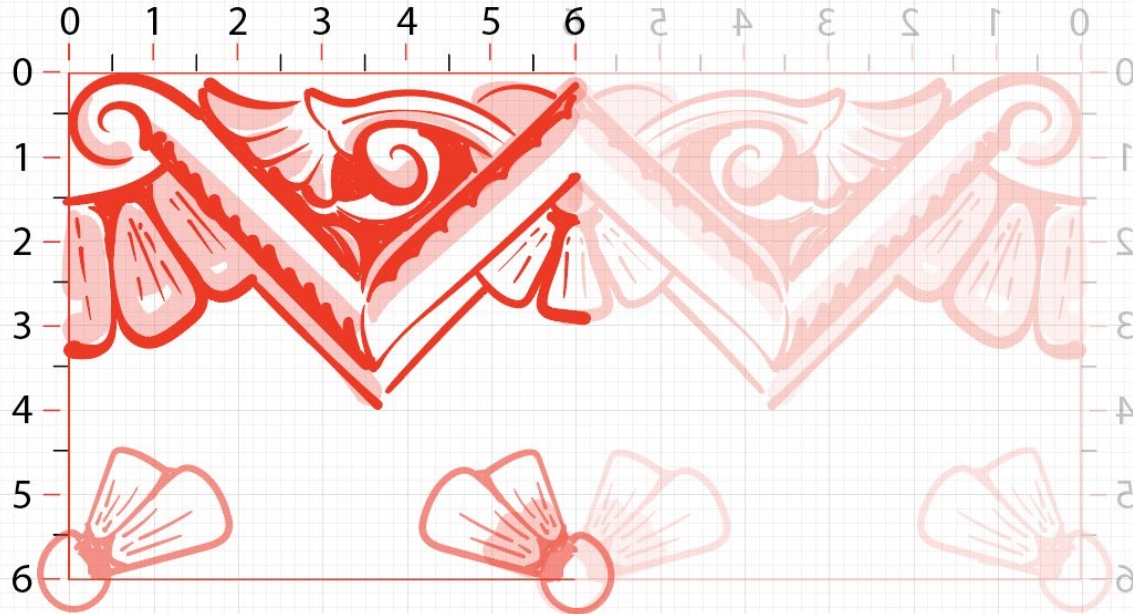
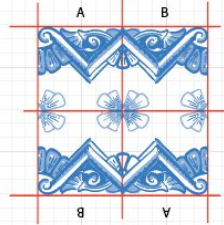


6" Square Tiles - 2 Sets in a 2 x 2 Pattern

A Tiles painted to match grid lines
B Tiles are exact reflection of A Tiles

Little flowers end up having 4 pairs of petals

3 Shades - 100% / 60% / 30%



Art by locals and Famous visitors

Local and Historical Reference



Above: Mural in South Pasadena Library by Leo Politi
 Left: Line art of the Arroyo by Franz Bischoff
 Right: Charlie Chaplin and Teddy Roosevelt visited South Pas



Public Art Commission Agenda Report

ITEM NO. 4

DATE: July 27, 2026

FROM: Erika Ramirez, Community Development Director

SUBJECT: Approval of the 2026 Calendar Year Public Art Commission Work Plan

RECOMMENDATION

Staff recommends that the Public Art Commission:

1. Review the proposed 2026 Calendar Year Public Art Commission Work Plan;
2. Provide feedback and recommendations as appropriate; and
3. Approve the 2026 Calendar Year Public Art Commission Work Plan.

EXECUTIVE SUMMARY

The proposed action requests that the Public Art Commission (PAC) review, provide feedback on, and approve its 2026 Calendar Year Work Plan. The Work Plan outlines the Commission's core responsibilities and anticipated priorities for the year, consistent with the City adopted Fiscal Year (FY) 2025–2026 Budget and meeting schedule. In 2025, the Community Development Department advanced key housing, planning, and historic preservation initiatives, while the Public Art Commission reviewed Public Art proposals in conjunction with development, and most notably reviewed and recommended a Public Art Policy Handbook.

The proposed 2026 Work Plan continues the Commission's regular duty of reviewing public art in association with development proposals but now has policies in place to also review public art on public property. The Work Plan is administrative in nature and does not authorize any specific development or physical change to the environment.

BACKGROUND

- On August 20, 2025, City Council adopted a resolution approving the FY 2025-2026 City Budget, which includes resources for each department to implement their annual work plan.

- On December 15, 2025, the Public Art Commission (PAC) adopted the 2026 Planning Commission Meeting Schedule.
- During the 2026 Calendar Year, the PAC will meet on the last Monday of the month quarterly at 6:30pm.

ANALYSIS

The Community Development Department (CDD) is responsible for guiding and regulating land use, development, and housing in a manner that protects public health and safety while advancing the City's long-term planning and community goals. Through its Planning, Building, Code Enforcement, and Housing divisions, the Department administers the Zoning Code and land use regulations, reviews and inspects construction for compliance with applicable codes, works collaboratively with property owners to address municipal code and health and safety issues, and develops and implements policies and programs to expand housing opportunities across all income levels. Department staff also support and facilitate the work of the Cultural Heritage Commission, the Planning Commission, and the Public Art Commission, ensuring transparent, consistent, and well-informed decision-making. For a list of 2025 department accomplishments and 2026 department projects see the tables below.

Table 1: 2025 CDD Work Plan Accomplishments

Project Description	Lead Division
Issued a public guidance press release on rent limits, price-gouging protections, and tenant rights following the Palisades and Eaton Fire emergencies.	Housing
Adoption of the City's affordable housing in-lieu fee under the Inclusionary Housing Ordinance.	Housing
Established City's first pilot rental assistance program with Permanent Local Housing Allocation (PLHA) funds.	Housing
Preparing and obtaining state approval for a Surplus Land Act exemption request to HCD for the 1503-1507 El Centro Street City-owned parcels.	Housing
Amended the Housing Element, Zoning Code Map, Downtown Specific Plan to implement increased heights and densities.	Planning
Amended the Zoning Code to allow for streamlined design reviews and Chair Review process.	Planning
Procured a consultant to develop	Planning

Objective Design Standards.	
Procured a consultant to develop a Pre-Approved Accessory Dwelling Unit (ADU) Program.	Planning
Established a Mills Act Contract tracking system.	Planning
City Council adopted a Public Art Policy Handbook.	Planning
Drafted City-wide Development Review Process.	Department
Department became fully staffed (Director, Planning Manager, Senior Planner, Lead Code Enforcement Officer).	Department

Table 2: 2026 CDD Work Plan Projects

Project Description	Lead Division
Housing Element Implementation (on-going)	Housing/ Planning
Tentative- Mediation Workshop (Partner with LA County)	Housing
Implement the City's pilot rental assistance program with Permanent Local Housing Allocation (PLHA) funds.	Housing
Manage the City's Senior Housing Project (on-going)	Housing
Assist in managing sale/purchase of Caltrans homes (on-going)	Housing
Establish City-wide Multi-Family & Mixed-Use Objective Design Standards	Planning
Residential Design Guidelines Update	Planning
Created an ADU Pre-Approved Program	Planning
Develop a SB-79 Implementation Plan	Planning/ City Attorney
Create a master planning application with supplemental forms for uniformity	Planning
Establish On-Call Professionals Lists (Planning, CEQA, Historical, Landscape)	Planning
Zoning Code Update- Chair reviews and PC composition	Planning
Update Noise Ordinance	Planning/Code
Establish a formal Mills Act Monitoring Program	Planning
Implement GoGov Case Management System	Code
Establish Standard Operating Procedures (SOP)	Code

Transition from Accela to OpenGov Online Permitting System	Department
Establish City-wide Development Review Process.	Department

The Public Art Commission and the Community Development Department share the responsibility of development review by the PAC's review, and approval of public art associated with development projects and recommendations to the City Council for commissioned artwork on City property. For a list of 2025 PC accomplishments and the 2026 proposed work plan, see the tables below.

Table 3: 2025 PAC Accomplishments

Description	Preliminary Approval	Final Approval
625 Fair Oaks (The Raymond)	September 29, 2025	September 29, 2025
Public Art Policy Handbook approved	October 27, 2025	November 19, 2025

Table 4: 2026 PAC Work Plan

Review and approve proposed artwork associated with development projects
Approve artists for City-owned projects
Create Sub-committees as Needed
Participate in ODS survey and walking tour (March)
Public Art Inventory
Receive and File ADU Prototype Plan Update (July)
Receive and File update regarding City Permitting Process (August)
Receive and File Zoning Code Amendments related to ODS (December)

**Dependent on CC direction **If determined necessary*

ENVIRONMENTAL REVIEW

The proposed action involves the Public Art Commission's review and acceptance of a Commission Work Plan, which is an administrative and planning document that identifies potential future topics and priorities for consideration. The Work Plan does not approve or authorize any specific development project, physical activity, or change in land use.

Pursuant to the California Environmental Quality Act (CEQA) Guidelines Section 15061(b)(3), commonly referred to as the "common sense" exemption, CEQA applies only to activities that have the potential to result in a direct or reasonably foreseeable indirect physical change in the environment. Because the proposed action does not commit the City to any specific project or physical change, and any future actions identified in the Work Plan would be subject to separate discretionary review and environmental analysis as required, it can be seen with certainty that there is no possibility that the action may have a significant effect on the environment. Therefore, the proposed action is exempt from CEQA.

July 27, 2026

PUBLIC NOTICING

The public was made aware that this item was to be considered by virtue of its inclusion on the legally publicly noticed agenda, posting of the same agenda and reports on the City's website. At the time of writing this report, staff has not received public comments regarding the proposed project.

FISCAL IMPACT

The FY 2025-2026 Adopted Budget includes the Community Development Department work plan, which provides staff support for four (4) Public Art Commission regular meetings in accordance with the South Pasadena Municipal Code and it is anticipated that each meeting will last approximately one (1) hour. There is no additional fiscal impact associated with discussing the proposed regular meeting schedule and planned discussion items.

ATTACHMENTS

None



Public Art Commission Agenda Report

ITEM NO. 5

DATE: July 27, 2026
FROM: Erika Ramirez, Community Development Director
SUBJECT: PUBLIC ART COMMISSION REORGANIZATION

RECOMMENDATION

It is recommended that the Public Art Commission:

1. Appoint a Chair to preside over the Commission meetings through the 2026 calendar year; and
2. Appoint a Vice Chair to preside over the Commission meetings through the 2026 calendar year.

ANALYSIS

Each commission in the City elects a chair and vice-chair on an annual basis between January 1st and March 31st pursuant to South Pasadena Municipal (SPMC) Code Section 2.31. Each chair and vice-chair serve for a term of one year, although a person can serve no more than two consecutive one-year terms as chair or vice-chair, respectively.

The Public Art Commission appoints two Commissioners to serve as Chair and Vice Chair annually. These appointments are effective immediately after each motion is approved. The newly appointed Chair and Vice Chair will preside over the Commission meetings throughout the 2026 calendar year.