A Stroke of Genius.

Your guide to the art along the Green Line.
The Station Art & Design Program: Where the community is the canvas.
IT’S LIKE AN ART MUSEUM ON WHEELS.
The next time you hop on DART Rail, take a close look out the window as the train approaches each station. You’ll witness wonderful works of D’ART throughout the system. Launched in 1988, DART’s award-winning Station Art & Design Program makes the community a canvas, showcasing uncommon works of public art. In fact, no other institution in the Greater Dallas area offers so much art to the public at no charge. With the completion of the Green Line, DART has added a new wing to its ever-expanding art collection!

THE WHOLE IS GREATER THAN THE SUM OF ITS PARTS.
At any rail station, the constituent parts of an art project – from the station canopy and columns to the paving and landscaping – support the artist’s central theme. When you look at a particular project, look for the big picture. See the vision driving these individual elements, and how it reflects the community. The inherent design opportunities at each station include the platform paving, the canopy building, the landscape design, the column cladding and the color of the Roofs. From sculptures and gateways to clocks and mobiles, each station applies art elements in a unique way, appropriate to a particular community.

FORM FOLLOWS FUNCTION.
In executing the vision, the primary concern is the daily operation of the station. This means the most important considerations include things like pedestrian access, bus boarding, drop-off points, etc. In some cases, a park and ride component. The goal is to create a station that is as usable as it is attractive. Landscaping along the platform, for example, not only enhances the visual aesthetic, it also first and foremost provides shade. From the windscreens and seating to the planters and retaining walls, you can see how a particular artistic element satisfies a rider’s basic needs.
A BLANK CANVAS.

The art and design process does not happen quickly. It is a multi-stage process, with adequate time at each stage to allow for due consideration. DART hosts a kickoff meeting for the design team—made up of the station artist or artists, architects, engineers, designers, contractors and representatives from DART and the community. While the station artist has the vision, it takes a team of dedicated people to execute that vision. After the kickoff, a community orientation meeting is scheduled, then the team makes a site visit to survey the area.

Subsequently, an artistic values statement is submitted. Then, DART holds its first workshop. This meeting allows the community to explore the unique history of their area to see how that might shape the vision for the station. A second workshop follows where the community zeros in on the chosen vision and how it is to be executed. Finally, the design team reports back with their recommendations so that the site layout process can begin.

COMMISSIONED BY THE COMMUNITY.

The artist chosen for each station has an awesome responsibility. It is a responsibility that Charlotte Lindsey—who, along with her husband Larry Enge, acted as the station artists for Trinity Mills Station and North Carrollton/Frankford Station—took very seriously. “The community is giving you the story, and you have the opportunity to tell that story,” Lindsey says.

The artist truly takes the lead on the project, acting as a torchbearer for their neighbors. The architects, engineers, designers and contractors bear the burden of carrying out the artist’s vision, which ultimately represents the community’s vision.
FOR THE ARTIST’S GOOD.

Baylor Station artist Karen Blessen enjoys seeing her vision at work in daily life. “I love sitting at the coffee shop near the station, watching people and dogs stroll through the tall grasses in the park, then walking through the park and enjoying the detail and color of the mosaics in the sidewalks,” she says. Philip Lamb, station artist for Bachman Station, points out that having the opportunity to work locally is meaningful. “Having a public artwork in any community leaves a legacy of one’s career as an artist, but it is especially significant when the artwork is in the city in which the artist lives.”

FOR THE PUBLIC GOOD.

These projects have the chance to change not only a station’s appearance, but also a community’s. “Public art makes a place as individual and important. It honors the community. It can take something ordinary and make it extraordinary,” Lindsey says, adding, “it creates so much excitement in the community, which can be an aspect of community building. It also makes an accessible. You don’t have to go into an institution or a gallery if it’s in the columns and the paving.”

THINKING INSIDE THE BOX.

DART’s Station Art & Design Program applies its out-of-the-box thinking within specific parameters. It is not enough to just be art; the art has to work. Given the high usage of these projects and their constant exposure to the elements, the design team seeks durable, low-maintenance materials and a cost-effective overall design. The team has to consider how the stations’ ongoing use might affect their finished product, including its resistance to abuse.

The finished design must be compatible with DART’s overall vision, one that enhances the riders’ comfort, safety and security, while also enabling efficient movement. The design must also be reflective of the surrounding community. All of these considerations against demonstrate how the design team’s creative skills have to work that much harder than your average right-brained artist.

In a similar vein, Julie Cobin, the artist for Deep Ellum Station, says these projects bring a lasting legacy to generations to come. “It is something I am proud to show my 10-year-old daughter and know that it will be there when she is old enough to ride DART by herself. It is especially meaningful to me to have it in Deep Ellum where I officed for a decade, witnessing the ongoing evolution of that neighborhood.”

Now that you understand how DART’s Station Art & Design Program works, let’s explore the finished art along the Green Line.
The three southern-most stations along the Green Line tell a story of evolution. Viewed as a single entity, these stations show how society has evolved from the era of hunter-gatherers, to the pioneer era, on to the industrial revolution. The two artists who had the vision for these three stations worked together to weave this story of change.

The southeast community has a rich heritage, one with a long link to rail. Historically, the railroad promised a new way of life for settlers, an influx of new experiences and ideas. This design echoes rail’s past – using the brown and gold colors you might see at an old train stop, combined with the rivets and metalwork from the industrial age.

The station features sleek steel columns riveted together to echo the look of industrial machinery. Containing seams as if assembled with a rivet gun, these columns imply the strength of the factory workers of long ago – the hardworking people who made the life we enjoy today possible.

The fencing also has a riveted look, but the real attractions are the 7’ x 4’ art panels embedded into the fence. Seventeen polycarbonate panels, each featuring a different fabric design from the 1900s to the present, offer the viewer a brief history of textile design.

The windscreens depict machine parts, magnified and colored in primary colors. The splash of color adds a little variety to the otherwise monochromatic look of the station. The platform is paved with a mix of light and dark pavers and features a circular motif reminiscent of the artwork from the industrial era, as well as the wheels of machinery used in manufacturing.

Despite its historical focus, the station has been given a modern feel by artist Leticia Huerta. It’s inspired by the past but living in the present – a station that urges riders to look back as they move forward.

**Buckner Station**

**Location:** Buckner Boulevard and Elam Road

**Artist:** Leticia Huerta
The second in the evolutionary series, Lake June Station pays homage to the area’s agricultural roots, telling the story of the pioneers that once called this place home. Their lifestyle revolved around a cyclical calendar of planting, harvesting and preparing for the next season—a life of balance. Artist Viola Delgado captured this concept beautifully by using a mix of organic shapes, natural materials and vibrant colors.

Since farming communities grew up around rivers, the artist used the paving to symbolize a river. The platform is made up of blue concrete pavers in a stream-like shape. The most noticeable elements of the paving, however, are six large medallions made up of mosaic tile. Each of these hand-painted mosaic medallions represents some aspect of farming culture or pioneer life. The swirling pattern of the columns recalls the image of an inviting spring from Pemberton’s Farm. Painted in gold, yellow and white, the columns also echo the appearance of a furrowed field.

The station landscaping and fencing are all in rows, much like crop rows in a field. The windscreens use sepia-tone photographs of farming equipment, as well as the words of noted poet Susan Davis. Her poem “Farm Days” beautifully completes the station concept, telling the story of a farming community.

Though pioneers have long left the area, this station reminds the community of its forgotten farming past.

Lake June Station

Location: Lake June Road and US Highway 175
The art for this station recognizes the area’s earliest inhabitants, offering riders the chance to step back in time. Artist Leticia Huerta’s design pays homage to the native wildlife – a total of 190 different birds, bats, foxes, coyotes and other creatures that call the neighboring Great Trinity Forest home. The art also reflects the trees indigenous to the area, including pecan, walnut and maple.

Since the location once served as a junction where Native Americans and pioneers traded with travelers, Huerta incorporated poems and narratives from Native American books into her design. Riders should take note of the storytelling wall that has been erected between this station and Lake June Station. The wall is a symbol of a similar wall that once stood in the same place, which told tales of the Comanche people.

To honor the hunter-gatherers that once roamed this land, the paving has the appearance of a dried-up riverbed, with impressions of leaves and animal tracks stamped into the bed next to brown and green pavers. The columns depict impressions of berries, nuts, leaves and insects – cast into green concrete – again in reference to the nearby forest. The fencing also gives homage to the forest, with metal shapes representing the various wooded creatures.

When you see Huerta’s vision for the station, you get a real appreciation for the people who were going green before it was even in style: the hunter-gatherers.

Lawnview Station

Location: Lawnview Avenue and Scyene Road

Artist: Leticia Huerta
This art project attempts to recover a neighborhood’s lost history and tie it to the present. Artist Vicki Meek had the vision of a community quilt and carried this vision throughout her design.

The landscaping and paving both use a quilted look, with the latter featuring offset gray pavers to create the appearance of stitching. The crosswalk pavers showcase the names of businesses that once thrived in the area, another nod to the community’s history.

Meek took old plats of the area and represented them on the square-shaped columns. The bottom of the columns uses blue tiles to represent water, a reference to Wahoo Lake, the natural body of water that once existed on the land where the station now sits.

The crown jewel of the station, however, is a student art project. Meek worked with young area art students on a two-part exercise to paint a then-and-now picture of the neighborhood. For the first part, the students interviewed an elder to find out what the neighborhood was like when the elder was a kid. They then used this information to draft a representation of the historical neighborhood. The second part asked the students to think back to their earliest memories and similarly draft representations of what the neighborhood was like when they were kids.

Meek received an overwhelming response from the community and used all of the submissions she received! To give each submission its due, Meek took the student work and collaged it into an art wall, again continuing the idea of a community quilt.

See this ambitious project for yourself. Take a ride to Hatcher Station and witness the true fabric of the South Dallas community.

Hatcher Station
Location: Hatcher Street and Scyene Road

Artist: Vicki Meek
MLK Jr. Station

**Location:** J.B. Jackson, Jr. Boulevard and Tom Huckabee Avenue

MLK, Jr. Station continues thematically where the adjacent J.B. Jackson, Jr. Transit Center leaves off, telling the story of the community that surrounds it, framed in the context of the larger African American experience.

Conceived by artist Emmanuel Gillespie, the station extends the “Walk of Respect” from the adjacent transit center, creating a common motif to join the two facilities.

The paving pattern picks up right where the one from the transit center left off, while the columns are made up of monochromatic tile. Symbols from African kuba cloths – a form of textile art, similar to tapestries – are used on both the walk and the columns cladding to symbolize such concepts as unity, respect, wisdom and understanding.

The windscreens feature images from noted local photographer R.C. Hickman, who documented Dallas’ civil rights era. The photos tell the story of the city’s African American community during that turbulent time.

In a separate piece of commissioned art, sculptor Steve Teeters created two 17-foot African “talking drums,” historically used for storytelling and long-distance communication, just as these drums helped to pass ideas from one generation to the next in African culture, the ideas of Martin Luther King, Jr. live on for present and future generations through this station’s artwork.

**Artist:** Emmanuel Gillespie
Built for the 1936 Texas Centennial Exposition, the grand exhibit halls and esplanade of Fair Park constitute the only intact and unaltered pre-1950s world fair site in the United States. Until 1956, trolleys served the fairgrounds with a stop at the main entrance on Parry Avenue. The Green Line’s Fair Park Station is situated right where that original trolley stop was, more than a half-century ago.

The station artwork is sensitive to this history, departing from DART’s tradition of barrel-vault or gull-wing canopies. Instead, the station features horizontal canopies with a copy, clear look like Fair’s original but in keeping with the art deco aesthetic. Other elements contribute to the seamless effect: Fluted limestone columns resonate with the nearby Hall of State, while curvilinear seating echoes the rounded shapes evident throughout Fair Park. The granite benches and paving patterns mirror materials used inside the park. In fact, station artists Brad and Diana Goldberg used complimentary colors and materials throughout the design out of respect for the surroundings.

The floating ceiling is designed to be ethereal and “ghostlike,” thus reminiscent of the trolley ticketing area that once stood here. At night, artistic lighting elements reflect the historic use of dramatic lighting at Fair Park, and enhance not only the station, but the entrance as a whole.

It is a design that pays respect to the rich history of Fair Park, while building toward a brighter future for the neighborhood.
The concept at Baylor University Medical Center Station unites the century-old hospital campus with the equally historical Deep Ellum neighborhood. The station is conceived as a vibrant public space and includes a two-acre plaza that can be many things to many people—a play area, a retreat for hospital visitors and employees or a respite for commuters.

The title for artist Karen Blessen’s public art, On the Pulse, reflects the joining of these two divergent communities. At Baylor, one might find a doctor or a pastor—someone who takes the pulse of the community each and every day. Deep Ellum represents a different kind of pulse, the celebration of life through art and music.

The platform area continues the theme. The columns contain a collage of elements reflecting the architecture and character of Deep Ellum and Baylor, including the image of a heart in hands and an EKG. The basic fluted column shape is a reference to the original Baylor Hospital columns, while the surface of the column erodes to reveal brick, much like you might find on the façade of a building in Deep Ellum.

The peeling away of the layers shows the many lives the area has lived. The windscreens pay homage to people who have helped shape each community, providing a history of both the hospital and the area. The paving is quite unique, containing an imprint of a giant fingerprint, with five paths radiating from it. Each of these paths represent one of the five senses.

By making the connection between the life experiences of Baylor and the life expressions of Deep Ellum, Blessen has created a station with a pulse all its own.
Deep Ellum Station strikes a thematic balance between the neighborhood’s legendary past and its hopes for the future. The artwork on the windscreens is a kind of palimpsest—an ancient manuscript that has been written on, scraped off, and used again—creating a layered effect. These layers artistically capture the many iterations of the Deep Ellum neighborhood. Station artist Julie Cohn wanted riders to feel as if they were looking through a tunnel viewing overlaid remnants of the past and present.

The windscreens feature old and new imagery from the neighborhood that shifts depending on the viewing perspective. This, again, gives a layered look, while also allowing every rider to gain a different impression.

Natural light penetrates the windscreens at twilight, making them glow and giving them an almost magical quality. The columns are designed to oxidize over time, again reflecting the ever-changing nature of the neighborhood. In fact, the whole station is designed with evolution in mind.

While Deep Ellum is a forward-looking community, it is also an area rich in history. For decades, motorists entering the neighborhood appreciated the artwork along the famed Good-Latimer tunnel, long a concrete canvas for local muralists. When this iconic gateway had to be removed to make way for Deep Ellum Station, DART hosted a design competition to provide the area with a new public art hallmark.

A hub of fun and games, this station’s architectural elements harmonize with the arena and the district. West End, now an entertainment district. Throughout the station, light and movement reflect the dynamics of play, with pavement patterns that evoke balls bouncing wildly in every direction. Pavers in different values of gray create an effect similar to the play of lights. The station features game boards, playing fields and cards – some familiar, some fanciful – under the canopy area. A clearly defined pedestrian plaza directs event goers to the front doors of American Airlines Center.

Victory Station
Location: 2525 Victory Avenue

Artist: Pamela Nelson
Simplicity reigns at Market Center Station, with circular shapes dominating the landscape. The concept is based on a painting by station artist Michael R. Whitehead entitled “Good Manners When Addressing Clouds.” The idea is also inspired by the plastic template tool that architects, artists and designers use to draw circles.

From the platform and the columns to the paving and the fencing, the station’s clean white and gray color palette reflects simplicity. A concrete retaining wall showcases several different styles of circles, as does a staircase leading to the station platform. The windscreens feature a colorful work by Whitehead using bright yellows and oranges. The windscreens bring a smile to riders waiting on the platform. Landscaping also uses circular shapes and arcs of geometry to continue the circular theme.

The end result is a thoughtful, contemplative station environment.

**Market Center Station**

Location: Harry Hines Boulevard and Vagas Street
Modern miracles happen every day in the myriad of medical facilities surrounding Southwestern Medical District/Parkland Station. Inspired by these surroundings, station artist Susan Kae Grant set out to create a soothing station environment. She wanted a restful place where riders can feel both comfortable and comforted.

Clad in a stainless steel mesh, the platform columns have a sleek, modern appearance. Marbles in a variety of sizes and colors circle the base of the columns. In keeping with the look, the platform uses gray and white pavers in a simple checkerboard pattern. For the windscreens, Grant took black-and-white photographs of mannequins. The resulting silhouettes make for an interesting study of the human form.

Two beacons at the ground level, housed within stainless steel mesh, wrapped around an axis, shine on the columns. These lights give the station an almost theatrical quality at night.

With a look that is neither entirely modern nor entirely historical, Southwestern Medical District/Parkland Station lives very much in the present. It is a place where riders can relax while they wait for a train, a doctor’s appointment or a miracle.
The concept for this station stems from the schools and research centers that call this neighborhood home. Using these institutions as inspiration, artist Roberto Munguia employed the theme “Tree of Knowledge.”

To carry out the concept, a colorful maze shaped like an abstract brain greets riders at the station entry. Near the maze is a spark, representing the illumination that springs forth from discovery. The maze is intended to be a fun challenge for riders waiting for a train. Another, more meditative maze exists in the park area adjacent to the station.

The yellow platform columns also use the spark motif, with a light source behind the image so that the sparks shine a bright red at night. At the platform and concourse levels, abstracted tree trunk and leaf designs extend from the elevators to represent the contrasting static and mutable nature of the pursuit of knowledge.

For the color scheme, Munguia sought inspiration from the community, borrowing from the colors of older neighborhood homes for the earth-toned pavers. To symbolize the influence Latinos had on the community, the artist used bright colors on the stairs, columns and canopies.

In summary, Inwood/Love Field Station does more than open doors to destinations. It opens minds!
Artist Susan Magilow’s design for this station celebrates the influence that nearby Dallas Love Field Airport had on the area. The platform features stainless steel columns with miniature planes laser punched into them. The punches depict the evolution of aircraft from past to present—flaps of the columns are lined with different colored acrylic film to symbolize the area’s diversity. The columns also have been backlit with LED lights for a breathtaking nighttime view.

The windscreens use historical photographs in an uncommon way, applying them in a woven pattern. The artist chose a woven pattern to refer to the character of the neighborhood. It implies that the neighborhood businesses and Dallas Love Field Airport have worked together and existed side by side since 1929, when Delta Air Service operated the first passenger flight from Dallas. The design’s use of such windscreens matches the color of the neighboring columns.

The platform is done in a herringbone pattern of charcoal, pewter and light brown pavers, again in reference to the close-knit character of the community. The pavers gradually move from lightest to darkest along the platform.

This project gives riders an entry point to the best in ground transportation – DART Rail – and one of the metroplex’s most significant options by air, Dallas Love Field Airport.

Burbank Station

Location: Just north of Burbank Street, west of Denton Drive

Artist: Susan Magilow

Burbank Station
Bachman Station

Location: South of Northwest Hwy. on the west side of Denton Drive

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The opening of this rail station marks another new cycle for the area, and artist Philip Lamb’s transfer to show how the area has come full circle and give riders an appreciation for the area’s history.

The pedestrian entrance establishes this theme with a series of 10 shallow steps, shaped in sinuous, wavy forms reminiscent of tree rings. Each of the steps represents one decade of the lake’s existence, and each features a band of text about a significant event during that decade. These steps define a 120-foot-wide plaza with pockets of greenery and seating.

The platform’s concrete surface also features wavy lines to continue the tree ring metaphor. In fact, the center of the platform in the origin of the concentric rings, making it the center of the station that radiates out to the plaza rings. The pavers feature the tree ring patterns of a tree. Muted sage green metalwork panels from the columns farther the tree theme, while platform fencing features silhouettes of the cattail reeds that once surrounded the lake.

Accordian-shaped windscreens offer a then-and-now look of the area. A historic photograph depicts a 1911 picnic scene at the lake; the artist then shot a modern version, matching the composition of the original. The two photographs are integrated so that, as you walk along the platform from left to right, you see this transition. It satisfies the artist’s desire to create an element of surprise for riders. The effect is similar to that of a billboard with rotating advertisements. Columns, cladding on either side of the windscreens feature red brick adorned with cast-stone inlays, a reference to the facade of the nearby water treatment facilities.

When you view Lamb’s station design, perhaps you too can see how the area has come full circle!
This station tells the story of how agrarian society evolved and merged with an industrialized society. The area around the station is largely industrial and historically has been a farming community. Thus the art project is dedicated to the hard-working men and women of the past—farmers, carpenters, mechanics, machinists and the like.

As a nod to these hard laborers, the station columns use Oklahoma fieldstone and rough Oklahoma limestone. Station artist Harold Fooshee Clayton created beautiful limestone sculptures, again using the agrarian and industrial motif, to act as art pieces within the columns.

The windscreen visually tell the story of man and machine. The station fencing is painted green and uses angled metal to create the appearance of crop rows. The paving pattern is circular with bands of different colored pavers, including tan, green, red and brown. Like the fencing, this pattern also is intended to create the feeling of crop rows.

Clayton’s vision for this station asks the laborers of today—be they accountants, lawyers, sales people or the like—to celebrate the contributions of the “working man.”

Artist: Harold Fooshee Clayton

Walnut Hill/Denton Station
Location: North of Walnut Hill Lane on the east side of Denton Drive
Royal Lane Station

Royal Lane Station is located near the Asian Trade District, home to 21 shopping centers and more than 300 specialty shops. Multi-Asian culture has defined the area, with a blend of influences. It is a trading hub unlike any other in DFW.

The station design pays tribute to society’s connection to trade as a cyclical resource, emphasizing the inter-reliance between Asian and American culture as a means of growth and progress. The station is an example of the interdependence of man, trade and transportation. It is also intended to be a gateway of east to west.

The paving on the concourse and platforms is reddish brown to symbolize the earth. The concourse also features a long multicolored stripe made up of red, yellow, blue and green tiles, a nod to the area’s Asian heritage. In the center of the pavement, riders should note the Wan-Je shaped band, traditionally considered a good luck symbol in Asia. A colorful medallion along the walkway, made of terrazzo, symbolizes the growth of life. The medallion is greenish blue, and these colors represent heaven and hope. The roof color matches the color used on the medallion.

The station columns, some yellow and some red-brown, all have lotus flowers emblazoned on them. The flowers are made of buff-colored cast concrete and symbolize prosperity and faithfulness.

Windscreen showcases colorful artwork by station artists Hyun-Ju Chu and Chong Keun Chu. Landscaping at the station is designed to provide year-round seasonal color variations and visual interest along pedestrian paths and surrounding the circular plaza.

Royal Lane Station promises to be a hub of activity and exchange, a true tribute to its surroundings.
Artist Lisa Ehrich designed Farmers Branch Station to be an urban landscape that honors the history and foundation of the community with an eye toward tomorrow.

The windscreens layer modern photographs of Farmers Branch over historical ones. This resulting composite shows how the area’s past and present, while implying the future.

The base of each station column showcases rose stems cast in stone. The middle portion features four colors of earth-toned bricks, representative of the soil from which roses rise. The columns caps show roses in full bloom, again cast in stone.

The paving pattern, also done in earth tones, exemplifies an aerial view of different types of tilled farmland grids and other developed areas. The paving contains a ribbon of blue terrazzo running through both sides of the station platform, representative of a creek. To create a gateway, the design team incorporated an arbor on the north end of the parking lot where live roses can grow.

The station is now in full bloom, so be sure to stop and smell the roses in Farmers Branch!
This station captures Carrollton’s past, present and future. Powder-coated steel columns, each containing a series of windows, line the platform. Historical photos have been laser etched into the windows, and a light shines from the bottom to illuminate them. Station artist James Michael Starr scoured the station site for artifacts and inserted these inside the windows to create a heroic portrait of collage art.

The platform is made of green concrete and has historical documents sandblasted into it. Riders can read over the actual text of these archived documents to catch a glimpse into the area’s past—learning the names of early settlers, words from the town’s charter and other historical facts and figures in the process.

The paving at the edge of the platform is done in a dark brown concrete and contains a timeline comparing significant international events with events that happened in Carrollton around the same time. These events are called out on bronze plates with embossed text.

The whole idea pays homage to the area’s settlers, while giving the citizens of today a very usable and contemporary station to enjoy.
To residents of today, Trinity Mills may just sound like the name of a road. In fact, it’s a reference to the grain and gravel industry that grew up around the Elm Fork of the Trinity River in Carrollton.

The art project at Trinity Mills Station points to this history. Artists Charlotte Lindsey and Larry Enge, operating in partnership under the moniker Montage 48/61, used a ribbon of colored concrete to represent the river and a circular millstone to represent the movement of a mill wheel. Located at the station entry point, the circle also symbolizes the seasonal cycles of farming.

The design team used weathered pavers to reflect how agriculture has influenced the area. Natural grasses have been executed in relief on the columns, cradling to further this point. The columns also feature strips of weathering steel intended to oxidize to a certain point and then stop rusting, the stainless steel strips help to give the station a contemporary feel. A line of colored tile within the columns references the color changes that occur with the change of seasons. The windscreens use images of grain and grass, spread over multiple panels, to give the viewer the sense of walking through a field.

The overall intent is to mimic the appearance of land and water, as viewed from 30,000 feet. It’s also to remind us of life’s ever-changing cycles, including the changes that the wheels of light rail transit promise to bring!

Artists:
Charlotte Lindsey and Larry Enge

Trinity Mills Station
Trinity Mills Road and Broadway Street
As the northernmost Green Line stop, North Carrollton/Frankford Station is intended to be a gateway to the DART System.

Artists Charlotte Lindsey and Larry Enge, again working together as Montage 48/61, wanted the station art and design to be unlike any other—a kind of visual surprise.

Inspired by Austrian architect and artist Friedrich Hundertwasser, the duo designed columns made of brightly colored ceramic forms, glazed to mimic the appearance of pottery. Stacked in unique ways to add color and variety, these columns set the tone for the project.

The station’s focal point is a 12-foot tall circular concrete way-finder monument perched on a five-foot landscaped mound. Designed to visually pull riders across the platform or parking lot—literally helping them “find the way”—this monument is painted in bright colors to elicit joy. With 26 galvanized steel tubes radiating from the center, the way-finder’s vibrant mosaic pattern provides a stark contrast to the station’s industrial surroundings.

The galvanized steel look of the tubes is repeated in the plaza fence and retaining walls. An art wall located along the wheelchair ramp is also designed as a complementary piece. Made up of colored tile cut with a water jet, the wall matches the bright look of the way-finder.

Monochromatic pathways lead the way to the platform, with ribbons of colored concrete providing contrast. A mesh-like black fence along the rail lines contrasts these bright colors, plus native Texas trees and shrubs make this stop along the Green Line a little bit greener.

This playful, one-of-a-kind station is sure to put a smile on the face of every commuter who comes upon it!
Art enables us to find ourselves and lose ourselves at the same time.

Thomas Merton
The Green Line changes everything.™