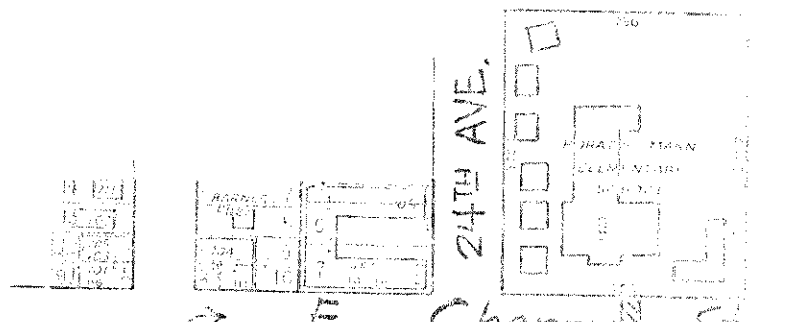


EVERS POOL: upon community petition in 1969, named to honor **MEDGAR WILEY EVERS:** 1925-1963; native of Mississippi farm land, he loved to hunt and fish, and roam the fields and woods; firm believer in the State's future; left high school to serve in England and France with the Army in WWII; entered Alcorn Ag. + Mech. College to become a serious student, football + track star, president of junior class, on debate team, choir, edited campus newspaper + yearbook, majored in business administration; listed in "Who's Who in American Colleges." Guided by his father's example "he stood up and was a man", became Field Director of the NAACP in the arena of Civil Rights Revolution of 1963, being a series of Sit-ins in buses, schools, public offices, restaurants + then demonstrations + riots to bring an end to racialism: "one of the great affronts to Human Dignity." He became a hero, not because he died, but because he learned to live with the mounting probability of violent death and refused to turn aside. Because his life so symbolized the struggle of a whole people to be free, he was shot in the back from ambush outside his home following a Rally; by a white man, the first major slaying following the School Integration Decision of the Supreme Court. He was buried in Arlington Cemetery. His alleged slayer was tried, but freed by hunguries, + investigated by a Congressional Committee.

Following a pact made between them, Charles took up his brother's cause and was elected the first Negro mayor of Fayette, Miss, whose population was a Black majority. Sitting as city Judge and appointing a Black chief of Police, his administration enforces equality of all before the law and seeks to build a new economic life for all citizens.

Tennis Courts
WPC 1942



- 6 Kiddie Swings
- 1 Climber
- 1 Sand box
- 6 Large swings
- 1 Slide
- 1 Muscle wind
- 1 Tetherball

Cherry St. named by plotters Denny + Boren in honor of Cherry Grove, the point of departure from the east of the Denny party.

(District is known as Cherry Hill)

E. James St. James St. named for James Childress, Surveyor General of Oregon Terr.

E. Jefferson St.

EVERS POOL - 1969
1st Major Forward Thrust Project

COMMUNITY CENTER - "A":
Joint-use Park - School facility
\$85,059.93 161 BF: 6011 1962: 55' x 117'
Multi-purp. Rm: 79' x 41' = 463 attendance
Sec. Rm: 19' x 24'
Gym Rm: 15' x 24'
By permit: School Dbl. Gym = 1500 persons
Locker Rm, Weight Rm, + Auditorium

SHELTER HOUSE: 46' x 25' = 13,297 = 1958
Multi-purp. 16' x 23' w/ fireplace

Ballfield lights: merc-vap. \$42,165 = 1961

P.F. named in 1923 by Park Board to reflect name of school which was named to honor Garfield in 1922, because "the life of James A. Garfield was felt to be symbolic of this school." (20th President - 1881) [P.F. originally named "Walla Walla" - from Henry Yesler subdivision, named for Indian tribe in SE Washington; meant "place of many waters (streams)"]

9.2 Acres
Purch. in 1911 - \$71,241 = 10 BF
+ 1955 - \$107,377 = LID
St. vac. '62 + \$3,769 = CR

CENTER: 500 - 23rd Ave. : JU 3-2287
SHELTER HOUSE: 2417 E. Cherry St.
DIST. FOREMAN: JU 3-2797

CC - EVERS
GARFIELD P.F. POOL

121289

THE THEME OF OMOWALE

Omwale creates a unique visual experience through the use of typical African and Afro-American artistic/social manifestations of past and present/future heritages. It does not emphasize the personal or particular experiences but rather the broader accumulation of experiences that Afro-Americans, as a pheno-typical unit, recognize as a basic common denominator. The mural is a thematic appreciation of origin in a specific geographical locality outside the Northern Hemisphere; a knowledge of a traditional past unified in its diversity of life-styles and disrupted by the alien oppressive forces of a European "conquerer". It is a visualization of the memory of forced relocation of Africans for European capitalistic survival. It is the tragic incarceration of Africans in North America and the consequent advent of the first generation of Afro-Americans. Finally Omwale is the reemption of Black Spiritualism in the New World.

Despite the ramifications inherent in his North American survival, the Afro-American has demonstrated his ability to construct a culture to ensure his continual development in this New World. This is the general theme of the double panel mural Omwale. The mural is divided into two segments with the northern panel a visually interpretive allegory of Africal experiences and the eastern panel a systematic continuation of those experiences as the African evolves into the Afro-American.

The beginning of the northern panel is the chaos of the unorganized elements for the "world". Rising from them are the first "Man" and "Woman". To complete this creation myth a "Child", fire, is the product of the fertile union of man and woman. Next the mythical person who introduced agriculture to some human beings is seen in the double antelope "Chi Wari" figure.

The "Trees" and "human/tree" forms represent the "African's" ability to live within nature. They also represent the communal aspects of Traditional African life. The four-legged multi-colored "beasts" attacking the "human/tree" forms are the visualization of the oppressive European forces that disrupted the traditional patterns of African life.

Above these "Beasts" is a royal figure, "Woot", throwing a "Bud" of African life into the eastern panel. At the same time one "Beast" carries a chained "human/tree" form off the northern panel into the New World.

Across the bottom of both panels is a plexus of interweaving roots. They are the "Archetypical Roots" connecting African and Afro-American Blood and Cultural lines.

An image of entrapment is the visual introduction to the eastern panel of the mural Omwale. It is the "Tree" of human faces and forms surrounded by chains. But the pervasiveness of the Black Spirituality is there in the struggling root of the uprooted "Tree" as it reaches into the soil of the "Bud" form and reaffirms the "Archetypical Roots" of the Afro-American.

The "Bud" has become a "woman"; a "man" has been freed from the "Tree" and thrown into the environment of the "Cities". Both the "Man" and the "Woman" are blue. They are the blues of the Afro-American songs, "Blue Monday", "Black and Blue", "Blue Monk", and "Mood Indigo." The "Archetypical Roots" are shimmering and undulating in a red spectrum of colors. The "Egg" that sat so softly behind the "Woman" is the "Bird of Freedom and Liberation." It is He who has quelled the "Beasts" as the "Roots" pierced their bodies.

The next major element of the panel is the "Honeycomb of Harmony and Unification." It is the end point of this panel. It is the cumulative statement of the mural. Afro-Americans began as an harmonic people and within the context of Omwale have ended as such.

(Refer: Medgar Evers Pool)