



1. THE PYRAMID AND AZTEC WARRIOR

The pyramid symbolizes the Aztec Empire and alludes to Aztlán, the region from which the Aztecs are believed to have originated. Aztlán gained widespread attention during the Chicana/o movement of the 1960s, and refers to the extended state of Mexico, including the land forfeited to the United States as a result of the Mexican-American War.

2. THE MINER

On October 17, 1950, a group of Mexican-American union miners at the Empire Zinc Company in Silver City, New Mexico began a strike, demanding an end to prejudicial working conditions and inequitable wages. The miner in Vasquez's mural was inspired by a scene from the 1954 film *Salt of the Earth* (*La sal de la tierra*), which memorialized the strike. The miner also alludes to Vasquez's father, who was a copper miner in Arizona until the family moved to Orange.

3. FARMERS

The Orange Barrio is historically an agriculture-based community. Established in the early 1900s, the barrio was home to immigrant laborers who supported the growing citrus industry. They worked at now-historical sites such as the Anaconda Wire and Cable Company and the Villa Park Orchards Association Packinghouse, located within just a few blocks of the mural. El Proletariado includes anonymous field workers, farmers on strike, and labor leader Cesar Chavez.

4. LABOR RIGHTS LEADERS

The figure at the center of the mural is Cesar Chavez, a celebrated Chicano labor leader whom Vasquez incorporated into several murals. In 1962, Chavez and Dolores Huerta established the National Farm Workers Association in California's Central Valley. The figure just behind Chavez resembles Peter Velasco, a WWII veteran who later became one of the leading Filipino farm workers to initiate a strike against grape growers in Delano, CA in 1965.

5. HUELGA

In bold letters, the Spanish word for "strike" is written on a red sign held by a farm worker enveloped in the colors of the Mexican flag. Also on the sign is a geometric eagle, the symbol of the United Farm Workers labor union. Vasquez took this image from *Huelga*, the First Hundred Days of the Delano Grape Strike, a 1966 book by Eugene Nelson that details the conflict.

6. PACHUCOS

The term "pachuco" refers to a youth subculture that gained nationwide attention in the early 1940s. Most often associated with Mexican-American men wearing billowy zoot suits, pachuco culture was actually more fluid and included African Americans, Japanese Americans, women, and Italian Americans. Vasquez considered pachucos a major transitional culture for Chicanas/os embracing Americanization; he depicts two of his friends, Calie Guzman (left) and Albert Lopez (right), as the pachucos in this mural.

7. ORANGE BARRIO RESIDENTS

Vasquez often used local friends and family as models for his murals. Here, the woman in profile is his daughter, Rosemary Vasquez Tuthill, and the man to her right is Hank Luna, who was a director at the Friendly Center. Also depicted are siblings Carol and Alfred Mendez, who pose in front of a fence with a graffitied image of Argentinian revolutionary Che Guevara. The mural has sparked its share of controversy in the past, but it is ultimately a source of deep pride for the neighborhood; it's an artistic achievement from and for the barrio.