

ORTEGA PARK MURAL EVALUATION REPORT  
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## 1. Project Description & Background

The following report is an evaluation of the Ortega Park Murals—eighteen extant murals painted between 1979 and 2011—undertaken at the request of the City of Santa Barbara. Currently, the City of Santa Barbara is in the planning phase for a large-scale renovation of Ortega Park. The complete renovations to the current park environment are outlined in the Ortega Park Master Plan, including full-scale demolition of existing facilities, remediation of hazardous materials in the soil and water, and construction of new resources for recreational activities such as a swimming pool, wading pool, water slide, skate rinks, ping pong tables, and corn hole. Other infrastructure proposed will include fencing, parking, landscaping, dumpsters and related enclosures, internal walkways, street parking, parking medians, and sidewalks. The murals are painted on the remnants of a former stage, the restroom building, pool house, and pool enclosure wall, all of which are slated for demolition under the Ortega Park Master Plan. The research conducted on the existing park structures by the City to date resulted in the following statement, “the murals are painted on structures that are old and were reviewed by the Urban Historian and found to not represent an intact, unique or particular style that is important to the heritage of the City nor forms an integral component of a thematic complex or district and does not qualify as a historic resource.” (Phase II Environmental Impact Report 2019, Ortega Park Master Plan 2020, Communication with Justin Van Mullem (Van Mullem) 2020-21)

The objective of the evaluation is to provide guidance and context for the community conversations and municipal decision-making processes with regard to the future of the Ortega Park murals given that the structures on which they are painted are all slated for demolition. To accomplish this goal, on-site assessments, artist and stakeholder interviews, and on-site research were undertaken by a team of four conservators. The report details the assessment and condition assessment, and presents comprehensive options as well as relative costs for the future preservation choices. Advice with regard to assessments under state law California Arts Preservation Act, Latinos in 20th Century California National Register guidelines, and the Secretary of the Interior’s guidelines is included. The report makes the recommendation that two sets of the extant murals be considered as Structures of Merit by the City of Santa Barbara Historic Landmarks Committee. Also included are suggestions for improvements to the park’s infrastructure to highlight the history and importance of the murals; technical suggestions with regard to the materials and methods; and review of the City of Santa Barbara’s Mural Concept Plan 2021. Given the recommendations presented in this report, community involvement in subsequent decisions with regard to the future of the Ortega Park Murals is strongly advised. The following report is submitted by Site & Studio Conservation in accordance with the scope of work contained within the proposal dated December 10, 2020. (Appendix G)

In order to simplify a large volume of data, the report contains a text narrative supported by an Appendix section to help organize all of the information generated. For ease of reference, the murals have been divided into four categories. These categories are location-based; however, the similarities of history of each mural set are nicely correlated with their locations. (See Appendix A for Graphic Overview and Site Plan and Appendix B for History of Repairs; henceforth the murals will be individually referred to by their known titles or grouped by category name.)

- Park entrance: *Unnamed #1* (decorative symbols)
- Stage walls: *Aztec Symbols*, *Coatlicue*, *Rainbow Quetzal*, *Green Serpent*, *Unnamed #2* (jaguar), *Unnamed #3* (dragon and geometric symbols), *Unnamed #4* (geometric symbols)
- The farm worker/community inspired murals (located on the exterior walls of the restroom building): *Campesinos*, *Niños de Maíz*, *Deportes*
- Oceanic/ Indigenous and Mesoamerican inspired murals (located around the pool area): *Underwater Atlantes/ Tolteca*, *Dolphins*, *Blue Whale*, *Aztec Chumash Solstice*, *Codex Cospi*, *Cosmic Unity*, *La Playa*

## 2. Project Methodology

### 2.1. Team bios

The team assembled by Site & Studio for this project was chosen for their cumulative experience with mural collection surveys intended to inform the decision-making process of collection managers and municipalities, ability to perform accurate and detailed condition assessments, understanding of the CAPA Civil Code as it relates to exterior murals, as well their deep knowledge of Aztec, Mexican, Chicano and Native American mural tradition and iconography.

The Site & Studio principal wall painting conservator is Kiernan Graves (Graves), who specializes in modern murals—particularly those painted with acrylic on concrete surfaces and modern frescoes. Graves graduated with an MA in the Conservation of Wall Painting from the Courtauld Institute of Art, where she completed MA thesis research on exterior murals painted on concrete substrates. She spent several years in private practice working on UNESCO World Heritage sites in Asia and Europe. In the US, her museum collaborations have included MoMA, Philadelphia Museum of Art, and The Getty Conservation Institute.

Currently, she is leading the conservation of Diego Rivera's fresco *Pan American Unity*, in partnership with SFMOMA. Equally of interest is her work on the streets and rooftops of San Francisco and Los Angeles to conserve outdoor community murals. She has recently completed a project in Los Angeles where she was working on an anti-gentrification mural of the 'LA 400' to enable the City of Los Angeles' extensive mural collection. Most recently was the conservation of a much beloved community mural by the Mexican-American artist Paul Botello located in LA County's Salazar Park.

The Site & Studio team also included Evelyn Bird (Bird) to assist with the site-based aspects and the Chumash research. Bird is a Comanche/Mexican female art preparator and conservation technician and currently working with RLA Conservation. She graduated from the University of San Francisco with a degree in Art History/Arts Management with a minor in Fine Arts and Printmaking. Through the Diversity Apprenticeship Program at the Broad Museum, she has worked with several art projects across Los Angeles. This work included assessments and condition reports for many diverse works within the Civic Art Collection of Los Angeles County. Bird and Graves have worked together on a number of projects, most recently to document and assess nine murals of the Southern Ute Indian Tribe to ensure their cultural sustainability.

Magdalena Solano (Solano) and Abigail Rodriguez (A. Rodriguez) added to the team expertise as researchers. Both Solano and Rodriguez are third year graduate students in Conservation at the University of Delaware and have considerable research experience in pre-Colonial and Chicano artists, mural making techniques, and iconography. Solano devoted her undergraduate research and pre-program internship to the study of art from Latin America, both pre-Colonial and modern; and A. Rodriguez just completed an eight month long independent study that included a comprehensive survey of Chicano murals in California to better understand what is thought to be the oldest Chicano mural in California, painted in 1968 and located in Del Ray, CA.

The team abides by the American Institute for Conservation's Code of Ethics and Guidelines for Practice, which prioritizes minimal intervention, use of materials compatible with the original, and minimal interference with the aesthetic intention of the artists.

### 2.2. Site work

Fieldwork was conducted from December 28-31, 2020, January 4, 10-12, and 17, 2021. The on-site team included Graves and Bird.

The murals and their structures were assessed primarily using visual examination. The assessment prioritized

documenting the structure, evidence of restoration, and current condition. Gentle tapping of the entirety of the surfaces of the murals was carried out, to ascertain the current condition of the concrete mortar layer on which the murals are painted, in particular searching for detachment between the plaster and the underlying wall. All aspects were documented using digital photography and graphic documentation of condition (see Appendix C).

Interviews of artists and community members were conducted in front of the murals or virtually by Graves, Bird and Solano (see Appendix D). Audio transcripts of the interviews will be provided to the City of Santa Barbara Parks and Recreation Department as part of the project deliverables.

### 2.3. On-site research

On-site historic research was conducted by all four members of the team and drew heavily from the in-depth research on the *History of Ortega Park Murals 1979-2020* by Ricardo Venegas (2020) and *An Investigation of Preservation Solutions for a "Missing" Chicano Mural* by A. Rodriguez (publication forthcoming, date TBD). The team reviewed as much relevant literature as possible, from local Santa Barbara press on the park and the artists as well as a wide range of historical and art historical texts. The aim was to better understand the history and culture of the Eastside neighborhood of Santa Barbara and contextualize the Ortega Park murals and their importance from a local, State and National level.

### 3. Historical Context

Ortega Park, a public park on the eastside of Santa Barbara, was established in the 1970s after Jose Francisco de Ortega, a Mexican-born member of the Spanish colonial army who co-founded Santa Barbara Presidio in 1782 (Venegas 2020). It is a 5.5-acre park adjacent to Santa Barbara Jr. High School and contains a playground, basketball courts, a small community pool, picnic area and Welcome House.

Before the development of Ortega Park, the park and the neighborhood it encompasses was once a marshy lagoon and then a bog (interview by Solano with Michael Montenegro (Montenegro) January 2021). As a highly undesirable area to live in, it became a less desirable area of Santa Barbara also due to the proximity of the harbor and downtown businesses. In the 1930's, Ortega Park and Santa Barbara Junior High School were being developed. This area soon became a highly diverse neighborhood of many historically underrepresented communities. This was further exacerbated by the Santa Barbara oil spill of 1969, when many Caucasian families moved further away from the neighborhood around Ortega Park. La Casa de la Raza (La Casa), a community center focused on empowering the Latino community through the preservation of Latino cultural heritage (<https://lacasadelaraza.org/>), was founded shortly after.

The site has continually served as a central place for family gatherings, celebration and recreation for Eastside residents (Molina 2020). In the 1960s, the park became one of very few public spaces in which the growing Mexican and Chicana/o community felt a sense of belonging and cultural empowerment (Venegas 2020; interview by Solano of Alvaro Suman January 2021). "Ortega Park is a very historical, cultural landmark in the heart of Santa Barbara and represents an important part of Santa Barbara's identity" (interview by Solano with Michael Montenegro (Montenegro) January 2021).

Towards the late 1970s, an increase in property damage at the park included increased health and safety concerns within the community (Molina 2019; Venegas 2020). Eastside residents called upon the city to address their concerns. The result was a collaborative mural project between the City of Santa Barbara Parks and Recreation Department and La Casa. The goals of the project were to reinvigorate neighborhood culture and

pride, promote unity and peace among youth, and resolve the park's health and safety issues (Venegas 2020). Sixteen murals were completed between 1979 and 1980 under the direction of Armando Vallejo (Vallejo) and Manuel Unzueta (Unzueta). The murals represented "a very strong local identity and a community focus that was culturally intermixed with Aztec, Mexican, Chumash, and a new Chicano sense of cultural and political identity that mirrored the sentiments of all Chicana/o's at the national level" (interview by Venegas with Unzueta and Vallejo December 2020).

As La Casa arose from the Chicano Movement, so did the murals at Ortega Park. While the birth of Chicano muralism was sparked by the grounding of the *el movimiento* in the early 1960s and occurred across the United States, there was a greater concentration of artworks in southern California for a myriad of reasons (Cockcroft and Barnett Sanchez 1993). Inspired by the Black Power movement, many Mexican-Americans began to resist assimilation and reclaim their cultural identity. Many of the Chicano activists of the 1960s also ide Mexican revolutionaries of the early 20th century, seeking radical change to wipe out racism and class inequality (Reed 2019). Murals were (and still are) seen as the most accessible art medium of communities in which they are located. The paintings explore histories unavailable in textbooks, ignite pride in the local culture that is often oppressed or undervalued, and are truly accessible to every member of the public who passes by. The use of murals as a means of communicating collective visions was not a new concept for artists working in the 1960-1970s. In fact, during the 1920s, following the Mexican Revolution, muralism was used as a vehicle for education – sharing ideas of a new national consciousness (Cockcroft and Barnett Sanchez 1993). It was during this period, spearheaded by Los Tres Grandes<sup>1</sup> and realities of the working-class. volutionary, portraying the ideals

Chicano murals painted across the United States were ideals of the Chicano movement. The works were often grassroots funded, focused on Chicano identity, and centered around community (Cockcroft and Barnett-Sanchez 1993). They were a vehicle for educating the community about history, cultural identities, and the realities of life for historically underrepresented communities in the United States; themes often left out of classroom instruction. Murals were also a way to claim space in using their own aesthetics and artistic traditions. The Ortega Park Murals were organized very much in line with these ideals, and the murals also included Chumash themes and ideals as a tribute to the unique cultural fabric of Santa Barbara's eastside and local history. This inclusion was also a statement of solidarity between the two cultures, and an intentional exclusion of Spanish or Anglo history, which was prioritized by the local architectural style and majority of cultural traditions. The natural beauty of the local landscape was also embedded in the composition of some of the original murals.

Over the years, the balance between health and safety concerns and the desire of local community leaders to support the tradition of visual arts as a way to positively impact the neighborhood, caused some of the original murals to be removed, repainted or re-envisioned. For example, due to a redevelopment project in the 1980s, Vallejo repainted *Campesinos* and Unzueta painted a cycle of new murals over his own existing but heavily damaged artwork. In 2005, a more extensive restoration project was organized by Ricardo Venegas (Venegas) and Carlos Cuellar (Cuellar). This e art instruction to local youth as well as paid restoration work. The Ortega Mural Restoration Project, which was then changed to the Santa Barbara Arts Alliance (SBAA), was built on the foundation of La Casa philosophies but with spe mphasis on art education and activities to positively engage with local youth and mitigate gang-related strife and violence. From 2005 to the present, overseen by local artists Cuellar, Unzueta, and Miguel Rodriguez (M. Rodriguez), the

<sup>1</sup> Los Tres Jose Clemente Orozco (1883-1949), and David Alfaro Siqueiros (1896-1974). They established what became a modern mural language, based in realism of the working class and revolutionary ideologies (Cockcroft and Barnet-Sanchez 1993).

work resulted in restoration of seven of the original murals from 1979-1980—four of which still remain today, the re-envisioning of *Campesinos*, and the creation of a multitude of new murals—thirteen of which remain today. The SBAA program takes responsibility for all of the restoration and maintenance of the Ortega Park Murals. From its inception, due to protocols established by Cuellar, the SBAA lead artist mentors ensured that great care was taken to follow the original design and color palettes of the murals during the restoration work (interview by Graves with Cuellar January 2021). At the same time, the [redacted] walls for temporary murals where local youth can practice the skills that they have learned from the SBAA mentoring programs (Venegas 2020; interview by Graves/Bird with M. Rodriguez December 2020).<sup>2</sup>

What is noteworthy about the Ortega Park Murals, and somewhat uncommon during the 1970s, is that they were Chicano murals yet City sanctioned as the result of a partnership between a La Casa, the City of Santa Barbara, the City of Puerto Vallarta, and the greater community. This collaboration is a remarkable point in the history of the City of Santa Barbara that is important and worth highlighting. Furthermore, this undertaking eventually evolved into a thriving arts education program through the SBAA that enhanced the arts education of the community and positively [redacted] the lives of local youth.

#### 4. Evaluation & Assessment Results

##### 4.1. Wall construction

It appears that all of the structures surveyed are constructed with concrete masonry units, over which smooth concrete mortar stucco is applied [redacted], usually around ¼" thick. The aggregate within the stucco [redacted] rface on which to paint.

##### 4.2. Painting technique

The murals were [redacted] aning with water and, in the case of the murals by Unzueta, then applying isopropyl alcohol to remove any remaining dirt or grease to promote adhesion between the wall and the paint layers. On the whole, a white primer was applied to the bare wall and then subsequent layers of inexpensive exterior house paint were applied to create the designs. As far as could be ascertained through visual assessment and artist interviews, at no time were any varnish layers, UV-resistant or anti-coatings applied. Restorations, re-envisioned murals, and new murals were applied directly over the existing paint of the murals underneath. In the case of *La Playa*, Cuellar used recycled paints obtained from the dump as a way [redacted] nt materials on a limited budget and use materials that would have otherwise been added to the [redacted] nvironmentally consciencious. (Interviews with artists, see Appendix D)

##### 4.3. Current condition (see Appendix C)

Overall, the Ortega Park murals are in fairly stable condition except the *Codex Cospi*. This mural exhibits widespread and severe [redacted] cracking of the stucco layer. Other murals that exhibit similar structural cracking are the underwater scenes found inside the wall around the pool— particularly *Dolphins* [redacted] 2) found on the opposite side of the *Codex Cospi* wall. *Campesinos* has relatively minor vertical structural cracks that run almost the full height and divide the mural into thirds. [redacted] stability of stucco if these particular murals are relocated and more robust protection materials may be necessary, especially in the case of *Codex Cospi* and *Dolphins*.

As is typical with murals painted on retaining walls, *Aztec Symbols*, *Green Serpent*, the lower edge of *Coatlicue*, and part of the *Rainbow Quetzal* [redacted] contaminants contained within the dirt behind the wall and percolating out through the exposed surface as the

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<sup>2</sup> [redacted] The walls designated for the temporary murals intended for education and practice are the low retaining walls where the stage walls once were.

s. The murals on the south-southeastern facing walls of the pool house and surrounding walls, which support *La Playa* and *Dolphins*, exhibit the most severe fading and deterioration of paint binder. These condition phenomena are most often seen in blue exterior house paints and are exacerbated by the intense and direct sunlight they receive given their orientation. *Underwater Atlantes/Toltecas* and *Blue Whale* both show the same deterioration, but to a lesser degree.

f small spray can tags—likely painted by one westside individual on one event, based on the incidence This shows that community respect for the Ortega Park murals exists not only throughout the eastside neighborhood but also throughout the westside.

#### 4.4. Historical integrity<sup>3</sup>

Over the last 40 years, there has been a great deal of change to the Ortega Park structures and paintings. A number of renovation projects to improve park conditions or deal with health and safety issues have been the main catalyst for the loss of close to twenty murals (Venegas 2020). Other problems have been mechanical damage from park use and unauthorized repairs by unskilled artists (Venegas 2020). For a timeline of repairs to the murals, see Appendix B.

##### 4.4.1. Park entrance: *Unnamed #1 (decorative symbols)*

This decorative scheme was not intended to be part of the survey, however after discussion with Vallejo and learning that it was painted by him, it was decided to include it brief documentation purposes. As there are very few records pertaining to this area of the park. The integrity of the painting is unknown but according to Vallejo, it appears the same as when he painted it, likely as part of the 1985-6 renovations. (Figure 5)

##### 4.4.2. Stage walls: *Aztec Symbols, Coatlicue, Rainbow Quetzal, Green Serpent, Unnamed #2 (jaguar), Unnamed #3 (dragon and geometric symbols), Unnamed #4 (geometric symbols)*

Due to health and safety concerns of the neighborhood, the stage walls were torn down in 2004 and the murals painted on them lost. What remains today are low relief panels, left in place because of the electrical box attached to the back. These murals have gone through a multitude of iterations, namely because after the stage walls were demolished, the SBAA designated the space for ongoing training of the young artists working on the mural painting and restoration projects. Since the demolition of the stage, the works of art on the walls were always intended to be temporary and are completely repainted every few years. Of interest, the general subject matter of each area has remained the same, even as new artists put their own style on the subject matter. (Figures 6 and 7)

##### 4.4.3. Farm Worker/community inspired murals (located on the exterior walls of the restroom building): *Campesinos, Niños de Maíz, and Deportes*

*Campesinos* position—though not in the feeling nor subject matter of its life. In 1985-6, the original building was torn down and Vallejo repainted his own design, changing a great deal of the composition but retaining the same style and content. Most recently, with Vallejo's permission, Unzueta again repainted the mural in the same location, adding a number of decorative elements but to the landscape, creating what most of the artists agree to be a more balanced and elevated design, but left the main composition, style and palette the same. (Figures 8, 9, 10)

##### 4.4.4. Oceanic/ Indigenous and Mesoamerican inspired murals (located around the pool area): *Underwater Atlantes/Tolteca, Dolphins, Blue Whale, Aztec Chumash Solstice, Codex Cospi, Cosmic Unity, and La Playa*

<sup>3</sup> The majority of the information in this section was compiled from Venegas 2020 and artist interviews.

However, of the four murals that remain from the 1979-1980 La Casa project, three are said to be extremely close to the original due to the careful restoration treatments undertaken by the SBAA, these include *Aztec Chumash Solstice*, *Codex Cospi*, and *Cosmic Unity*. With *Underwater Atlantes/Toltecas* the design and compositional lines were not changed, however the palette was adjusted during restoration to be brighter and more colorful (interviews by Graves/Bird with M. Rodriguez December 2020, Cuellar and Meza January 2021). Unfortunately, there are no original photos of the murals in City or La Casa archives, however Site & Studio obtained a video compiled by Cuellar of pre-restoration photos, for before and after comparisons see 14.

#### 4.5. Signi

To understand the public or community-based murals, it must be recognized that unlike other art forms or even murals from other periods, usually these murals are not centered around the individual artist. Community members of all ages and talents are encouraged to join in the discussions of content, composition and form. They are often the ones who put most of the paint on the wall under the direction of a master muralist. Therefore, while still a consideration, an analysis of technical skill and artist's hand should not be at the forefront of this discussion. However, similarly to other forms of modern art, the symbols, meaning and creation process behind public art are not only by the artist but the community at large. Particularly common in Chicano and Mexican-American art, is the philosophy of collaborative creation and care as a way of giving the community ownership and pride in the murals, as well as aiding community development (Jackson 2009). This is something that is statistically found to increase the longevity of murals, almost at an equal rate as using high-quality and durable materials (Burch et al. 2021 forthcoming).

Another aspect of Latino art that must be considered is discussed by many scholars but summed up well by Ybarra-Frausto (2013) "L xpressive forms migrate and intersect across multiple styles and sensibilities. In form and content, ... [the] visual arts are rooted in the cultures of the ancestral homelands and the US Latino social imagination is converted from cultural practices and shaped into artistic expressions where heritage is simultaneous, transformed, and reinvented." As a group, the Ortega Park murals are composed of typical Chicano themes, such as Chicano nationalism, pre-Colonial Latin American culture, themes of self- body the reclamation of culture, labor struggles, and popular culture. What sets the Ortega Park murals apart, especially those surrounding the pool, are themes unique to the park's geographical location such as ocean imagery and Chumash-derived iconography, and how cleverly and seamlessly they are woven together with the Mexican, pre-Colonial, and Chicano themes. The artists of the Ortega Park Murals truly recognized that "Indigenous art and culture are not isolated categories for the simple reproduction of ethnic identity" (Miner 2014, 90).

##### 4.5.1. Park entrance: *Unnamed #1 (decorative symbols)*

Though not part of the survey, it is important to note that the painted red and green decorative symbols on a white background that adorn the low walls and benches around the park sign and entrance were designed by Armando Vallejo and the only surviving paintings by his hand found at Ortega Park. The three colors used refer to the Me created by Vallejo to appear pre-Colonial in nature (interview by Graves/Bird of Vallejo December 2020).

##### 4.5.2. Stage walls: *Aztec Symbols, Coatlicue, Rainbow Quetzal, Green Serpent, Unnamed #2 (jaguar), Unnamed #3 (dragon and geometric symbols), Unnamed #4 (geometric symbols)*

The murals on the low retaining wall with attached benches depict the Aztec statue of Coatlicue or "serpent skirt", one of the most notable Aztec deities. The colossal statue, created around 1500, comes from the site of Tenochtitlán, Mexico. During the Spanish conquest it was buried as it was deemed too terrifying and inappropriate to display by Christian settlers, however because care was taken to not destroy it, it is believed

that it was highly cherished by those who buried it (Pasztory 1998). Coatlicue was re-discovered during an 18th c. excavation along with the Aztec Sun Stone (calendar stone), but was reburied again for similar reasons. After a third excavation in the 20th c., the statue was studied and then placed on display at the National Museum of Anthropology in Mexico City shortly after. It was one of the only surviving female divine statue mother of Huitzilochtli, patron deity of Tenochtitlán and the god of war and sun. Various myths are written about Coatlicue and how or why she was decapitated but is generally regarded as an earth mother goddess. *Coatlicue* was originally painted by Cuellar in 2007 and restored by Rodriguez in 2016. SBAA. Many view the presence of a Coatlicue to be an homage to Aztec culture and a symbol of indigenous resistance, a theme that is seen among many Latino cultures and throughout Chicano muralism. A similar mural of *Coatlicue* by the artist can be found in the Franklin Center Parking Lot in Santa Barbara. Special attention has been paid to this theme, even though it is part of the set of temporary murals, because it is obviously well-loved and respected by community members. Over the course of the time on site, it was observed that a number of community members took photos and videos in front of the mural. Some items were left below.

On the low retaining wall, a number of Aztec symbols could be seen of various animals. This part of the mural, also by Rodriguez and youth from the SBAA, was completed in 2016 and is a more recent addition to the wall that was restored. Other murals along the wall include *Rainbow Quetzal*, representing the national bird of Guatemala. This bird was highly admired in Mesoamerica and its feathers were used in power, most notably used for the headdress of Moctezuma II, Aztec emperor during the Spanish conquest.

**4.5.3. The Farm Worker/community inspired murals (located on the exterior walls of the restroom building): *Campesinos, Niños de Maíz, and Deportes***

Painted on the sides of an extant restroom building, the murals *Campesinos* and *Niños de Maíz* include symbolic references to the Chicano labor movement, California’s agricultural and urban landscapes, and Santa Barbara’s own farmworker families. The oldest, *Campesinos*, was painted by Vallejo, the former director of La Casa, and then restored by Unzueta. The other two murals were painted by Unzueta for Ortega Park and mural arts in Santa Barbara. Unzueta’s murals can be found across the city from the American Riviera Bank to La Casa de la Raza. Vallejo and Unzueta have been colleagues on many social justice and artistic projects and have been integral to the cultural development and promotion of the Chicano Movement in Santa Barbara; not least of which being the driving force behind the initial phase of murals at Ortega Park. Throughout their careers, they have also been active in the development of local theater, poetry, and music. In addition to their artistic contributions, they have played a key role as educators in Santa Barbara, teaching at local institutions and Unzueta served as a mentor during Ortega Park’s many restorations.

Beginning with *Campesinos* in 1979, this set of three murals functions as a tangible connection between California/Chicano/Santa Barbara history and present Eastside residents. *Campesinos* was painted by Armando Vallejo 1979 and subsequently repainted in 1986. Though he repainted it, the subject matter, iconography and powerful imagery remained. In 2008, during a restoration project for the two surrounding murals, Unzueta added and altered several elements of the mural. It was at this time that the corn, cactus, wind swirls, crops in the foreground, and colors on the hats were added. The mural, as it stands today, has a solid black Huelga eagle rising behind the sun, symbolically referencing the United Farm Workers labor movement. Additionally, the red, white, and green hats of the *Campesinos* are a reference to the Mexican flag. The bent position of the eagle to the backbreaking work and struggle of Mexican-American immigrants labor in California’s agricultural industry, some of whom reside in the eastside of Santa Barbara. The powerful and symbolic imagery of the farm worker was particularly mentioned as meaningful and important by many of the community members interviewed. (Figures 8, 9 and 10)

In 1986, with the installation of a new restroom facility, *Deportes* was painted by Unzueta.

mural includes a large figure of a person standing across an argyle-like background of solid blues, green, and yellow. In 2008, damage to the building necessitated extensive repair to the wall and Unzueta repainted the piece. The current iteration of *Deportes* was completed with a much more vibrant palette of colors, symbols, and decorative elements - a style popular in murals of the 2010s. The mural includes a skateboarder in the foreground, a trophy and banner across the middle of the wall, and three figures playing basketball, soccer, and baseball in the sky. Along the proper right side of the mural, the letters "SB.CA." are painted to look like stone, referencing Santa Barbara, California. The proper left of the mural has a collection of baseball bats, potentially referencing the numerous t-ball and softball leagues who use the park. The entire work makes use of a limited palette by skillfully contrasting dark and light across the wall. The scene overall appears to be enveloped by nature, giving a soft edge to the urban landscape. (Figure 15)

The mural in the restroom building is *Niños de Maíz*. This mural was painted in 2008 as a replacement for a damaged work by Unzueta. Unzueta has stated that the work pays homage to the farmworker families in the Santa Barbara region. When this mural is put in conversation with Vallejo's *Campesinos*, a strong tangible connection between the past and the present is presented for the patrons of the park. Restored in 2011, the mural is framed by local crops: ears of corn on the proper right and grape vines on the proper left. There are four figures, surrounded by a soft pink Otomi-style background, including inspecting a pumpkin, seen from behind, and a figure holding a book at the center and foreground of the mural is holding a book open next to what appears to be a basket of avocados. The pages of the book say "RESPECTO CULTURA" or respect culture. Similar to the *Campesinos* mural, *Niños de Maíz* communicates a rich story about local agriculture, Chicano laborers, and culture through a limited but dynamic palette. The strength of the messages in each of the murals is what makes these three works to one another. Together they elicit themes of community, history, and identity. (Figure 16)

**4.5.4. Oceanic/ Indigenous and Mesoamerican inspired murals (located around the pool area): *Underwater Atlantes/Tolteca, Dolphins, Blue Whale, Aztec Chumash Solstice, Codex Cospí, Cosmic Unity, and La Playa***  
 Of the seven murals surrounding the pool area, three are found on the interior of the walls of the pool fence, three are painted on the exterior of these walls, and one is found on the south facing exterior wall of the pool house. All of the murals contain similar themes. Four of the murals were painted by Miguel Salazar and Ortega Park from 1979-1980 and contain themes of indigenous cultures with subject matter and inspirations from the Chumash tribe, Aztec and Mayan civilizations. These are some of the oldest exterior murals that exist in Santa Barbara.<sup>4</sup> Although these original murals have been restored, the restoration to *Aztec Chumash Solstice, Cosmic Unity, and Codex Cospí* was sensitive to original composition and palette. (Figure 17)

In the interior, on the east side of the north wall one of the original murals painted in 1979, *Underwater Atlantes/Toltecas* by Miguel Salazar (Salazar), depicts Toltec warrior statues, similar to statues from the site of Tula, and a Maya relief, possibly of Lady Xoc, as half buried remains in an underwater scene. According to Cuellar, the original mural stops halfway along the wall between the pool and the pool house. (Figure 18) As suggested by the title, the mural's concept could be traced to one European narrative of the Americas. The artist uses this concept of the Americas as the lost city of Atlantis and depicts various sacred sites and statues as ancient remains underwater. The two other murals on the north and west wall continue a similar underwater or beach theme. In 2005, Cuellar and Teran painted *Dolphins* and *Blue Whale* to complement Salazar's mural. Cuellar describes the pre-Columbian mural: the statue is to represent "the girlfriend of the Toltec warrior", the piece of detached fresco is "an Aztec figure in a spaceship", as the painting wraps around the wall to join Salazar's original, the last buried is an Olmec head. He went on to say that he thinks it is important to incorporate the beauty of the environment

<sup>4</sup> According to Montenegro, who is the founder of Chicano History SB and leads a bike tour of the local murals, these are the third oldest cycle of murals in the City (interview by Solano with Montenegro January 2021).

into his paintings in order to portray what he would like to see and asked his students what they wanted to see, "beautiful nature, a beautiful environment, we wanted to save the environment. It was important at the time." (interview by Graves with Cuellar January 2021). "Even when evoking precolonial modalities, most artists acknowledge their own role in constructing a new world, one couched in utopian visions" (Miner 2014, 88). In addition to these murals paying homage to the coastal Santa Barbara location, the overall underwater themes give vibrancy and life to the pool area. A community member recalls fond memories of swimming in the pool in the summer and learning about aquatic life through these murals (interview by Solano with Diana Cabral, Unzueta's niece, January 2021). (Figure 19)

On the exterior wall of the pool, all murals date to 1979. *Codex Cospi*, painted by artist John Russell, depicts scenes from an Aztec manuscript that has origins from Puebla or Tlaxcala (Miller 2012). These manuscripts and murals depict divine cycles of cosmic creation in the form of an early calendar, with a large focus on ritual and Quetzalcoatl, perceived as the creator god. (Figure 20)

The two outer pool murals on the west and east walls are the oldest murals that have retained the integrity of their original designs. Both murals were originally painted by Armando Rascon (Rascon) in 1979, who graduated from University of California at Santa Barbara with a Fine Arts degree. *Aztec Chumash Solstice* (Figure 21) on the east wall begins with a large structure, possibly of El Castillo from Chichen Itza in Yucatán, Mexico on the left of the mural. Moving to the right is a turtle-like structure, and among many tribes, turtles symbolize longevity and wisdom. The hawk and rainbows also are important to Chumash creation and elemental stories. As you move along the mural there are representations of the Chicano/Chumash peoples of Santa Barbara. However, though this mural claims Chumash symbolism within the title, thus likely the artist's intention was there, in interviews with Chumash elders it was stated that none of the symbols are accurately Chumash. "Although the symbols in the murals look Chumash, or maybe Chumash inspired, they are not Chumash" (interview by Bird with Tina Calderon (T. Calderon), Chumash Elder January 2021). Gloria Liggett is a Tongva elder who has worked with the Coastal Band of Chumash of the Santa Barbara area, and also stated that *Aztec Chumash Solstice* does not have any Chumash symbols (interview by Bird with Gloria Liggett (Liggett), Tongva Elder January 2021). Both murals use symbols that are the closest symbol to Chumash, however they are not derived as Chumash-derived, rather than accurate to the Chumash traditions.

*Cosmic Unity* (Figure 22), located on the west wall of the pool was also painted in 1979 by Rascon and has been restored many times as well over the decades. The four figures seem to represent how the Chumash believe that humans are connected to the elements of the earth. The figure furthest on the left is to represent man himself, simply clothed. The figures on the right being water, land and sky. "When we become a part of nature, and let nature become a part of us, we start to understand the time that nature lives by, a natural time. The Chumash lived by Nature's time, not man's time. When we pay attention to the seasons, and the changes, and the helpers and the keepers from each direction, we gain useful lessons about life; they help us understand our role in it. Each season held a special place in relationship with life's cycles" (Waiya 2020). The murals appear to blend and represent the Chicano and Chumash cultural beliefs of cosmic relation between man and earth. However in interviews with T. Calderon and Jessa Calderon (J. Calderon) (Chumash) and Liggett, they all believed that *Cosmic Unity* is a beautiful mural that represents the multicultural communities of Santa Barbara and Southern California and while the artist's intention here was to include the Chumash culture, the symbol in the hands of the figure is not specifically Chumash.

Although both *Aztec Chumash Solstice* and *Cosmic Unity* have attempted to include Chumash symbolism in order to honor and acknowledge the Chumash history and their presence in the community, and that *Cosmic Unity* does a better job of capturing the essence of this because it portrays a theme that is found within the Chumash culture,

the Chumash tribe members interviewed believe that they are from a Chicano perspective. Marcus Lopez (Lopez), a local Chumash/Chicano artist and activist in Santa Barbara since 2003, has stated how “the artists who painted these murals brought spirit to the murals, and tried to give recognition to the Chumash people of this land.” Lopez also mentioned that he believed there are Chumash astrological symbols in one of the murals at the park but could not readily identify which mural. (Interview by Bird with Lopez, January 2021)

*La Playa* is located on the south facing wall of the pool house and was painted in 2005 by Cuellar and Teran. The composition of the beach scene intertwines a close representation of a Tomol, or typical Chumash sewn-plank canoe, banke , with the Aztec Moon Goddess above, rising within the moon balanced on the other side with the sun represented as the Aztec Sun God Toltec. Also included is a stylized turtle as a acknowledgment to the Native American presence on the land, the . A migrating kaleidoscope of Monarch butte s over the Mission Santa Barbara, all capped by a migrating Canadian goose holding a banner inscribed with the text, Harmony. (Figures 23 & 24)

**4.5.5. Si onale**

This section of the report lists the Criteria from the City of Santa Barbara Structure of Merit Eligibility list and the Latinos in 20th century California National Register guidelines to which the Ortega Park Murals adhere. It goes on to describe the rationale be under these criteria, as well as the rankings of each one relative to the others.

*City of Santa Barbara Structure of Merit Eligibility Criteria*

- A. Its character, interest or value heritage of the City, the State or the Nation; d to the culture and development of the City, the State or the Nation;
- F. Its ide rsons whose e of the City, the State or the Nation;
- G. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials or craftsmanship; and
- I. Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood

*Latinos in 20th century California National Register Criteria A and C*

- Criterion A. Associated with events that have made broad patterns of our history.
- Criterion C. It embodies the distinctive characteristics of a type, period, architectural style or method of construction, or represents the work of a master, or possesses high artistic or historic value, or represents a ction whose individual components may lack distinction.

All of the murals at Ortega Park meet one or more of the criteria listed in both the City of Santa Barbara Structure of Merit Eligibility list as well as the Latinos in 20th century National Register Criteria.

The list below represents all the reasons behind the rationale of how the murals spe Criteria above. Some of the murals meet more Criteria than others and Table 1 has been provided in this report to assist in prioritizing the murals during the decision making process as the authors are aware that preserving all murals in place or relocating all of the murals is potentially not a viable option while still providing all of the new resources to Ortega Park. This report seeks to make recommendations but the authors feel strongly that community surveys and input should be undertaken to make the

- Part of original mural set (therefore some of oldest surviving murals in the Santa Barbara area, possibly central coast) (CSB SOM Criterion A, C, F/L 20thC NR Criterion A)
- Painted with Armando Vallejo’s direct involvement (CSB SOM Criteria A, C, F/L 20th C NR Criteria A, C)
- CSB COM Criterion F)
- CSB SOM Criteria C, F/L 29th C NR Criteria A/C)
- Technically outstanding (CSB SOM Criterion G/L 20th C NR Criterion C)
- Important to the history of Santa Barbara (CSB SOM Criterion A/L 20th C NR Criterion A)
- Important to the history of Chicano muralism (CSB SOM Criterion A/L 20th C NR Criteria A, C)
- Important to the history of modern muralism (CSB SOM Criterion A/L 20th C NR Criteria A, C)
- Themes are unique to Santa Barbara (CSB SOM Criteria A, I)
- Rare example of a modern mural with Chumash-Chicano themes (CSB SOM Criteria A, C/L 20th C NR Criteria A, C)

The murals have been rated with a grade of A-D, based on the number of reasons above. Category A+ is applied to murals that exhibit five criteria; Category B is applied to murals that exhibit three-four criteria; Category C is applied to murals that exhibit two criteria; and Category D is applied to murals that exhibit one criterion.

**Table 1.**

| Mural                                    |    | Reasoning  |
|--|----|--|
| <i>Campeños</i>                          | A+ | Part of original mural set, repainted<br>Important to the history of Santa Barbara<br>Important to the history of Chicano muralism<br>Painted with Armando Vallejo’s direct involvement<br>Technically outstanding |
| <i>Cosmic Unity</i>                      | A  | Themes are unique to Santa Barbara<br>Important to the history of Santa Barbara<br>Important to the history of Chicano muralism<br>Rare example of a modern mural with Chumash-Chicano themes                      |
| <i>Niños de Maíz</i>                     | B  | Important to the history of the community<br>Important to the history of Chicano muralism<br>Technically outstanding   |
| <i>Underwater Atlantes/<br/>Toltecas</i> | B  | Important to the history of Santa Barbara<br>Important to the history of Chicano muralism  |
| <i>Aztec Chumash Solstice</i>            | B  | Important to the history of Santa Barbara<br>Important to the history of Chicano muralism  |

|                    |   |  |
|--------------------|---|--|
| <i>La Playa</i>    | B | Themes are unique to Santa Barbara<br>Rare example of a modern mural with Chumash-Chicano themes |
| <i>Codex Cospí</i> | C | Theme is unique to Santa Barbara   |
| <i>Dolphins</i>    | C | Painting/theme follows <i>Underwater Atlantes/Toltecas</i> , part of the original mural set      |
| <i>Deportes</i>    | D |  |
| <i>Blue Whale</i>  | D |  |

**5. Legal considerations**

**5.1. Summary Statement of Eligibility for Listing as a City of Santa Barbara Landmark or Structure of Merit**

Site & Studio Conservation evaluated the eighteen extant Ortega Park Murals applying the standard of review for Structures of Merit provided in Santa Barbara Municipal Code Section 22.22.040. The assessment concluded that eight of the murals presently found in Ortega Park qualify as a City of Santa Barbara Structures of Merit. These murals are the Farm Worker/community inspired murals (located on the exterior walls of the restroom building): *Campesinos*, *Niños de Maíz*, and *Deportes* and Oceanic/Indigenous and Mesoamerican inspired murals (located around the pool area): *Underwater Atlantes/Tolteca*, *Aztec Chumash Solstice*, *Codex Cospí*, *Cosmic Unity*, and *La Playa*. All of the murals listed above exhibit characteristics that are unique to the history of the City of Santa Barbara or they have been painted and contributed to the cultural heritage of Santa Barbara. As each of the murals have individual histories and iconographies, they have each been given a relative ranking based on their merits to help the committee prioritize their decision (See Table 1).

- *Its character and contribution to the art of the heritage of the City, State or Nation;*  
The farm worker/community inspired murals (*Campesinos* (A), *Niños de Maíz* (B), and *Deportes* (D)) are key iconographic examples of the Chicano mural movement in Santa Barbara. There are no other extant examples of works like these in this geographical region of California. Iconographically similar works can be found in other areas of Southern California (Los Angeles and San Diego), Central California (Fresno, Del Rey, Bakula), and Northern California (Sacramento, San Jose, and Gilroy). The three murals are the only murals in Ortega Park originally designed and painted by Vallejo or Unzueta, both of whom have contributed to the positive artistic growth of the City. These murals have contributed to the Chicano/ Farm worker history of the City. Especially *Campesinos* and *Deportes* both men and the concept was part of the original mural project in 1979, marking a moment of rich cultural exchange between Santa Barbara and its sister city Puerto Vallarta.

Oceanic/Indigenous and Mesoamerican inspired murals (located around the pool area): *Aztec Chumash Solstice* (B) and *Cosmic Unity* (A) are the sole representatives of Chumash-Chicano murals from the 1970s mural movement; these murals provide a distinctly unique perspective of Santa Barbara identity. While they fall in line with common use of indigenous imagery, uniquely, they take it a step further, relating the works to the local people and land. There are no other murals known by the author that address this historical intersection besides *La Playa* (B), a more recent work in Ortega Park, containing the same creative meld of themes and inspired by the Rascon murals. Also, of note in this area of the park are the murals *Underwater Atlantes/Toltecas* (B) and *Codex Cospí* (C), when combined with *Aztec Chumash Solstice* (B) and *Cosmic Unity* (A), these four murals are the only surviving works

from the original sixteen painted in 1979-1980, making them some of the oldest surviving exterior murals in Santa Barbara. While the *Codex Cospi* (C) is a direct copy of a pre-Colonial manuscript, *Underwater Atlantes/Toltecas* (B) is an imaginary underwater scene inspired by elements from the most well-known Mesoamerican civilizations, a creative way to inspire cultural and ancestral pride in the diverse neighborhood residents.

Like the murals of Chicano Park in San Diego—a National Landmark—these Ortega Park murals represent community partnership, ownership and identity. Furthermore, Ortega Park intends to continue to serve as a culturally inclusive site for use by residents. The practice of community muralism, as evidenced by Ortega Park murals, is a key contribution of the Chicano movement to the canon of modern and contemporary public art. Both the site and the murals function as a point of convergence for understanding the community’s past and present identities. Another precedent to look to is the September 2019 Historic Landmark designation of six Chicano murals located in the City of San Jose and painted between 1967-1990.<sup>5</sup>

- *Its location with a person or persons who sign the State or the Nation;*
- *Its location as the creation, design or work of a person or persons who have contributed to the heritage of the City, the State or the Nation;*

Again, with regard to the farm Worker/community inspired murals (*Campesinos* (A), *Niños de Maíz* (B), and *Deportes* (D)), the artists Manuel Unzueta (artistic director) and Armando Vallejo (project coordinator and director of La Casa) were both the muralists and organizers behind the Ortega Park murals. La Casa was founded during the formative years of La Casa de la Raza, recognized as a key organization within the Chicano movement in Santa Barbara and the greater Southern California area. La Casa de la Raza site was designated a Landmark on November 10, 2020. Unzueta’s murals function as important pieces within his canon, representing his evolution as a nationally recognized artist and arts educator. While there are other murals by Unzueta which still exist locally, his body of work has been extensively depleted due to previous park renovations, a 2019 fire which consumed all of his work there, and destruction of Casa de La Raza archives. He was singled out by one of the foremost experts on Chicana/o art Holly Barret Sanchez, who wrote “more than any other individual, Manuel Unzueta has provided the inspiration and leadership for muralism in Santa Barbara” (Cockcroft and Barnett-Sanchez, 1990, 43) and his work at Ortega Park was specifically recognized as a key element of Chicano muralism within his body of work.

- *Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials or craftsmanship; and*
- *Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood*

*Campesinos* (A) and *Niños de Maíz* (B) should be recognized under this criteria. Both murals were composed with involvement from Unzueta, an artist with national recognition of his technical abilities. They have all the elements of theme, composition and palette that would qualify under this criteria. While on site in Ortega Park, the authors heard this refrain from almost everyone we spoke with, but Unzueta said it best, “[Ortega Park] is the park of the Eastside community. Culturally, this is the park of the community” (Molina 2020). The murals represent a visual feature familiar to all who pass by, hang out, or celebrate there. While the assessment was conducted during the COVID pandemic, and local foot traffic was less than normal, it still appears to be widely used and highly valued by local residents, with the murals as its focal point.

<sup>5</sup> Interview by Graves and A. Rodriguez with Samantha Emmanuel (Emmanuel) January 2021, the conservator who helped to author the Historic Context Statement on behalf of the San Jose Chicano murals.

## 5.2. Evaluation of Eligibility under Latinos in 20th century California National Register of Historic Places

Much like the City of Santa Barbara eligibility criteria listing as a Structure of Merit, the National Register of Historic Places for Latinos in 20th century regard to murals (section 4.5.5). The murals of Ortega Park should be considered for registration under Criterion A as the Ortega Park murals are strongly associated with the Latino community around Santa Barbara. They are vel, and one could argue that the Chumash-Chicano themes as well as the association with La Casa mak vel. Also, they are associated with Vallejo and s are important on a local and state level. Lastly, the murals retain integrity of location, design, setting, materials, workmanship, feeling, and association.

## 5.3. Evaluation under California Art Preservation Act, California Civil Code sections 987 and 989

Except for the *Codex Cospi* and *Dolphins*, due to the severe cracking of the mortar, it would be possible to safely remove the Ortega Park murals from their current locations and relocate them to other areas. However, while the wall supporting *Aztec Chumash Solstice* is in relatively good condition, to relocate the mural it would have to be cut into multiple segments, risking the potential for damage during the deinstallation process. Unless the murals are to be preserved in place—since the buildings are set to be demolished and relocation would either require physical alterations or risk of damage, the protocols fall under 987.f.3., which states that the st diligently attempt to notify the artist, or if the artist is deceased, his or her heir , devisee, or personal representative, in writing of the intende

Once notice is received, the person has ninety days to remove the work or pay for its removal. If the work is not removed at the expense of the owner, the title of the artwork shall pass to the person who paid for the removal. Before artwork, the City must diligently attempt to notify the artist of this on for injunctive relief. If not done already should be put into locating Armando Rascon, Miguel Salazar, and John Russell.

## 5.4 Evaluation under the Secretary of the Interior’s Guidelines for the Treatment of Historic Properties

There are six standards for preservation set out by the Secretary of Interior in the guidelines referenced above. While murals are not spe cognized, they are considered features attached to architecture. In this case, the murals are what elevate the architecture to a historic status, however, since they cannot be safely removed from their architectural support, the two must be considered as integral to each other. The Standards that should be reviewed as they apply to the Ortega Park Murals are as follows:

- *Standard 2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.*
- *Standard 3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually comp lose inspection and properly documented for future research.*

The two standards above both emphasize the importance of preserving in place when possible. If the murals are to be relocated, any damages to the mural or substrate which occur should follow these guidelines where conservation/restoration materials are compatible to but distinguishable from the originals.

- *Standard 5. Distinc d construction techniques or examples of craftsmanship that characterize a property will be preserved.*

Standard 5 is a guideline which underlines the importance of preserving the original murals as opposed to re-creating them unless the original artist is available. Even in cases where the original artist is available, if they have

developed or changed style or technique over the course of their careers, the original characteristics will not be retained upon re-creation.

- *Standard 6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new materials will match the old in composition, design, color and texture.*

In the case of *Aztec Chumash Solstice*, *Codex Cospi* and *Dolphins*, where the present condition of the murals and/or their substrates may not withstand the relocation process, alternative methods, such as re-creation of the murals can be considered if the new materials follow the guidelines. Processes such as thorough documentation and projection can aid in the authenticity of re-creation.

## **6. Options for preservation (see Appendix E for details of each option)**

Given the community involvement behind the current plans for the park renovation, prior to any decisions being made with regard to the following options, it is recommended that members of the community be surveyed for their opinions on the matter. All of the following options will impact the murals and/or the current park renovation

### **6.1. Preserve in place**

The murals are left in their current location and full conservation treatment or restoration by the artist (or SBAA) is carried out to stabilize the mural and restore the aesthetic integrity. The murals retain and enhance their role as focal point in the park. Protection of the murals during any surrounding work connected to the renovation of the park may be necessary. It is recommended that such work would ideally be carried out before the conservation of the murals, except in the case of *Codex Cospi*, whose condition issues warrant stabilization before any work happens around it, rather than afterwards; however, in both cases the surface of the mural may need to be protected. From the Phase II environmental report, it appears that there are hazardous materials in the soil and murals will not be able to be preserved in place without some thought to abatement, which would trigger a similar process as relocation. More investigations should be done if the decision is made to preserve in place to facilitate the abatement while keeping the murals stable. This is the recommended approach for the murals of high relative to relocation, it is a less expensive and risky option, leaving more resources for park improvements and does not compromise the integrity of the condition of the original materials.

### **6.2. Relocate within park**

The murals are extracted as individual objects, taking the braced concrete masonry unit and mortar construction as one complete piece, for relocation within Ortega Park in a location complimentary to the renovation plans. Stabilization of the paint and plaster layers of the murals will be undertaken prior to relocation. Protective materials will be secured around the murals to prevent mechanical damage, damage due to vibration and direct impact. Vibration monitors will be installed prior to start of work. Then the full length and depth of the wall will be supported from underneath with a steel beam or plate. Kickstands would be applied for temporary stabilization. The mural would then be saw cut and released from its structure. This part of the procedure depending on which of the park structures each of the murals is attached. Next, a protective steel perimeter frame will be installed and welded to steel plates or cross braces to reinforce the structure, keep the mural vertical, and prevent any torquing. A crane would be used to pick the mural and move it to a desired location within the park. If a truck is needed, a travel frame would have to be constructed to ensure the mural is isolated from vibrations caused by road transport. A display structure would also need to be fabricated to spec in order to support the murals after they have been removed from their current locations. Truck-based transport travel frame fabrication, and display mounts are not included in the budget estimates in Appendix E.

For murals whose condition can withstand this operation, and it is considered impossible to preserve them in place, this is a viable (albeit expensive and risky) solution to preserve the authenticity of the murals as well as

making them freely accessible in the same location where they were created, thus preserving their history as well. There is always great risk when moving murals and it is recommended that a contractor familiar with the techniques and vulnerabilities should be used. condition would be most likely to least impacted by this endeavor would be *Campesinos, Niños de Maíz* and *Cosmic Unity*.

### 6.3. Digital documentation options

The following techniques are relatively inexpensive and it is recommended that they be employed for all murals interventions to the murals.

#### 6.3.1. Photogrammetry

Close-range photogrammetry is a type of high-resolution digital photography and post-processing that can produce both 3-dimensional reconstructions of each individual mural as well as 2-dimensional high-resolution images (orthomosaics). The resulting orthomosaics would be archival .TIF images true to the current colors and without any distortion. The 3-dimensional models could be integrated with the laser mapping data described below.

#### 6.3.2. 3-D laser mapping

High resolution 3-D laser mapping of the structures and their murals could be undertaken to collect 3- dimensional measurements and HDR photography. The resulting point cloud generated provides a comprehensive and precise database of the visible surface geometry. When combined with photogrammetry output, the resulting data can generate 3-D models or a “virtual tour” of the park.

### 6.4. Reproduction

There are a number of choices when it comes to reproduction of murals that have been successfully used in a variety of situations, such as projection, virtual reality, using a high-resolution photograph to reproduce on vinyl or aluminum, or re-creation by the original artist. If re-creation is chosen, it is recommended to use projections and/or reference photographs to increase accuracy. It is also recommended to use higher quality materials and appropriate UV radiation to increase the longevity of the murals.

## 7. Summary of Costs

Table 2.

| Task  | Cost  |
|---|---|
| Preserve in place (restoration or conservation) <ul style="list-style-type: none"> <li>• Most murals are in fairly good condition (outside of the <i>Codex Cospi</i>) and SBAA</li> </ul>   | ~\$1,500 - \$12,500                                 |
| Relocate within park <ul style="list-style-type: none"> <li>• The average cost per mural would be close to \$300,000</li> </ul>   | ~\$118,000 - \$400,000                              |
| Digital documentation <ul style="list-style-type: none"> <li>• Photogrammetry</li> <li>• 3-D laser mapping</li> </ul>   | ~\$2,880 - \$5,600<br>~\$4,500                      |
| Reproduction <ul style="list-style-type: none"> <li>• Physical replica on vinyl or aluminum (generally speaking, it would be a better use of money to pay a local artist to recreate or make a new mural)</li> <li>• Virtual reality/high resolution projection</li> <li>• Re-creation by artist</li> </ul> | ~\$5,000-\$15,550<br>\$7,500<br>\$10,000 - \$20,000 |

Note that budgets are rough estimates based on Los Angeles prices as of Winter 2020. Due to the situation of construction related costs, budgets may need to be re-evaluated closer to the project date. Vendors gave a range of 3-6 months when prices given would stay the same. Prices should be adjusted for the Santa Barbara market and timing of the project(s). If more specifications are warranted, adjustments can be made with a two-week lead time from the date of the request.

### 8. Recommendations

Given the unique historical and cultural merits of the Ortega Park murals it is our recommendation that at least part of the collection should be preserved in place or relocated within the park for present and future scholars, community members and historians. Especially the murals, which have been designated Level A, that exemplify the Chumash/Chicano/Mexican fabric of the neighborhood that is so unique to Santa Barbara as well as the original 1979-80 murals with contributions from Vallejo and Unzueta and represent the work of La Casa. All three murals are evidence of a rich cultural fabric of the neighborhood and the local traditions of social justice and arts education.

Specify recommendations for each Structure of Merit level:

- A Preserve in place or relocate
- B Document and re-create
- C Document and deaccession
- D Document and deaccession

The one exception to this is *Coatlilcue*, given its context and history it does not qualify as a Structure of Merit, however, it is an obvious neighborhood favorite and shows high technical abilities of the artists. Also it would be relatively inexpensive to relocate within the park. It is recommended that the mural be considered for relocation if the community desires this option.

With the technologies available today, it is a relatively small investment to thoroughly document any murals that must be deaccessioned. After many hours speaking to artists and community members, regardless of whether the murals achieve Structure of Merit status, the wide majority of people interviewed would like to see at least some of the murals preserved, even if they must be relocated to accommodate for the City's renovation plans at Ortega Park. It is true that perhaps these statistics are skewed as the team prioritized stakeholders in the community who have a very strong foundation or passion related to culture or the arts.

While the City has already undertaken regard to neighborhood input on the Ortega Park redevelopment, there are examples of successful community survey campaigns to understand what the murals mean to them and where their priorities lay when balancing the economics of saving vs re-creating them. These are often accomplished through a mailed or hand delivered questionnaire that includes a self-addressed stamped envelope for free and easy return.

That said, whether the community member agreed that the murals should be saved or not, all were passionate about continuing the tradition of exterior multi-cultural artworks and youth art education programs. Interviewees would like the rest of the community members. It is recommended to contact original artists to recreate and or to add new murals, and prioritize mural concepts that are community-based rather than purely decorative. As the original mural program from 1979 was so successful, it is recommended to consider contacting artists from Puerto Vallarta and from the Chumash community. It is also recommended that these plans include provisions for higher quality materials, ongoing maintenance, and other infrastructure to highlight the importance of the murals and their tradition in the community. Examples of this are didactic

signage and complimentary lighting. For future reference, a document compiled by mural conservators Graves and Samantha Emmanuel for Los Angeles County muralists is included as Appendix F in order to help inform the technical choices by managers and artists to improve longevity of any future work at Ortega Park or other locations. Beyond the general technical recommendations, also included are tips for maintenance of older murals as well as a list of references and well-tested artist materials specifically formulated for exterior murals.

Though unrelated to the Ortega Park murals another suggestion that came up often in interviews was the idea of renaming the park to better reflect the community, or consideration of other similar tributes to the cultural identity of the community.

### **9. Review of Mural Concept Plan**

Upon receipt of the City of Santa Barbara's Mural Concept Plan, the Site & Studio Conservation team evaluated the proposal and has the following thoughts and recommendations. The treatment of *Cosmic Unity* is very considered. First, the team appreciates that the original painting will be retained. Also, the fact that the location has been elevated to the park's entrance as a way to establish the park's identity from the very beginning of the experience shows the consideration that the City has given to this artwork. It is our understanding that the mural will be lit and protective plantings will be placed in front of the mural to give added protection against vandalism. Due to its location on the back of *Cosmic Unity*, *Blue Whale* will be retained in its original form as well. It must be noted here that the team is cognisant of the divergence in consensus over the placement of the fencing and gates around the park; we have heard this in multiple interviews as well as in Molina's report from 2019. While we understand the importance of the debate, it is outside of the remit of this assessment but should be an issue debated within the community forums.

With regard to the treatment and placement of *Campesinos* and *Niños de Maíz*, the first thing of note is that the murals will be re-created instead of relocated. Given the significance of the murals, particularly *Campesinos*, and the potential that the original artists may not want to repaint them, the team would like to recommend that further consideration be given to the relocation of these two murals. However, it is also understood that the cost of relocation would be significant and potentially take away from some of the improvements planned for the park. It makes sense that the community be involved with this decision to either prioritize the original authenticity of the murals or other recreational resources. The team understands that the City's perspective is that the murals have been relocated to the exterior of the park as a way to amplify the community identity of the park from that approach. Also, these murals will be lit and protective plantings placed in front to give added protection from vandalism. However, the team is considering the audience of the murals as the park-goers and think that consideration of moving the murals into the interior of the park (or re-creating them there) will make the murals more visible to the intended audience. Again, these are issues that could be resolved by a community survey.

In terms of the rest of the placement of the murals, the team finds the City's concept plan as acceptable treatment of the remaining murals as long as the local community agrees as well. In the case of *Aztec Chumash Solstice*, due to the fact that the symbols contained within the mural were found by our research to not be specifically Chumash, another approach would be to reserve this very large and prominently located space for a new mural that could be a joint effort between representative artists of both the Chicano and Chumash communities as a way to dedicate the new park within the tradition of the community and the history of Ortega Park Murals.

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Figure 1. Detail from *Codex Cospi* (2020), showing damage to painted surface from salt activity. This is found throughout most of the painted surface of this particular mural.



Figure 2. Example of the extensive cracking (drawn in yellow) in the shape of the CMUs found in *Dolphins* and *Codex Cospi*. This type and extent of cracking is what would mak



currently. All incidences are done with the same green paint.



currently. All incidences are done with the same green paint.



Figure 5. Decorative symbols painted by Vallejo.



Figure 6. Cuellar painting the original *Coatlicue* in 2007 (Image from Venegas 2020)



Figure 7. M. Rodriguez painting a new version in 2016. (Image from Venegas 2020)



Figures 8, 9, 10. *Campesinos* and its iterations, from left to right: 1979, 1985, present. (Archival images from Venegas 2020)



Figure 11. *Underwater Atlantes/Toltecas* before restoration, note the very muted and monotone palette. (Image is taken from a video put together with archive images by Cuellar.)



Figure 12. *Underwater Atlantes/Toltecas* after restoration, note the much changed and vibrant palette though the lines and composition are the same. (Image from Venegas 2020.)



Figure 13. *Aztec Chumash Solstice* before restoration. (Image is taken from a video put together with archive images by Cuellar.)



Figure 14. *Aztec Chumash Solstice* after restoration.



Figure 15. *Deportes*



Figure 16. *Niños de Maíz*



Figure 17. Detail from *Aztec Chumash Solstice* showing the restoration work during 2005 (Image from Venegas 2020)



Figure 18. Detail from *Dolphins* and the entire composition of *Underwater Atlantes/Toltecas*, with the red line showing the delineation between the two murals, according to Cuellar.



Figure 18. Image of *Blue Whale* and a detail of *Dolphins*.



Figure 19. Detail from *Dolphins* showing painting in progress. (Image from Venegas 2020)



Figure 20. *Codex Cospi*



Figure 21. *Aztec Chumash Solstice*



Figure 22. *Cosmic Unity*



Figure 23. *La Playa*



Figure 24. The painting of *La Playa* in 2005, notice the fading of the colors between the original and the current image.  
(Image from Venegas 2020)

## Appendix A

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Coatlicue



Green Serpent



Rainbow Quetzal



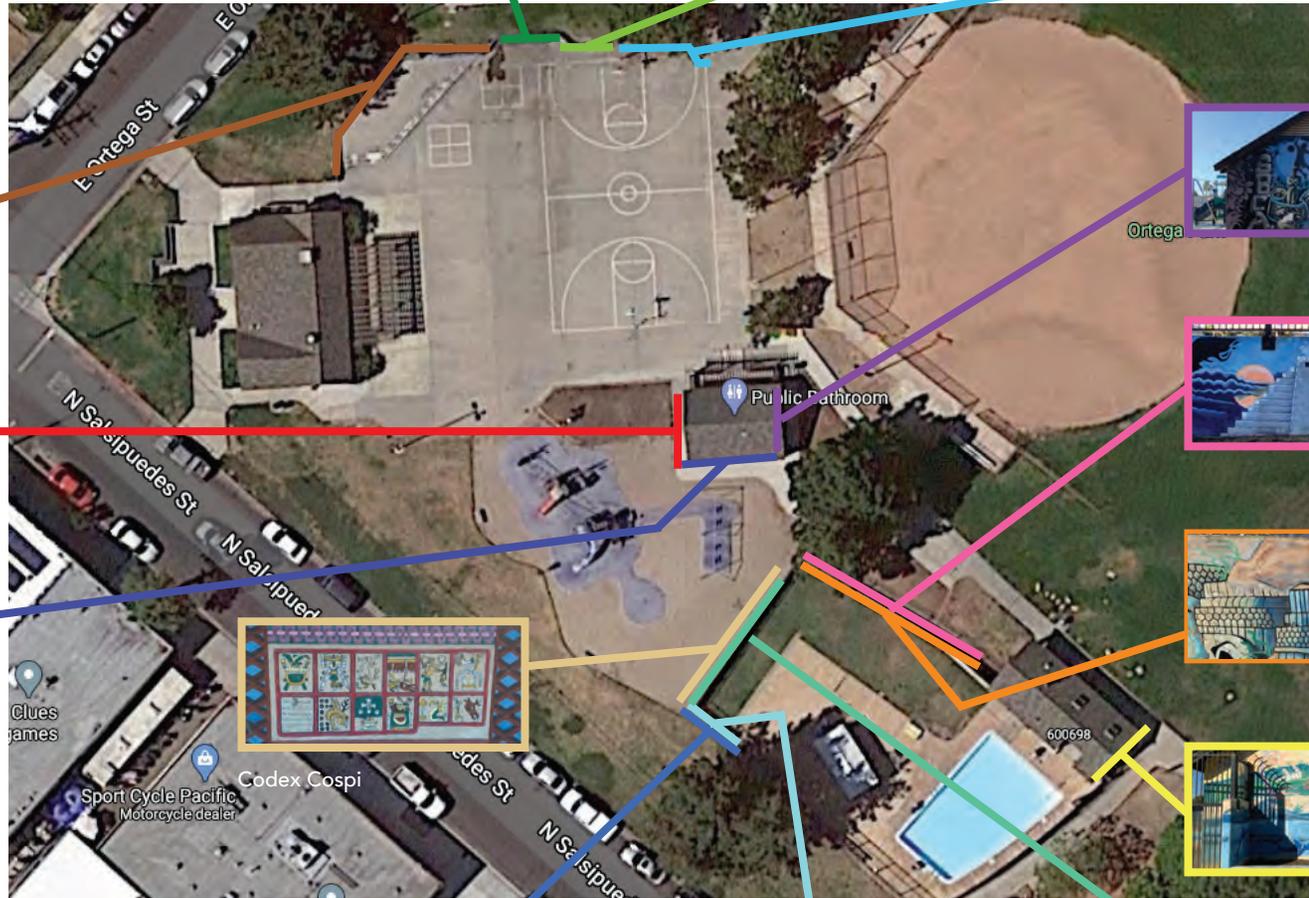
Aztec Symbols



Campesinos



Niños del Maíz



Deportes



Aztec Chumash Solstice



Underwater Atlantes/Tolteca



La Playa



Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



Cosmic Unity



Blue Whale



Dolphins

Appendix B

History Repairs to Ortega Park Murals (Venegas 2020)

| Date           | City sanctioned work completed  |
|----------------|---|
| 1979-1980      | Sixteen murals painted; those that survive today in their original condition: <i>Underwater Atlantes/Tolteca</i> , <i>Aztec Chumash Solstice</i> , <i>Codex Cospí</i> , and <i>Cosmic Unity</i> . <i>Campesinos</i> , originally painted by Armando Vallejo was partially re-envisioned by Manuel Unzueta with Vallejo's permission |
| 1986           | The City of Santa Barbara worked with Armando Vallejo and Manuel Unzueta to recreate the murals that were lost as a result redevelopment safety improvement, including the removal of the existing restrooms.   |
| 1992           | Limited repair projects due to plaster and paint chipping off the facility walls.   |
| 1996           | Limited repair projects due to plaster and paint chipping off the facility walls.   |
| September 2000 | Manuel Unzueta and neighborhood youth who were recruited through City's Job Apprenticeship Program repaired damage and restored existing murals, due to vandalism of the original <i>22 Deportes</i> and other murals.  |
| Fall of 2001   | Ortega Park Mural Restoration Committee (youth, parents, local artists) begun having meetings on site to assess extent of damages; aimed to secure funding for mural renovation project.  |
| 2005           | Seven of the sixteen original murals were "restored" by Carlos Cuellar local youth. The restoration included work to <i>Underwater Atlantes/Tolteca</i> , <i>Aztec Chumash Solstice</i> , <i>Codex Cospí</i> , and <i>Cosmic Unity</i> .  |
| 2006-2012      | Ortega Park Mural Restoration changed its name to Santa Barbara Arts Alliance (SBAA), and was responsible for maintenance of Ortega Park Murals under the direction of Carlos Cuellar.  |
| 2008           | Re-envisioning of Manuel Unzueta's <i>Deportes</i> and Armando Vallejo's <i>Campesinos</i> by Manuel Unzueta.   |
| 2012-2014      | SBAA was responsible for maintenance of Ortega Park Murals under the direction of Manuel Unzueta.   |
| 2015           | Re-envisioning of Carlos Cuellar's <i>Coatlicue</i> by Miguel Rodriguez   |
| 2015-present   | SBAA was/is responsible for maintenance of Ortega Park Murals under the direction of Miguel Rodriguez.  |

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## Appendix C

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Aztec Chumash Solstice (1 of 4)

Armando Rascon  
1979

Maximum dimensions: 5.3 x 70.5 ft

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

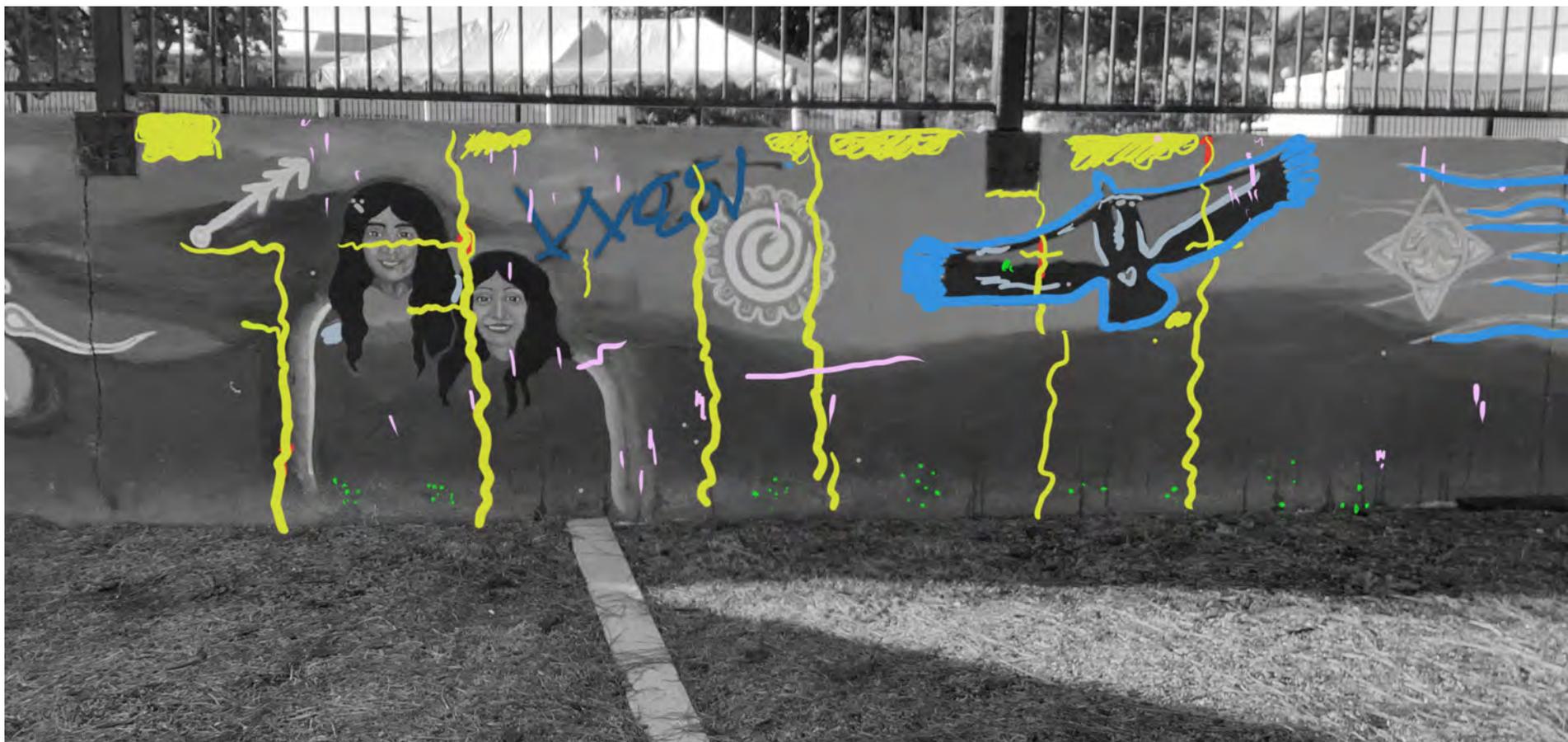
- Evidence of restoration
- ▨ Materials on surface
- ▨ Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Aztec Chumash Solstice (2 of 4)

Armando Rascon  
1979

Maximum dimensions: 5.3 x 70.5 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Aztec Chumash Solstice (3 of 4)

Armando Rascon  
1979

Maximum dimensions: 5.3 x 70.5 ft

### Conditions:

- Blue circle: Graffiti
- Orange circle: Flaking
- Green circle: Salt Activity

- Red circle: Delamination
- Yellow line: Cracks
- Red circle with diagonal lines: Bubbling & lifting
- Purple circle: Loss

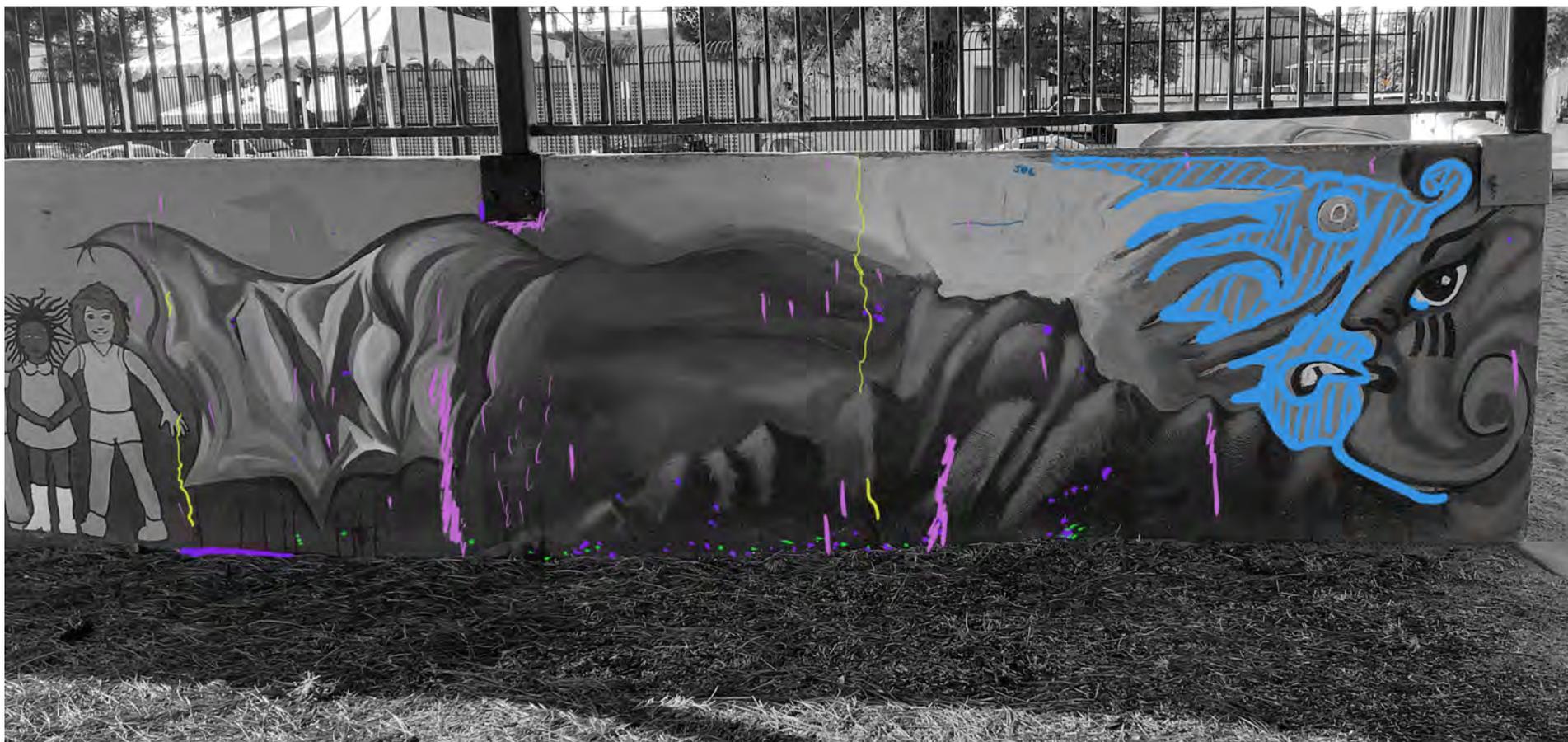
- Grey circle: Evidence of restoration
- Pink circle with diagonal lines: Materials on surface
- Blue circle with diagonal lines: Powdering Paint
- Yellow circle: Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Aztec Chumash Solstice (4 of 4)

Armando Rascon  
1979

Maximum dimensions: 5.3 x 70.5 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

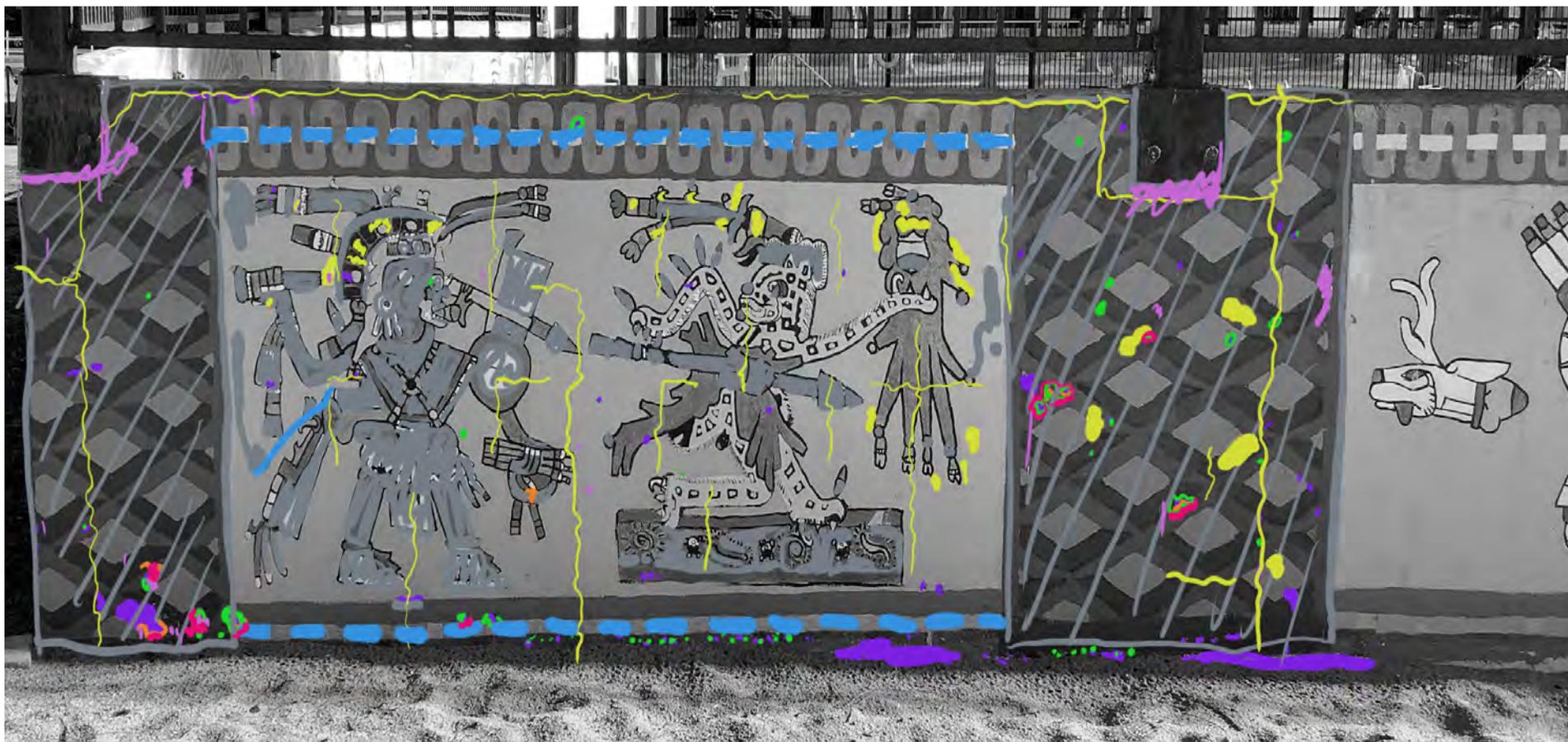
- Evidence of restoration
- ▨ Materials on surface
- ▨ Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Codex Cospi (1 of 6)

John Russell  
1979

Maximum dimensions: 4.5 x 53.8 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

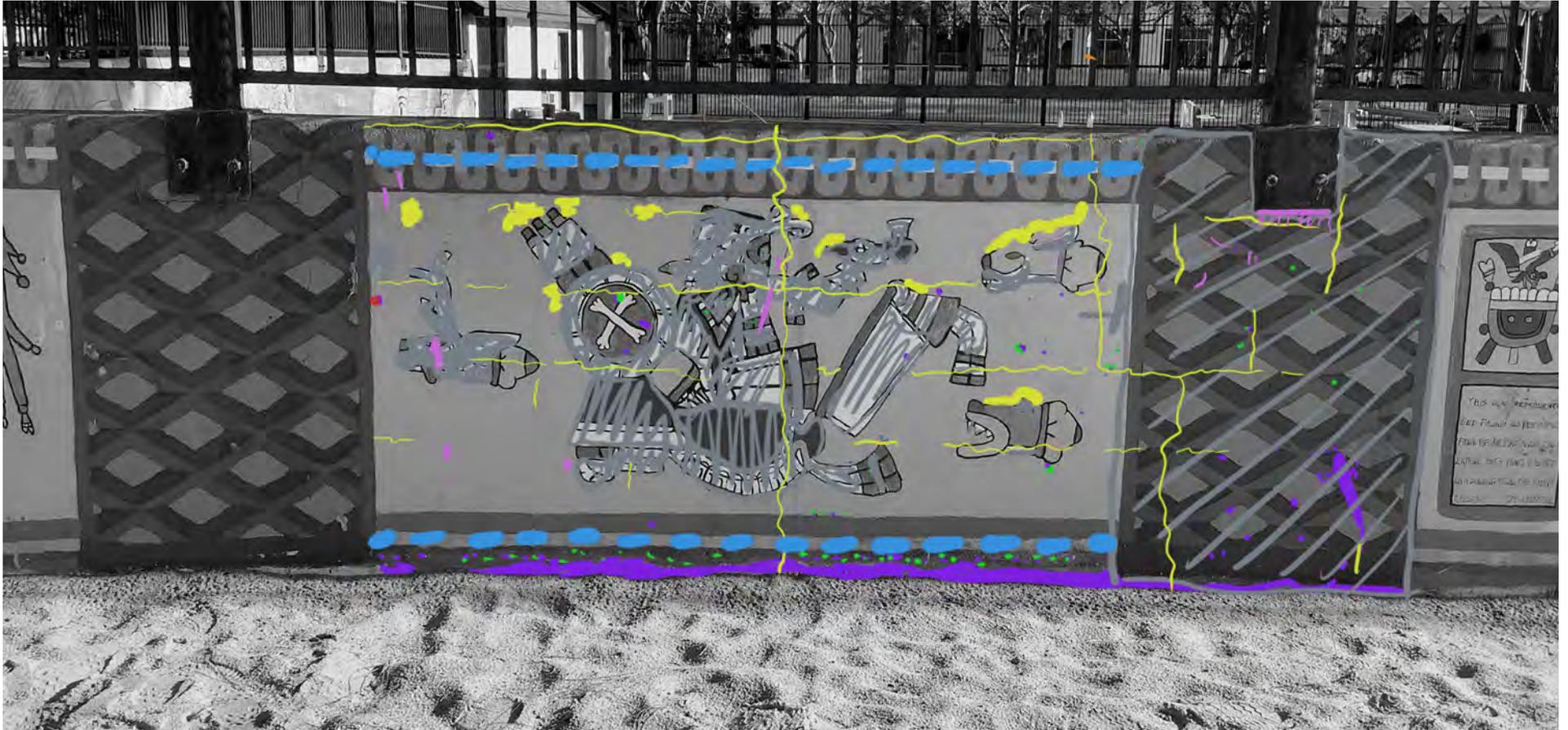
- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Codex Cospi (2 of 6)

John Russell  
1979

Maximum dimensions: 4.5 x 53.8 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

- Evidence of restoration
- ▨ Materials on surface
- ▨ Powdering Paint
- Drying cracks

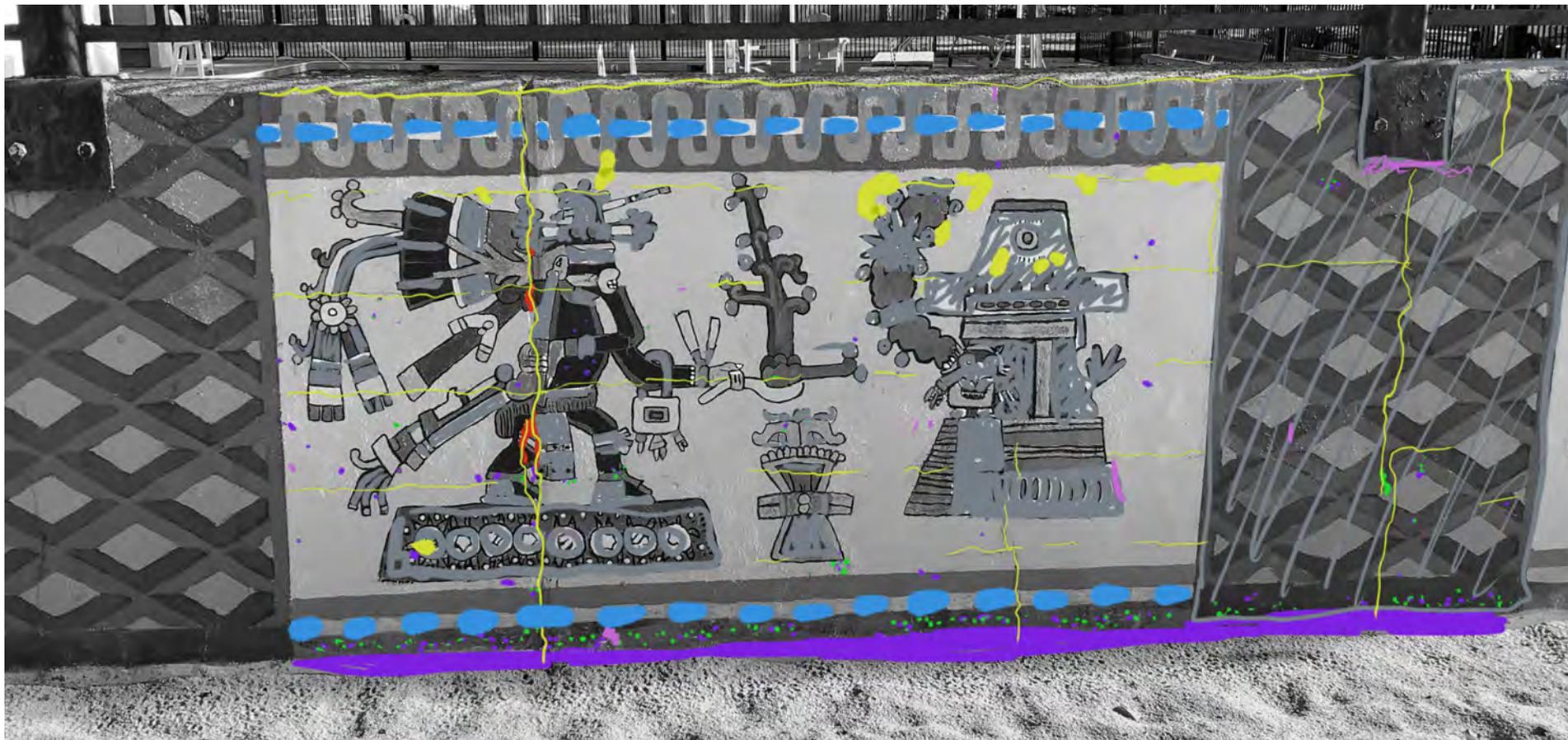


# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Codex Cospi (4 of 6)

John Russell  
1979

Maximum dimensions: 4.5 x 53.8 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

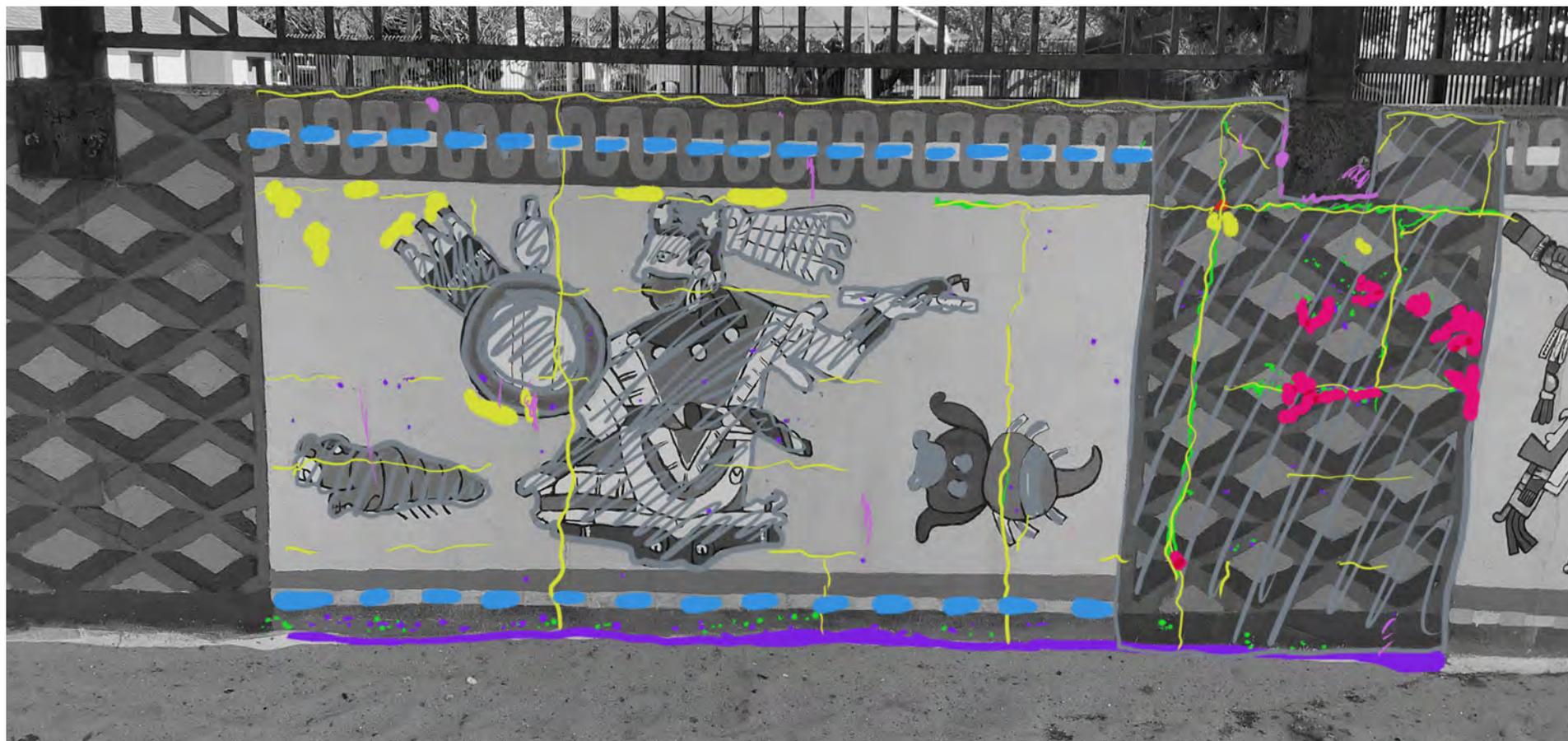
- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Codex Cospi (5 of 6)

John Russell  
1979

Maximum dimensions: 4.5 x 53.8 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

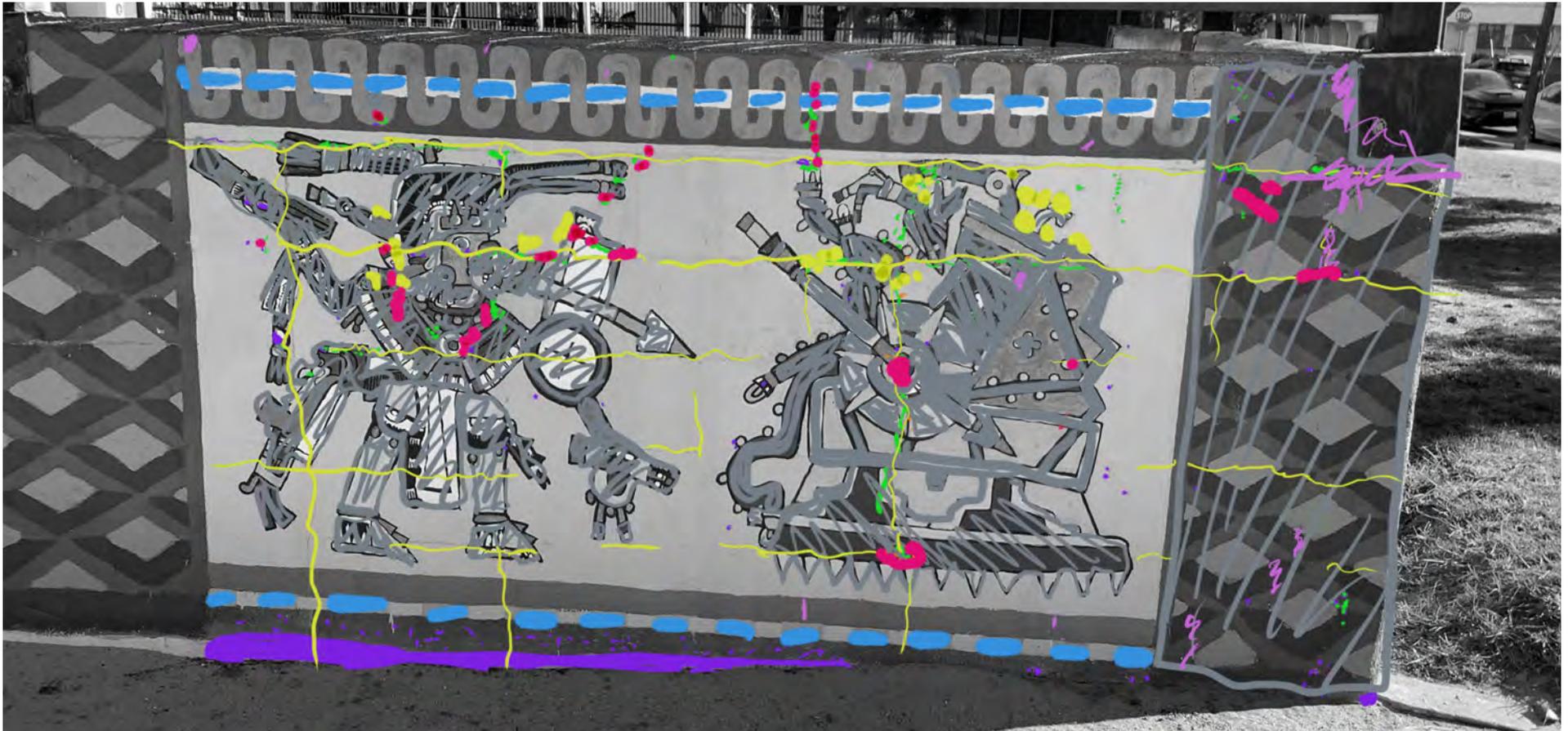
- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Codex Cospi (6 of 6)

John Russell  
1979

Maximum dimensions: 4.5 x 53.8 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

- Evidence of restoration
- ▨ Materials on surface
- ▨ Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Cosmic Unity

Armando Rascon  
1979

Maximum dimension: 5.2 x 13.6 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

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Site & Studio Conservation, LLC

Date: December 2020



## Blue Whale & Dolphins (1 of 2)

Carlos Cuellar & Vanesa Teran  
2005

Maximum dimensions: 5.1 x 13.6 ft & 4.2 x 86.5 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

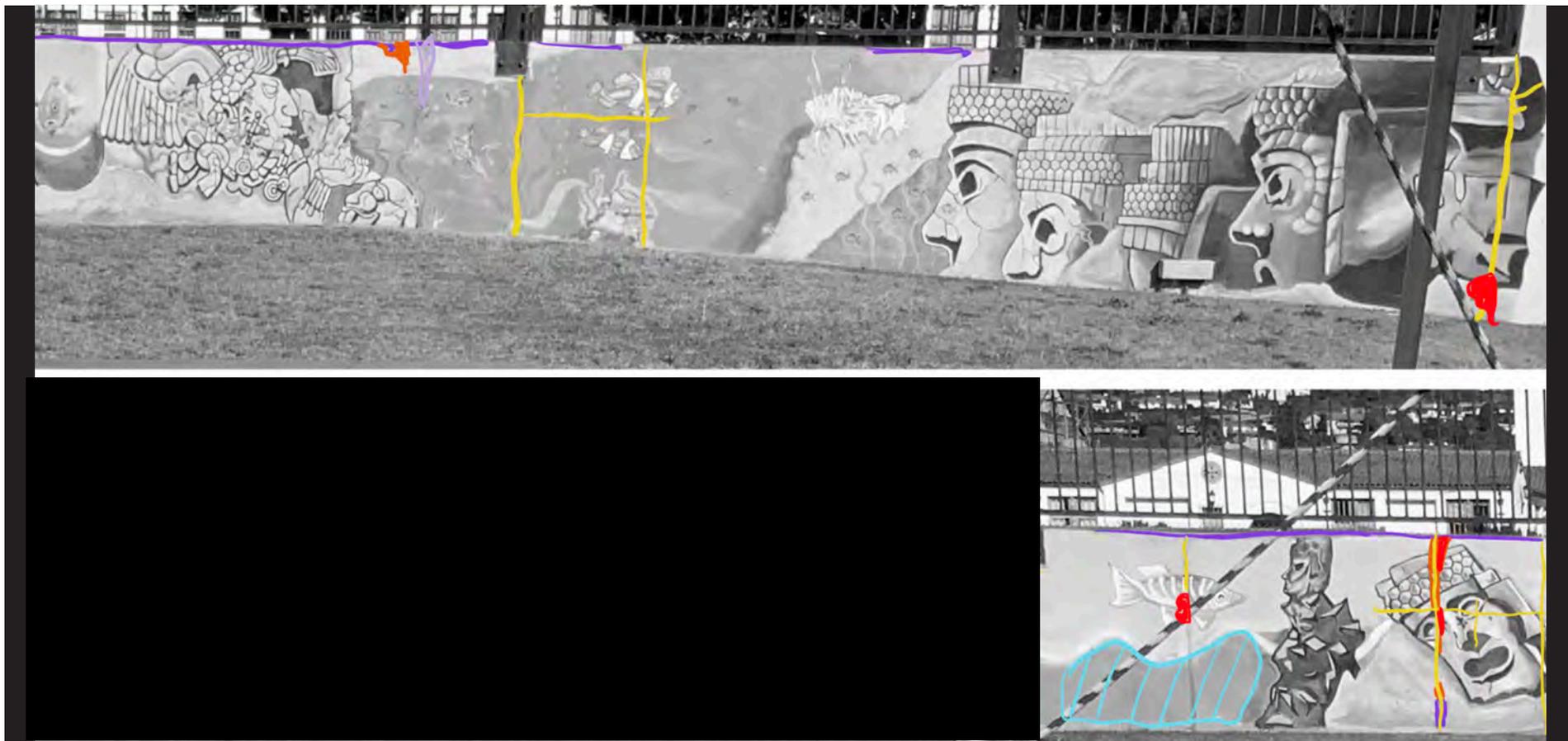


# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Underwater Atlantes/Tolteca (1 of 2)

Miguel Salazar  
1979

Maximum dimensions: 5.3 x 37.8 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

- Evidence of restoration
- ▨ Materials on surface
- ▨ Powdering Paint
- Drying cracks

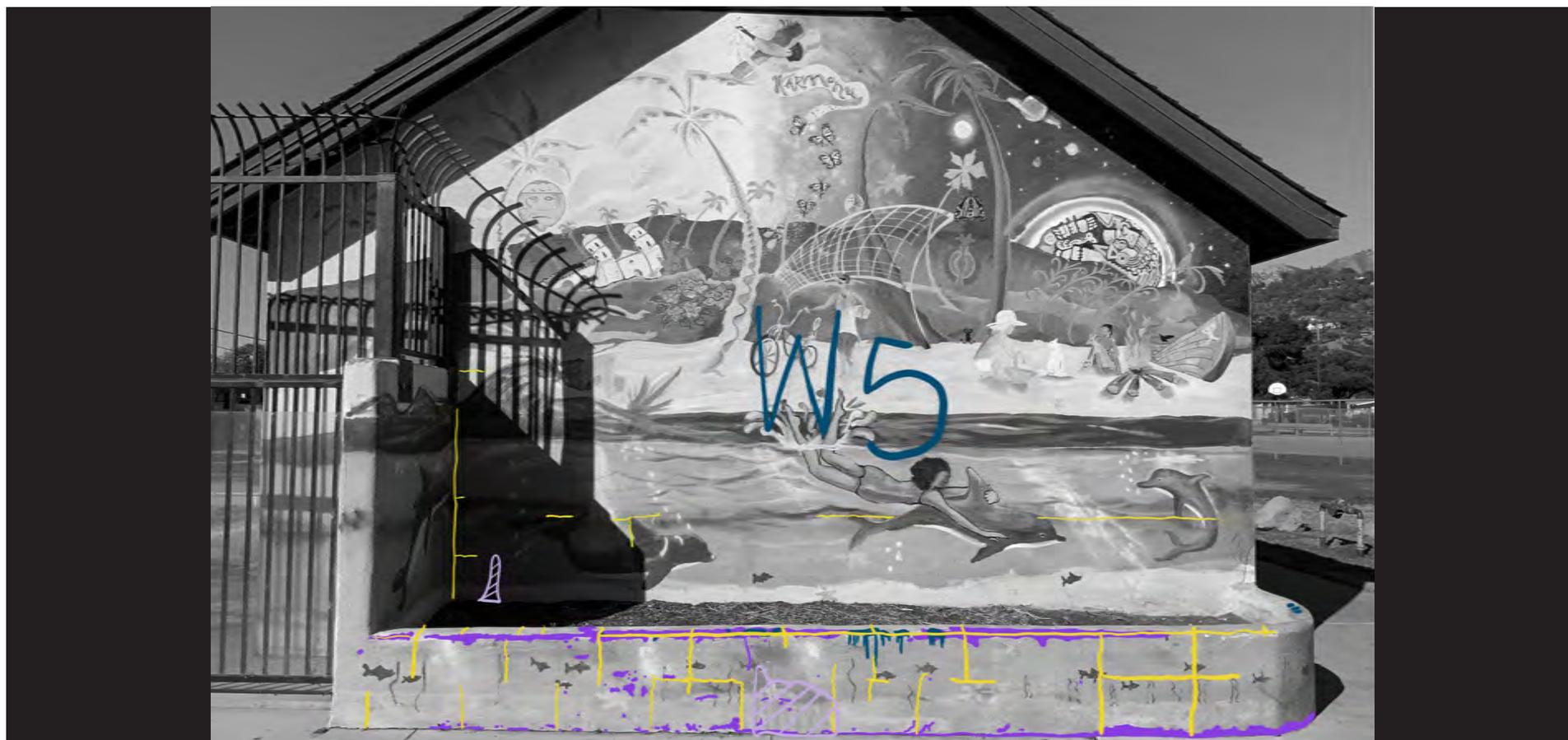


# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## La Playa (1 of 3)

Carlos Cuellar  
2008

Maximum dimensions: 18.2 x 4 x 12.8 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## La Playa (2 of 3)

Carlos Cuellar  
2008

Maximum dimensions: 18.2 x 4 x 12.8 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

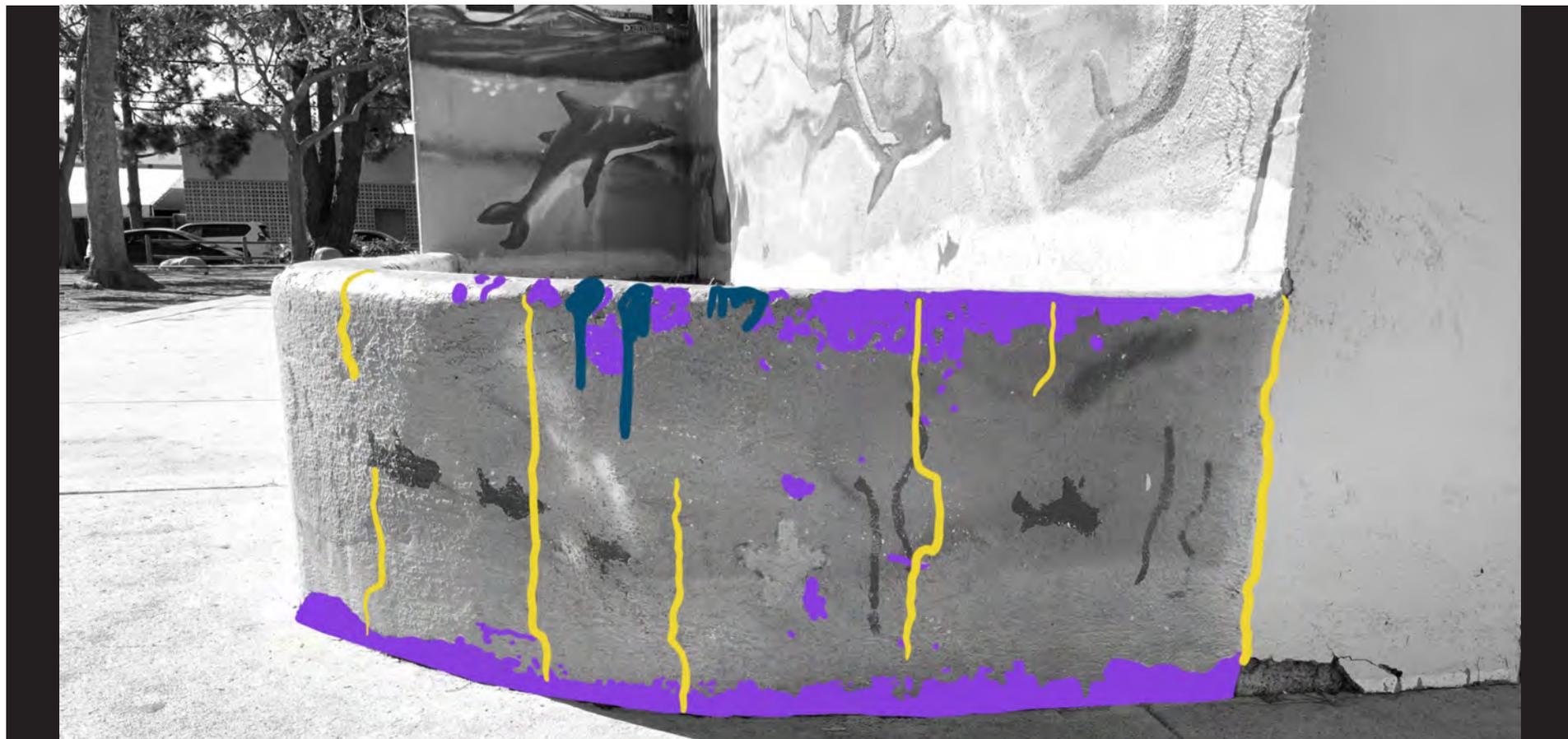
- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## La Playa (3 of 3)

Carlos Cuellar  
2008

Maximum dimensions: 18.2 x 4 x 12.8 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

- Evidence of restoration
- ▨ Materials on surface
- ▨ Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Campesinos

Armando Vallejo & team  
1979 & 1986

Maximum dimensions: 11.6 x 20.7 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Deportes

Manuel Unzueta  
2008

Maximum dimensions: 11.6 x 20.7 ft

### Conditions:

- Blue circle: Graffiti
- Orange circle: Flaking
- Green circle: Salt Activity

- Red circle: Delamination
- Yellow line: Cracks
- Red and white striped circle: Bubbling & lifting
- Purple circle: Loss

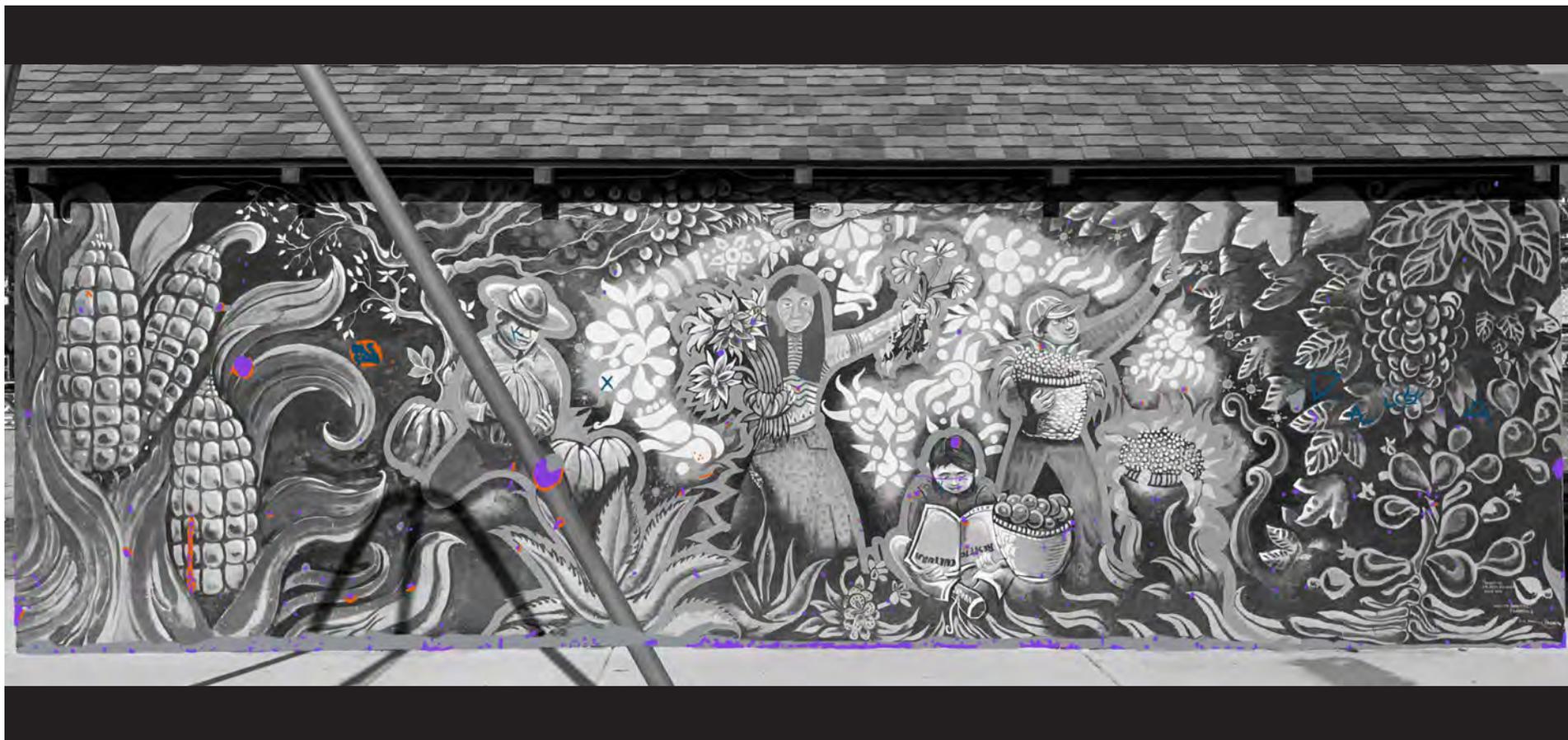
- Grey circle: Evidence of restoration
- Pink and white striped circle: Materials on surface
- Light blue and white striped circle: Powdering Paint
- Yellow circle: Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Ninos del Maiz

Manuel Unzueta w/ Annette & Emmanuel  
2008 & 2011

Maximum dimensions: 8.3 x 27.4 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

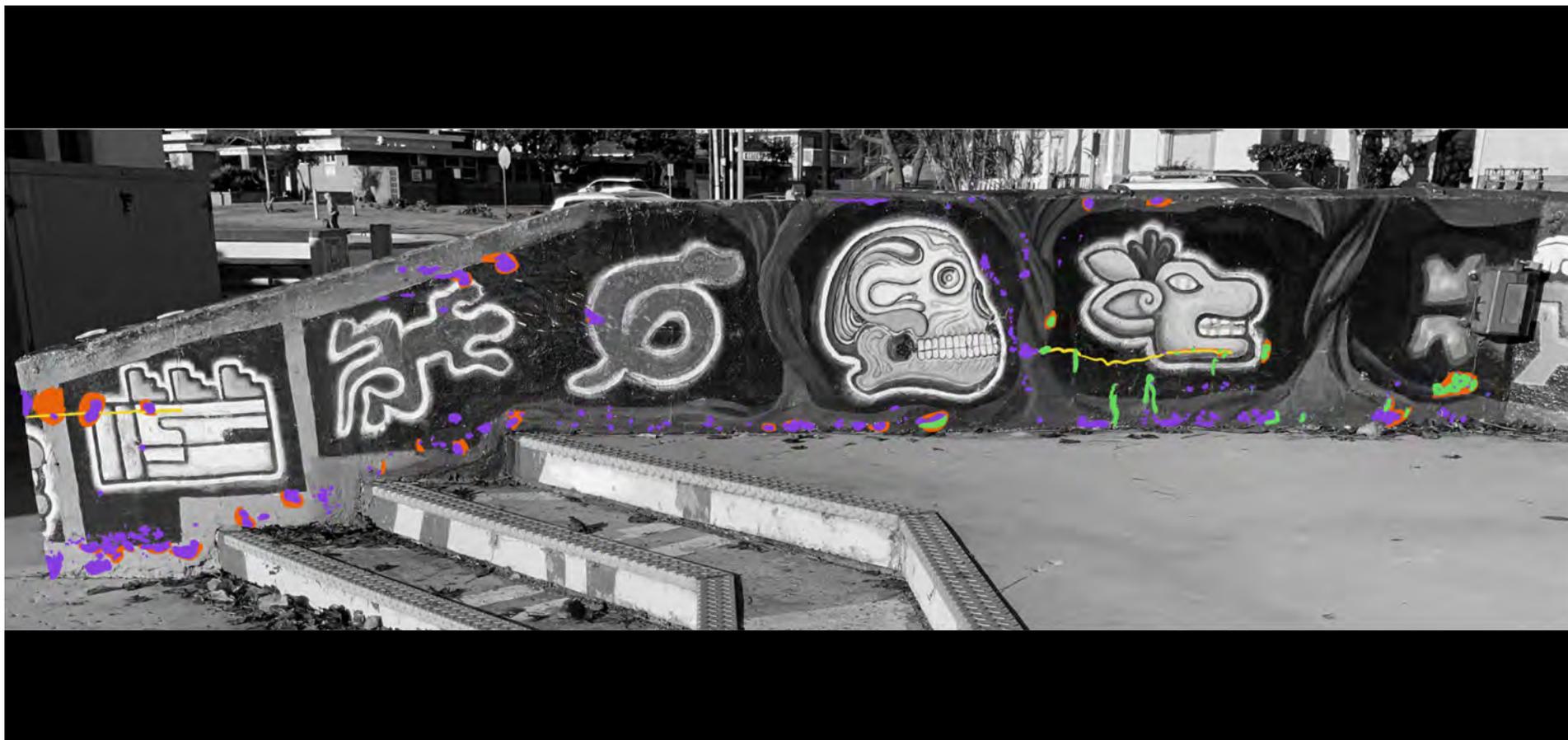
- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Aztec Symbols (1 of 2)

Miguel Rodriguez  
2012

### Conditions:

- Blue circle: Graffiti
- Orange circle: Flaking
- Green circle: Salt Activity

- Red circle: Delamination
- Yellow line: Cracks
- Red and white striped circle: Bubbling & lifting
- Purple circle: Loss

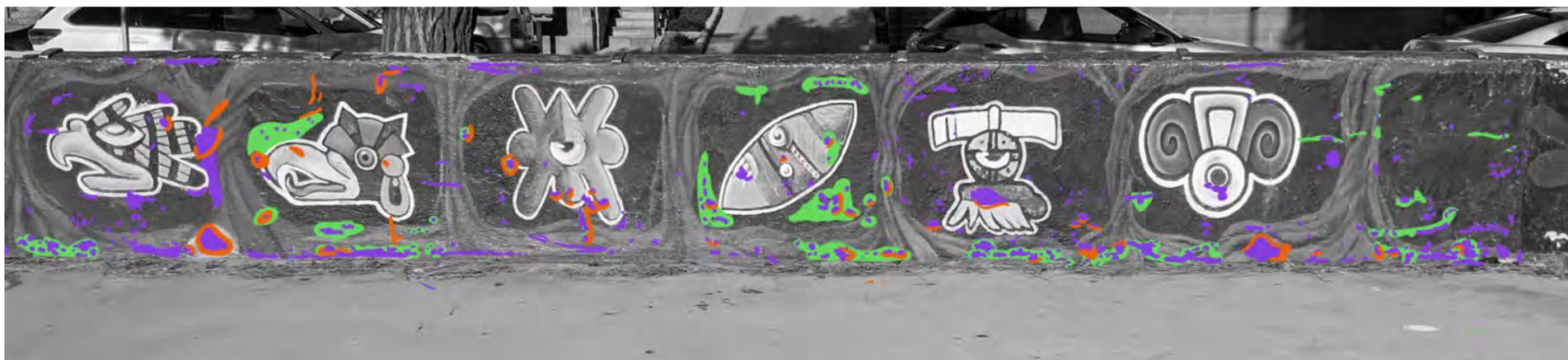
- Grey circle: Evidence of restoration
- Pink and white striped circle: Materials on surface
- Blue and white striped circle: Powdering Paint
- Yellow circle: Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

Graphic Documentation by:  
Site & Studio Conservation, LLC

Date: December 2020



## Aztec Symbols (2 of 2)

Miguel Rodriguez  
2012

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

- Evidence of restoration
- ▨ Materials on surface
- ▨ Powdering Paint
- Drying cracks

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Date: December 2020



## Coatlicue

Carlos Cuellar & Miguel Rodriguez  
2007 & 2016  
Maximum dimensions: 8.4 x 6.2 ft

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

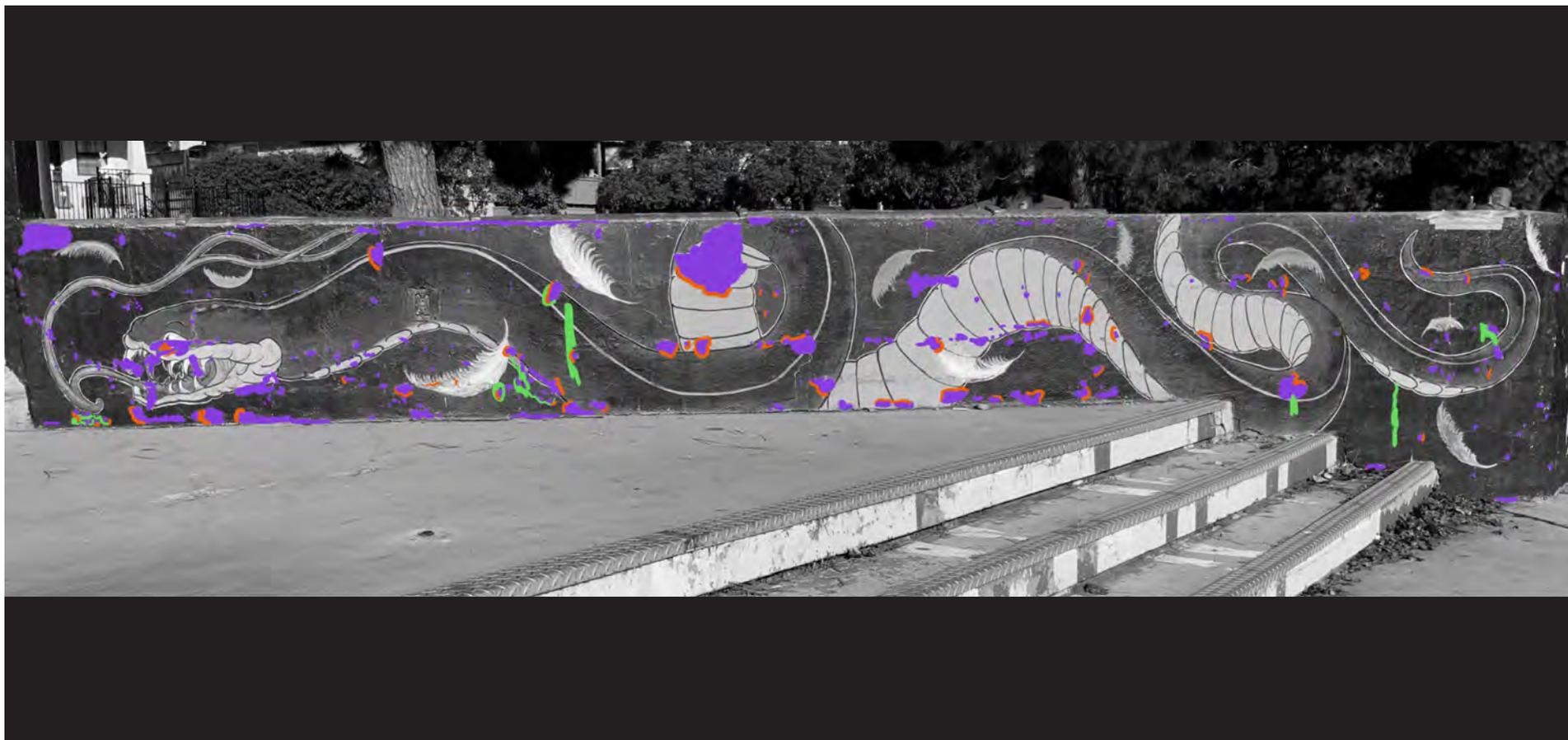
- Evidence of restoration
- ▨ Materials on surface
- ▨ Powdering Paint
- Drying cracks

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## Green Serpent

Danny Meza  
2016

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

- Evidence of restoration
- ▨ Materials on surface
- ▨ Powdering Paint
- Drying cracks

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## Rainbow Quetzal (1 of 4)

Lena Zerlav  
2015

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

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## Rainbow Quetzal (2 of 4)

Lena Zerlav  
2015

### Conditions:

- |   |  |   |
|---|--|---|
|  Graffiti      |  Delamination       |  Evidence of restoration |
|  Flaking       |  Cracks             |  Materials on surface    |
|  Salt Activity |  Bubbling & lifting |  Powdering Paint         |
|   |  Loss               |  Drying cracks           |

# Ortega Park Mural Evaluation

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Santa Barbara, CA 93103

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Date: December 2020



## Rainbow Quetzal (3 of 4)

Lena Zerlav  
2015

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

- Evidence of restoration
- ▨ Materials on surface
- ▨ Powdering Paint
- Drying cracks

# Ortega Park Mural Evaluation

604 E Ortega Street  
Santa Barbara, CA 93103

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Date: December 2020



## Rainbow Quetzal (4 of 4)

Lena Zerlav  
2015

### Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

Appendix D

List of Artists Interviewed

| Artist           | Interviewer(s)                  | Date                                | Associated extant paintings  |
|------------------|---------------------------------|-------------------------------------|--|
| Manuel Unzueta   | Kiernan Graves/<br>Evelynn Bird | December 2020                       | Campeños<br>Ninos de Maiz<br>Deportes<br>Restoration of the surviving murals 2011-2014                         |
| Armando Vallejo  | Kiernan Graves/<br>Evelynn Bird | December 2020                       | Campeños<br>Untitled #1  |
| Miguel Rodriguez | Kiernan Graves/<br>Evelynn Bird | December 2020                       | Coatlícué<br>Aztec Symbols<br>Untitled #2, #3<br>Restoration work of the surviving murals between 2008-present |
| Alvaro Suman     | Magdalena Solano                | January 2020                        | None   |
| Annette Unzueta  | Magdalena Solano                | January 2020                        | Ninos de Maiz<br>Deportes  |
| Carlos Cuellar   | Kiernan Graves<br>Evelynn Bird  | January 2020<br>(twice interviewed) | Blue Whales<br>Dolphins<br>La Playa<br>Coatlícué<br>Restoration work of surviving murals from 2005-2012        |
| Danny Meza       | Kiernan Graves                  | January 2020                        | Green Serpent<br>Restoration work of the surviving murals  |

Other interested community members were interviewed both in the park and by phone. These interviews were more informal and not all were recorded. When recorded, they will be available as part of the Site & Studio deliverables to the City. All interviews whether recorded or not were summarized in a worksheet. All worksheets will be available to the City. All community members we spoke with personally used the park and valued the mural traditions and art education of Ortega Park. In terms of the proposed renovation, the community members were positive about some of the upcoming park renovations but also wary of City decisions based on previous experience. Almost everyone mentioned the removal of the picnic tables in the southeast corner of the park as something detrimental. Their concerns were based in the gentrification and ‘white-washing’ of the neighborhood culture. They hoped that plans going forward will take into consideration the value of the local culture and its contribution to the diversity and richness of the City of Santa Barbara.

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Appendix E  
Preservation Options Worksheets

**PRESERVATION OPTIONS WORKSHEET**



**Mural Title:**  
**Campesinos**

**Artist(s):**  
Armando Vallejo & Manuel Unzueta

**Date:**  
1979, 1986

**Restoration:**  
2008

**Max Dimensions:**  
11.6 x 20.7 ft

**Summary of significance:**  
Part of original group, though repainted on new building  
Artists of local and national significance  
Important to Santa Barbara, the community and history of Chicano muralism  
Painted with Armando Vallejo’s direct involvement  
Technically outstanding

**Significance Grade (relative to other murals in the park):**  
A+

**Conditions that relate to the potential for moving:**  
Two vertical structural cracks

| Preservation Options  | Approach   | Schedule                            | Cost                  |
|---|--|-------------------------------------|-----------------------|
| <b>Preserve in place</b>  | Restoration by artist  | 3-5 days                            |                       |
| <b>Relocate within the park</b><br>(Does not include hazardous materials abatement; display mount; any trucking or travel mounts) | Premobilization investigation, temporary shoring, preparation of wall, demolish roof, crane, display mount fabrication |                                     | ~\$300,000            |
| <b>Digital documentation</b>  | <b>Photogrammetry</b>  | 2 days capture<br>3 days processing | \$4,150               |
|   | <b>3-D Laser scanning</b>  | 1 day capture<br>2 days processing  | \$4,500               |
| <b>Reproduction</b><br>(Options other than recreation require costs of digital documentation)                                     | <b>Vinyl/Aluminum</b><br>(includes image capture)  | 3 weeks                             | \$10,15—<br>\$11, 350 |
|   | <b>Virtual reality</b><br>(includes 3-D laser scan)  | 5 days                              | \$7,500               |
|   | <b>Re-creation</b>   |                                     | \$10,000-\$20,000     |

## PRESERVATION OPTIONS WORKSHEET

|  |  |  |   |
|--|--|--|---|
|   |  | <b>Mural Title:</b><br><b>Niños de Maíz</b>                            |   |
| <b>Artist(s):</b><br>Manuel Unzueta & Annette Unzueta  | <b>Date:</b><br>2008   | <b>Restoration:</b><br>2011  | <b>Max Dimensions:</b><br>8.4 x 27.7 ft |
| <b>Summary of significance:</b><br>Artist of local and national significance<br>Themes important to community and history of Chicano muralism<br>Technically outstanding |  | <b>Significance Grade (relative to other murals in the park):</b><br>B |   |
| <b>Conditions that relate to the potential for moving:</b><br>None   |  |  |   |
| <b>Preservation Options</b>  | <b>Approach</b>  | <b>Schedule</b>  | <b>Cost</b>                             |
| <b>Preserve in place</b>   | Restoration by artist  | 1-3 days   |   |
| <b>Relocate within the park</b><br>(Does not include hazardous materials abatement; display mount; any trucking or travel mounts)  | Premobilization investigation, temporary shoring, preparation of wall, demolish roof, crane, display mount fabrication |  | ~\$300,000                              |
| <b>Digital documentation</b>   | <b>Photogrammetry</b>  | 2 days capture<br>3 days processing                                    | \$4,150                                 |
|  | <b>3-D Laser scanning</b>  | 1 day capture<br>2 days processing                                     | \$4,500                                 |
| <b>Reproduction</b><br>(Options other than recreation require costs of digital documentation)  | <b>Vinyl/Aluminum</b><br>(includes image capture)  | 3 weeks  | \$10,000—<br>\$11,350                   |
|  | <b>Virtual reality</b><br>(includes 3-D laser scan)  | 5 days   | \$7,500                                 |
|  | <b>Re-creation</b>   |  | \$10,000-<br>\$20,000                   |

## PRESERVATION OPTIONS WORKSHEET

|   |  |  |  |
|---|--|--|--|
|   |                                       | <p><b>Mural Title:</b><br/><b>Deportes</b></p>                                 |  |
| <p><b>Artist(s):</b><br/>Manuel Unzueta &amp; Annette Unzueta</p>   | <p><b>Date:</b><br/>1986, 2008</p>   | <p><b>Restoration:</b><br/>2011</p>  | <p><b>Max Dimensions:</b><br/>11.6 x 20.7 ft</p> |
| <p><b>Summary of significance:</b><br/>Artists of local and national significance</p>   |  | <p><b>Significance Grade (relative to other murals in the park):</b><br/>D</p> |  |
| <p><b>Conditions that relate to the potential for moving:</b><br/>Two vertical structural cracks</p>                              |  |  |  |
| <b>Preservation Options</b>   | <b>Approach</b>  | <b>Schedule</b>  | <b>Cost</b>                                      |
| <b>Preserve in place</b>  | Restoration by artist  | 3-5 days   |  |
| <b>Relocate within the park</b><br>(Does not include hazardous materials abatement; display mount; any trucking or travel mounts) | Premobilization investigation, temporary shoring, preparation of wall, demolish roof, crane, display mount fabrication |  | ~\$300,000                                       |
| <b>Digital documentation</b>  | <b>Photogrammetry</b>  | 2 days capture<br>3 days processing  | \$4,150  |
|   | <b>3-D Laser scanning</b>  | 1 day capture<br>2 days processing   | \$4,500  |
| <b>Reproduction</b><br>(Options other than recreation require costs of digital documentation)                                     | <b>Vinyl/Aluminum</b><br>(includes image capture)  | 3 weeks  | \$10,150—<br>\$11,350                            |
|   | <b>Virtual reality</b><br>(includes 3-D laser scan)  | 5 days   | \$7,500  |
|   | <b>Re-creation</b>   |  | \$10,000-\$20,000                                |

**PRESERVATION OPTIONS WORKSHEET**



**Mural Title:**  
**Aztec Chumash Solstice**

|                                     |                      |                             |   |
|-------------------------------------|----------------------|-----------------------------|---|
| <b>Artist(s):</b><br>Armando Rascon | <b>Date:</b><br>1979 | <b>Restoration:</b><br>2005 | <b>Max Dimensions:</b><br>5.3 x 70.5 ft |
|-------------------------------------|----------------------|-----------------------------|---|

|   |  |
|---|--|
| <b>Summary of significance:</b><br>Part of first group of murals<br>Themes unique to Santa Barbara and not found elsewhere<br>Themes important to community and history of Chicano muralism | <b>Significance Grade (relative to other murals in the park):</b><br>B |
|---|--|

**Conditions that relate to the potential for moving:**  
Vertical cracks through stucco at regular intervals, mural would likely have to be moved in modular sections

| Preservation Options   | Approach  | Schedule                            | Cost                   |
|--|---|-------------------------------------|------------------------|
| <b>Preserve in place</b>   | Restoration by SBAA   | 5 days                              |                        |
| <b>Relocate within the park</b><br>(Does not include hazardous materials abatement; display mount; any trucking or travel mounts)<br>*The cost could potentially be reduced if steel could be reused for modular sections, more investigations are needed. | Premobilization investigation, temporary shoring, preparation of wall, remove fencing, crane, display mount fabrication |                                     | ~\$375,000             |
| <b>Digital documentation</b>   | <b>Photogrammetry</b>   | 3 days capture<br>3 days processing | \$5,600.00             |
|  | <b>3-D Laser scanning</b>   | 1 day capture<br>2 days processing  | \$4,500                |
| <b>Reproduction</b><br>(Options other than recreation require costs of digital documentation)  | <b>Vinyl/Aluminum</b><br>(includes image capture)   | 3 weeks                             | \$13,900—<br>\$15, 550 |
|  | <b>Virtual reality</b><br>(includes 3-D laser scan)   | 5 days                              | \$7,500                |
|  | <b>Re-creation</b>  |                                     | \$10,000 -<br>\$20,000 |

## PRESERVATION OPTIONS WORKSHEET



**Mural Title:**  
**Codex Cospi**

|                                   |                      |                             |   |
|-----------------------------------|----------------------|-----------------------------|---|
| <b>Artist(s):</b><br>John Russell | <b>Date:</b><br>1979 | <b>Restoration:</b><br>2005 | <b>Max Dimensions:</b><br>4.5 x 53.8 ft |
|-----------------------------------|----------------------|-----------------------------|---|

|  |  |
|--|--|
| <b>Summary of significance:</b><br>Part of first group of murals<br>Theme is unique to Santa Barbara | <b>Significance Grade (relative to other murals in the park):</b><br>C |
|--|--|

**Conditions that relate to the potential for moving:**  
Condition issues are severe, conservation or restoration to painted surface would have to be completed prior to relocation, more robust investigations and protection materials are recommended. It is possible that mural would have to be moved in modular sections and that the move would create considerable risk to the painting.

| Preservation Options  | Approach  | Schedule                            | Cost                   |
|---|---|-------------------------------------|------------------------|
| <b>Preserve in place</b>  | Recommend conservation as condition is so severe  | 3 weeks                             | \$12,500               |
| <b>Relocate within the park</b><br>Does not include hazardous materials abatement; display mount; any trucking or travel mounts)<br>*The cost could potentially be reduced if steel could be reused for modular sections, more investigations needed. | Premobilization investigation, temporary shoring, preparation of wall, remove fencing, crane, display mount fabrication |                                     | ~\$400,000             |
| <b>Digital documentation</b>  | <b>Photogrammetry</b>   | 2 days capture<br>3 days processing | \$4,150                |
|   | <b>3-D Laser scanning</b>   | 1 day capture<br>2 days processing  | \$4,500.               |
| <b>Reproduction</b><br>(Options other than recreation require costs of digital documentation)   | <b>Vinyl/Aluminum</b><br>(includes image capture)   | 3 weeks                             | \$13,900—<br>\$15, 550 |
|   | <b>Virtual reality</b><br>(includes 3-D laser scan)   | 5 days                              | \$7,500                |
|   | <b>Re-creation</b>  |                                     | \$10,000 -<br>\$20,000 |

## PRESERVATION OPTIONS WORKSHEET



**Mural Title:**  
**Cosmic Unity**

|                                     |                      |                             |   |
|-------------------------------------|----------------------|-----------------------------|---|
| <b>Artist(s):</b><br>Armando Rascon | <b>Date:</b><br>1979 | <b>Restoration:</b><br>2005 | <b>Max Dimensions:</b><br>5.2 x 13.6 ft |
|-------------------------------------|----------------------|-----------------------------|---|

|  |  |
|--|--|
| <b>Summary of significance:</b><br>Part of first group of murals<br>Themes are unique to Santa Barbara and not found elsewhere<br>Themes are important to community and history of Chicano muralism<br>Rare example of modern mural with Chumash-Chicano imagery | <b>Significance Grade (relative to other murals in the park):</b><br>A |
|--|--|

**Conditions that relate to the potential for moving:**  
Vertical and horizontal cracks in stucco, more robust protection materials are recommended.

| Preservation Options  | Approach  | Schedule                           | Cost                  |
|---|---|------------------------------------|-----------------------|
| <b>Preserve in place</b>  | Restoration by SBAA   | 1-2 days                           |                       |
| <b>Relocate within the park</b><br>(Does not include hazardous materials abatement; display mount; any trucking or travel mounts) | Premobilization investigation, temporary shoring, preparation of wall, remove fencing, crane, display mount fabrication |                                    | ~\$118,000            |
| <b>Digital documentation</b>  | <b>Photogrammetry</b>   | 1 day capture<br>2 days processing | \$2,880               |
|   | <b>3-D Laser scanning</b>   | 1 day capture<br>2 days processing | \$4,500               |
| <b>Reproduction</b><br>(Options other than recreation require costs of digital documentation)                                     | <b>Vinyl/Aluminum</b><br>(includes image capture)   | 3 weeks                            | \$4,630—<br>\$4,980   |
|   | <b>Virtual reality</b><br>(includes 3-D laser scan)   | 5 days                             | \$7,500               |
|   | <b>Re-creation</b>  |                                    | \$10,000-<br>\$20,000 |

## PRESERVATION OPTIONS WORKSHEET



**Mural Title:**  
**Underwater**  
**Atlantes/Toltecas**

**Artist(s):**  
Miguel Salazar

**Date:**  
1979

**Restoration:**  
2005

**Max Dimensions:**  
5.3 x 37.8 ft

**Summary of significance:**

Part of first group of murals  
Themes important to community and history of Chicano muralism

**Significance Grade (relative to other murals in the park):**

B

**Conditions that relate to the potential for moving:**

Some vertical cracks through stucco and areas of stucco detachment, mural would likely have to be moved in modular sections.

**Preservation Options**

**Approach**

**Schedule**

**Cost**

**Preserve in place**

Restoration by SBAA

5 days

**Relocate within the park**

(Does not include hazardous materials abatement; display mount; any trucking or travel mounts)  
\*The cost could potentially be reduced if steel could be reused for modular sections, more investigations needed.

Protection of surface  
\*Main cost of moving is included in *Aztec Chumash Solstice*

~\$18,500.00

**Digital documentation**

**Photogrammetry**

3 days capture  
3 days processing

\$5,600.00

**3-D Laser scanning**

1 day capture  
2 days processing

\$4,500.00

**Reproduction**

(Options other than recreation require costs of digital documentation)

**Vinyl/Aluminum**  
(includes image capture)

3 weeks

\$13,900.00—  
\$15,550.00

**Virtual reality**  
(includes 3-D laser scan)

5 days

\$7,500.00

**Re-creation**

## PRESERVATION OPTIONS WORKSHEET



**Mural Title: Dolphins**

|   |                      |                     |   |
|---|----------------------|---------------------|---|
| <b>Artist(s):</b><br>Carlos Cuellar & Vanessa Teran | <b>Date:</b><br>2005 | <b>Restoration:</b> | <b>Max Dimensions:</b><br>4.2 x 86.5 ft |
|---|----------------------|---------------------|---|

|  |  |
|--|--|
| <b>Summary of significance:</b><br>Painting/theme follows Underwater Atlantes/Toltecas, part of the original mural set<br>Painted by well-known local artist | <b>Significance Grade (relative to other murals in the park):</b><br>C |
|--|--|

**Conditions that relate to the potential for moving:**  
Significant number of vertical and horizontal cracks in stucco, more robust protection materials are recommended, it is likely the mural would have to be moved in sections and that the move would create considerable risk to the painting

| Preservation Options   | Approach  | Schedule                            | Cost                   |
|--|---|-------------------------------------|------------------------|
| <b>Preserve in place</b>   | Restoration by artist   | 1-3 days                            |                        |
| <b>Relocate within the park</b><br>(Does not include hazardous materials abatement; display mount; any trucking or travel mounts)<br>*The cost could potentially be reduced if steel could be reused for modular sections, more investigations needed. | Protection of surface<br>*Main cost of moving is included in <i>Codex Cospi</i> |                                     | \$25,000.              |
| <b>Digital documentation</b>   | <b>Photogrammetry</b>   | 2 days capture<br>3 days processing | \$4,150                |
|  | <b>3-D Laser scanning</b>   | 1 day capture<br>2 days processing  | \$4,500                |
| <b>Reproduction</b><br>(Options other than recreation require costs of digital documentation)  | <b>Vinyl/Aluminum</b><br>(includes image capture)                               | 3 weeks                             | \$13,900—<br>\$15, 550 |
|  | <b>Virtual reality</b><br>(includes 3-D laser scan)                             | 5 days                              | \$7,500                |
|  | <b>Re-creation</b>  |                                     | \$10,000-<br>\$20,000  |

**PRESERVATION OPTIONS WORKSHEET**



**Mural Title:**  
**Blue Whale**

|   |                      |                     |   |
|---|----------------------|---------------------|---|
| <b>Artist(s):</b><br>Carlos Cuellar & Vanessa Teran | <b>Date:</b><br>2005 | <b>Restoration:</b> | <b>Max Dimensions:</b><br>5.1 x 13.6 ft |
|---|----------------------|---------------------|---|

|   |  |
|---|--|
| <b>Summary of significance:</b><br>Painted by well-known local artist | <b>Significance Grade (relative to other murals in the park):</b><br>D |
|---|--|

**Conditions that relate to the potential for moving:**  
Minor vertical cracks in stucco.

| Preservation Options  | Approach   | Schedule                           | Cost                      |
|---|--|------------------------------------|---------------------------|
| <b>Preserve in place</b>  | Restoration by SBAA  | 1-2 days                           |                           |
| <b>Relocate within the park</b><br>(Does not include hazardous materials abatement; display mount; any trucking or travel mounts) | Protection of surface<br>*Main cost of moving is included in <i>Cosmic Unity</i> |                                    | \$8,500                   |
| <b>Digital documentation</b>  | <b>Photogrammetry</b>  | 1 day capture<br>2 days processing | \$2,880.00                |
|   | <b>3-D Laser scanning</b>  | 1 day capture<br>2 days processing | \$4,500.00                |
| <b>Reproduction</b><br>(Options other than recreation require costs of digital documentation)                                     | <b>Vinyl/Aluminum</b><br>(includes image capture)                                | 3 weeks                            | \$4,630.00—<br>\$4,980.00 |
|   | <b>Virtual reality</b><br>(includes 3-D laser scan)                              | 5 days                             | \$7,500.00                |
|   | <b>Re-creation</b>   |                                    | \$10,000-\$20,000         |

## PRESERVATION OPTIONS WORKSHEET

|   |  |  |  |
|---|--|--|--|
|    | <b>Mural Title:</b><br><b>La Playa</b>   |  |  |
| <b>Artist(s):</b><br>Carlos Cuellar & Vanessa Teran   | <b>Date:</b><br>2005   | <b>Restoration:</b>  | <b>Max Dimensions:</b><br>17.3 x 4 x 12.7 ft |
| <b>Summary of significance:</b><br>Themes are unique to Santa Barbara and not found elsewhere<br>Themes are important to community<br>Rare example of modern mural with Chumash-derived imagery |  | <b>Significance Grade (relative to other murals in the park):</b><br>B |  |
| <b>Conditions that relate to the potential for moving:</b><br>None  |  |  |  |
| <b>Preservation Options</b>   | <b>Approach</b>  | <b>Schedule</b>  | <b>Cost</b>                                  |
| <b>Preserve in place</b>  | Restoration by artist  | 3-5 days   |  |
| <b>Relocate within the park</b><br>(Does not include hazardous materials abatement; display mount; any trucking or travel mounts)   | Premobilization investigation, removal of fencing, temporary shoring, preparation of wall, demolish roof, crane, display mount fabrication |  | ~\$300,000.00                                |
| <b>Digital documentation</b>  | <b>Photogrammetry</b>  | 2 days capture<br>3 days processing                                    | \$4,150.00                                   |
|   | <b>3-D Laser scanning</b>  | 1 day capture<br>2 days processing                                     | \$4,500.00                                   |
| <b>Reproduction</b><br>(Options other than recreation require costs of digital documentation)   | <b>Vinyl/Aluminum</b><br>(includes image capture)  | 3 weeks  | \$9,450.00—<br>\$10,180.00                   |
|   | <b>Virtual reality</b><br>(includes 3-D laser scan)  | 5 days   | \$7,500.00                                   |
|   | <b>Re-creation</b>   |  | \$10,000-\$20,000                            |

## PRESERVATION OPTIONS WORKSHEET

|   |   |  |                                  |
|---|---|--|----------------------------------|
|    |   | <b>Mural Title:</b><br><b>Coatlicue</b>                                  |                                  |
| <b>Artist(s):</b><br>Carlos Cuellar & Miguel Rodriguez  | <b>Date:</b><br>2007 & 2016                         | <b>Restoration:</b>  | <b>Dimensions:</b><br>8.4 x 4 ft |
| <b>Summary of significance:</b><br>Painted by well-known local artist<br>Beloved by the community                                 |   | <b>Significance Grade (relative to other murals in the park):</b><br>N/A |                                  |
| <b>Conditions that relate to the potential for moving:</b><br>None  |   |  |                                  |
| <b>Preservation Options</b>   | <b>Approach</b>                                     | <b>Schedule</b>  | <b>Cost</b>                      |
| <b>Preserve in place</b>  | Restoration by SBAA                                 | 1-2 days   |                                  |
| <b>Relocate within the park</b><br>(Does not include hazardous materials abatement; display mount; any trucking or travel mounts) |   |  | \$60,000                         |
| <b>Digital documentation</b>  | <b>Photogrammetry</b>                               | 1 day capture<br>2 days processing                                       | \$2,880.00                       |
|   | <b>3-D Laser scanning</b>                           | 1 day capture<br>2 days processing                                       | \$4,500.00                       |
| <b>Reproduction</b><br>(Options other than recreation require costs of digital documentation)                                     | <b>Vinyl/Aluminum</b><br>(includes image capture)   | 3 weeks  | \$4,630.00—<br>\$4,980.00        |
|   | <b>Virtual reality</b><br>(includes 3-D laser scan) | 5 days   | \$7,500.00                       |
|   | <b>Re-creation</b>                                  |  | \$10,000-\$20,000                |

## Appendix F

### QUICK TIPS FOR MURALISTS PAINTING ON EXTERIOR WALLS IN CALIFORNIA

#### Community engagement

- Try to engage with local stakeholders at every stage possible.
- Remember that if you are using materials where the mural is painted in a studio and quickly applied to a wall, you will miss out on a lot of important community interaction.
- Talk to a conservator before you choose your surface or painting materials. A little technical advice upfront goes a long way toward increasing the lifespan of your mural. This also helps you reduce time spent on maintenance and restoration.

#### Choosing your surface

- Understand sunlight exposure and try to reduce as much as possible.
- Understand where potential water may come from and avoid where possible.
- Avoid retaining walls when possible; when water migrates from behind your surface, that is the worst for longevity.
- Consider access for long term maintenance.
- Think about security and other anti-graffiti systems already in place.

#### Surface preparation

- The most important part of the preparation is to make sure your surface is clean and dry!
  - Keep in mind that most construction materials take much longer to dry out than you might think, even when they are dry to the touch there can be moisture deep in the pores—especially stucco, lime-based mortars/plasters, or substrates with large or high quantities of aggregate. The length of time can vary from seven days to a few months in damp climates. Check environmental conditions before deciding on your methods.
  - Using alcohol (isopropyl or rubbing) can help remove grease and also increase speed of drying. This step promotes good adhesion between substrate and paint layers.
  - Sandblasting is a good alternative to power washing but be sure to use someone who has the right equipment and expertise to make sure they do not damage your surface in the process.
  - The decision behind whether to prime or not depends on if you have the potential for moisture to occur behind your surface.
  - Proprietary sealants can help in some cases; make sure to understand the material technical data and compatibility of the sealant with surface and artist materials. Call the manufacturer's technical specialist and ask lots of questions, they are fountains of good information.
-

### Choosing your materials

- Choose your materials based on the needs/compatibility of the specific environment, location and substrate.
- Anti-graffiti and UV protection coatings are usually extremely imperative for the longevity of exterior murals. They are available in gloss, semi-gloss and matte sheens. Make sure they are compatible with your paint materials and are environmentally friendly. Avoid polyurethane or any irreversible coating that inhibits water permeability.
- Varnish application—make sure to understand and strictly follow the guidelines that the manufacturers recommend for how many layers to apply and the time to wait between re-application. This will prevent bubbles from occurring within and between the varnish layers as different solvents take different amounts of time to fully evaporate.
- This is so important it is worth restating! Make sure to understand the material technical information and review the data sheets available online. Call the manufacturer's technical specialist and ask lots of questions, they are fountains of good information.

### Documentation

- Create a record of each step in the mural making process (both written and photographic). This information is extremely useful to managers and conservators to develop a maintenance plan to extend the lifespan of the mural.
- Collect information on all materials you used (technical and/or manufacturer data), and how you executed your mural (how you prepared your wall surface, types of paint, varnish, or coating used, any repairs you made, etc.).
- Photography is a useful way to record any changes over time. It's important to take photographs of your surface before, during, and after executing your mural, as well as to keep records of any cleaning, graffiti removal, or touch ups to the surface.

### Maintenance

- Maintenance plans are a cost-effective way to extend the lifespan of a mural, so it is important to plan and budget accordingly. Ideally, regular inspections should be done a couple times a year to see if there is recent graffiti, vandalism and/or damage. Graffiti and vandalism should be addressed as soon as possible. Other maintenance such as cleaning or removal of overgrowth of greenery can be performed less frequently.
  - Regular (every 2-5 years depending on location) cleaning is encouraged to remove surface dirt and debris (i.e. traffic pollution, bird excrement, scuff marks, food spills, etc.). Dry cleaning the surface is ideal (see resources list for the recommended vulcanized latex (soot) sponges), and for more stubborn areas water can be used sparingly with soft car wash or melamine sponges (see link in resources list) or brushes and dried immediately. If your mural is clean, it is more likely to be respected by the community.
  - Anti-graffiti coatings create a protective barrier and allow for graffiti to be removed easily from the surface. It is extremely important to reapply these coatings by or before the recommendations from each manufacturer, as they will deteriorate over time as they are exposed to the environment.
  - Remove graffiti/tagging as soon as possible to prevent more tagging from occurring. It is proven that graffiti begets more graffiti. Also, the longer graffiti remains on the surface the more difficult it
-

becomes to remove over time. Spot removal with solvents or solvent gels are ideal. Cotton swabs or melamine sponges (see link in resource list) are great, especially the latter because they will not disintegrate in solvents. And don't forget to reapply anti-graffiti coatings to cleaned areas if necessary!

- Avoid proprietary graffiti removers. They are difficult to control and usually contain harsh cleaning agents, which can damage and weaken the paint layer of your mural over time.

#### Security

- Mural surfaces that have natural barriers (benches, curbs, plantings), and/or have good exterior lighting (especially at night) can deter mechanical damage (from backpacks, bike scuffs, etc.), loitering and vandalism—especially important for murals in public areas that receive a lot of foot traffic. It is also useful to partner with building owners that already have security systems in place (security cameras, alarms).
- Bird deterrents can prevent roosting and bird droppings from damaging your mural, which will help maintain the mural long term.
- Fostering community involvement from the beginning of your process helps inspire local neighbors to feel protective of their neighborhood treasure. This makes them more likely to keep an eye out for you. This will often help deter vandalism by local taggers as well.

#### CONSERVATION OF MODERN MURALS REFERENCES

Drescher, Tim. 2004. *Priorities in Conserving Community Murals*. Los Angeles, CA: Getty Conservation Institute.

MacDonald-Korth, E., Rainer, L., Learner, T. 2015. Research for Anti-Graffiti Coatings for Acrylic Murals: Preliminary Testing and Evaluation. *Conservation Issues in Modern and Contemporary Mural Painting*. [pp 238 - 255]

Sánchez Pons, M., Shank, W., Fuster López, L. (Eds.) 2015. *Conservation in Modern and Contemporary Mural Painting*. Conference proceedings. Valencia, Spain.

Wolbers, R., Norbutus, A., Lagalante, A, 2010/01/01. *Cleaning of acrylic emulsion paints: preliminary extractive studies with two commercial paint systems*. Proceedings of the Cleaning 2010 Congress: New Insights into the Cleaning of Paintings.

Symposium hosted by the Getty Conservation Institute:

Mural Painting and Conservation in the Americas (2003): presenting current research and practice in art history and conservation of 20th-century mural painting in the Americas. Publications from the symposium are found here: [https://www.getty.edu/conservation/publications\\_resources/public\\_programs/conferences/mural.html](https://www.getty.edu/conservation/publications_resources/public_programs/conferences/mural.html)

#### SUGGESTED MATERIALS REFERENCE LIST

(there are many more, but these are extremely well tested in both the laboratory and empirically)

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### Paints

<https://www.goldenpaints.com/technicalinfo>

<https://novacolorpaint.com/>

<https://keim-usa.com/Mineral-Art>

### Anti-graffiti coatings for ACRYLIC paint surfaces

<https://prosoco.com>

<http://www.tswwarehouse.com>

### Cleaning sponges

- Vulcanized latex/Soot sponges: <http://absorene.com/sootsponge/>  
\*Use dry; can be washed and re-used.
  - Melamine Sponges: <https://www.detailing.com/store/sm-arnold-melamine-sponge-12-pack.html>  
\*Use damp with water but can also be used with solvents.
-

December 10, 2020

Justin Van Mullem  
Project Planner  
Parks and Recreation Department  
City of Santa Barbara  
620 Laguna Street  
Santa Barbara, CA 93101

**Re: Ortega Park Mural Evaluation**

Dear Justin,

Site & Studio Conservation, LLC is pleased to submit a proposal to survey, document, and assess both the significance and present condition of the Ortega Park Murals in order to make appropriate recommendations to the City of Santa Barbara. The proposal aims to describe how the Site & Studio team is distinctly qualified for and will accomplish the stated objectives and scope of work outlined in the RFP dated December 2, 2020. It includes the following information:

- Qualifications
  - Introduction to Site & Studio
  - Bios of the team members
  - Resumes of the team members (compiled in Appendix A for ease of reference)
  - Relevant project examples
- Methodology
- Timeline
- Deliverables
- Budget

Given the fascinating history and iconography of the murals in Ortega Park, the Site & Studio team would be delighted to be a part of the decision making process for the future of these murals. Thank you for your consideration of our proposal. If you have any further questions or require more clarification, please do not hesitate to be in touch.

Sincerely,

Kiernan Graves  
Wall Painting Conservator  
Site & Studio Conservation  
[kiernan@siteandstudio.com](mailto:kiernan@siteandstudio.com)  
805.290.6046

## **QUALIFICATIONS**

Site & Studio Conservation is a woman owned small business; all personnel and subcontractors are highly qualified and abide by the American Institute for Conservation's (AIC) Code of Ethics and Guidelines for Practice. Our principal conservators are academically trained and each have over 15 years of experience in the field of conservation working with institutions, museums and municipalities. Our previous work with civic entities in California include Los Angeles City Department of Cultural Affairs, Los Angeles County Department of Arts and Culture, and the City of Santa Monica Cultural Affairs Department. We provide a diverse array of conservation services for murals and sculptures small and large, portable and site-based. This includes research, documentation, assessment, diagnostic investigations, analysis and dissemination, in addition to the development and implementation of preventive, passive and remedial treatments. The company takes a hands on approach to the management of conservation projects. Pre-program and technician staff are directly supervised and work side by side with a principal conservator.

Through The Hartford Insurance Company, Philadelphia Insurance Company and Garrison Insurance company, Site & Studio carries the requisite insurance coverage for working with the City of Santa Barbara. We intend to continue this coverage for at least the next five years. The principal conservators are indoor and outdoor OSHA compliant and currently hold certification in Scaffold Use, Scaffold Safety/Inspection, OSHA Competent Person, OSHA AerialLift/Scissor Lift Operator, CPR, and First Aid.

We have a particular passion for increasing diversity and equity in the conservation field, and over the last seven years have a proven track record of providing guidance and well paid opportunities to BIPOC pre-program interns and emerging conservators. Site & Studio is highly committed to mentoring conservation students and recent graduates through training, supervision, and opportunities to co-author presentations at professional conferences.

### **Bios**

The team assembled by Site & Studio for the Ortega Mural Evaluation Project has been chosen for their cumulative experience with mural collection surveys intended to inform the decision making process of collection managers and municipalities, ability to efficiently perform accurate and detailed condition assessments, understanding of the CAPA Civil Code as it relates to exterior murals, as well as their deep knowledge of Aztec, Mexican, Chicano and Native American mural tradition and iconography.

The Site & Studio principal wall painting conservator is **Kiernan Graves**, who specializes in modern murals — particularly those painted with acrylic on concrete surfaces and modern frescoes, and she will lead the team. Through her work on multidisciplinary, large-scale projects, Kiernan has expertise in project management, working with diverse teams of professionals and stakeholders, and creative problem solving.

Kiernan graduated with an MA in the Conservation of Wall Painting from the Courtauld Institute of Art, where she specialized in exterior murals painted on concrete substrates through her MA thesis research. She spent the first part of her career in private practice working on UNESCO World Heritage sites in Asia and Europe. In the US, her museum collaborations have included MoMA, Philadelphia Museum of Art, and The Getty Conservation Institute. Currently, she is leading the conservation of Diego Rivera's fresco *Pan American Unity*, in partnership with SFMOMA. Equally of interest is her work on the streets and rooftops of San Francisco and Los Angeles to conserve outdoor community murals. One of her first professional projects was working on an anti-graffiti coating survey of the 'LA 400' to enable efficient maintenance of the City of Los Angeles' extensive mural

collection. Most recently was the conservation of a much beloved community mural by the Mexican American artist Paul Botello located in LA County's Salazar Park. Through her work and research on murals in Los Angeles, she has gained a great deal of knowledge of Aztec, Mayan, Mexican and Chicano iconography. Working with living artists to advise on best practices and to collaborate on conservation treatments is an undertaking she finds particularly rewarding. She brings extensive experience in condition assessment and hands-on treatment in all paint mediums and a multitude of substrates such as cement, stucco, brick, stone, and wood.

Site & Studio will bring on subcontractor **Evelynn Bird** for the site-based aspects of this project. Evelynn is Comanche/Mexican female art preparator and conservation technician and currently working with RLA Conservation. Evelynn graduated from the University of San Francisco with a degree in Art History/Arts Management with a minor in Fine Arts and Printmaking, and has since continued to work within the art world in pursuing opportunities with the handling and conservation of objects. Through the Diversity Apprenticeship Program at the Broad Museum, she has worked with several conservators on many different projects across Los Angeles. This work included assessments and condition reports for many diverse works within the Civic Art Collection of Los Angeles County.

Evelynn has worked with Kiernan on aspects of a number of projects including archival research in preparation for the conservation of *Pan American Unity* by Diego Rivera, documentation of and graffiti removal from the Paul Botello mural *La Pared que Habla, Canta y Grita*, and most recently to document and assess nine murals of the Southern Ute Indian Tribe to ensure their cultural sustainability. She brings a strong background in Native American and Mexican art history and iconography as well as experience in research, documentation and assessment of diverse collections guided by her intense focus and attention to detail.

Site & Studio will also include **Magdalena Solano & Abigail Rodriguez** in this project team as research assistants. Both Magdalena and Abigail are third year graduate students in Conservation at the University of Delaware and have considerable research experience in pre-Colombian and Chicano artists, mural making techniques, and iconography. Magdalena devoted her undergraduate research and pre-program internship to the study of art from Latin America, both pre-colonial and modern, and Abigail just finished an eight month long independent study that included a comprehensive survey of Chicano murals in order to better understand the historical significance of what is thought to be the first Chicano mural in California, painted in 1968 and located in Del Ray, CA. They will assist with contextualizing the Ortega Park murals into a broader framework to properly assess their significance regionally, statewide, and art historically. Their access to the University of Delaware's extensive library will be an invaluable asset, especially during this time when many libraries are difficult to access due to the pandemic.

#### Resumes

1. **Kiernan Graves**, Site & Studio, Principal Wall Painting Conservator
2. **Evelynn Bird**, RLA Conservation, Conservation Technician
3. **Abigail Rodriguez**, Graduate Student—University of Delaware, Research Assistant
4. **Magdalena Solano**, Graduate Student—University of Delaware, Research Assistant

Attached as Appendix A

### Relevant project examples

What follows are three examples of projects similar to the Ortega Park Mural Evaluation, on which Kiernan Graves has been a core team member:

#### **1. Southern Ute Indian Tribe Mural Assessment**

The project objective was to document and assess nine large interior murals painted in the 1930s by a Navajo artist on the lands of the Southern Ute Indian Tribe in the interior of historic but now abandoned buildings dating from the enforced boarding school era. As the buildings are not presently in use and whose histories are emotionally complicated for the tribe members, a multi-disciplinary team was assembled to help advise the tribe on the options for preserving the murals and the history they represent. Site & Studio was responsible for the condition assessment, documentation, technical analysis of the murals, as well as coordination with architects and engineers to understand their construction and potential for safe extraction and relocation.

The project resulted in a detailed report outlining recommendations, best practices and budgets for four potential scenarios for the future of the murals, which were determined as a. preserving in place, b. extraction and relocation of the murals, c. extraction and storage of the murals, and d. 3-D imaging and high-resolution photogrammetry of the murals to create full scale replicas and/or virtual tours of the murals and their surrounding architecture.

#### **2. Surveys of the 'LA 400' 2006/2010**

Two surveys of 400 murals maintained by Los Angeles City's Department of Cultural Affairs were conducted in 2006 and 2010. The 2006 survey was completed as part of Kiernan's thesis research in order to better understand and delineate the management, maintenance, and conservation issues faced by exterior murals painted in acrylic on concrete. At the time, there was minimal research devoted to modern community murals and their unique issues. The result was an extensive database of the City's murals cataloging their condition issues and likely causation. This research contributed to the growing body of research to determine how surface preparation, materials, technique, location and environmental exposure affect the longevity of exterior murals as well as determining best practices for creating new murals and maintaining old ones.

The 2010 survey was prompted by LA City's desire to economically streamline graffiti abatement of murals. Kiernan was responsible for the assessment of 250 of the 400 murals to determine present condition, type of graffiti coating, and potential for safe abatement. This project resulted in a database containing updated condition and treatment information, photographs, and recommendations for safe and economic graffiti abatement practices for each mural.

#### **3. The Getty Conservation Institute Mogao Cave Assessment Project**

The Mogao Cave Assessment Project was undertaken as part of a larger visitor management initiative to safely allow tourists access to over 100 painted caves located in Western China and dating from the 4<sup>th</sup>-14<sup>th</sup> Centuries. The main objective of the Cave Assessment was to assemble a dossier of archival documentation, significance assessment, condition assessment, and vulnerability ranking to inform site management decisions on which caves should allow visitors and under what circumstances. Over the course of two years, 116 caves were visited, assessed and ranked. Highly illustrated and easy to read reports were generated for each cave so that any staff member from a wide range of disciplines could access the information quickly. Protocols for future assessment and monitoring were established. The system was found to be so effective that it was adopted at other sites of cultural heritage throughout China.

## **METHODOLOGY**

In order to give the appropriate recommendations to the City of Santa Barbara with regard to best practices for determining the future of the Ortega Park Murals—after the initial kick-off meeting—the Site & Studio team will first undertake an on-site survey of all the murals. This survey will consist of visual and microscopic examination as well as graphically and photographically record evidence of original technique and previous restoration, areas of iconographical or historical significance, and present condition phenomena. During the site visit, it would be ideal to conduct interviews with any available and interested stakeholders, such as Manuel Unzueta or Armando Rascon, or other persons whom the City deems appropriate.

The site visits and interviews will inform the necessary research, which will be undertaken to contextualize each mural within a historical and art historical framework from a local, statewide, and national perspective; this work could potentially extend to a wider geographical lens given the renown of Manuel Unzueta’s work. The research will draw upon all of the team member’s previous experiences and research as well as any bibliographic resources available. The resulting data will enable a significance assessment and evaluation under the pertinent City and State Codes as well as through the criteria outlined in “Latinos in Twentieth Century California”.

All of the information gathered will be compiled into a digital dossier for each mural for presentation to the relevant City of Santa Barbara Commissions and Departments during the three virtual meetings. The dossiers will also be organized into a final report which will include evaluations, assessments and recommendations for all Ortega Park Murals.

## **TIMELINE**

The project team is available to begin work on December 22, 2020. We can present to the City of Santa Barbara, Parks and Recreation Department all of the following deliverables by January 11, 2021, predicated on a minimum of five days of access to the murals between December 22, 2020 and January 3, 2021 as well as access to any interested and available stakeholders prior to January 3, 2021. However, if it is imperative that the City be in receipt of the final report at an earlier date, we would be happy to discuss further.

## **DELIVERABLES**

The deliverables proposed will include the following:

1. **Ortega Park Mural Evaluation Report**, including a significance assessment, condition assessment, and the recommendations of for potential preservation, relocation or replication for each mural at Ortega Park and potentially the collection as a whole.
2. **Digital Photographs**, all high-resolution, color-corrected images captured will be labeled—according to the mural and phenomenon pictured—and provided to the City for future reference.
3. **Graphic Documentation**, graphically annotated images of the murals that function as maps of condition issues, areas of restoration and significant iconography and provided to the City for future reference.
4. **Bibliography**, a list encompassing all relevant materials compiled during the research phase.

**APPENDIX A**

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# KIERNAN GRAVES

## Site & Studio Conservation, LLC

805.290.6046 · kiernan@siteandstudio.com · www.siteandstudio.com

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### ACADEMIC QUALIFICATIONS

MA, CONSERVATION OF WALL PAINTING, DISTINCTION  
Courtauld Institute of Art, London, England / 2004 - 2007

Thesis: An investigation into the technology and behaviour of contemporary murals executed on Portland cement-based supports.

BA, HISTORY OF FINE ARTS  
New York University, New York, NY / 1994 - 1998

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### PROFESSIONAL EXPERIENCE

PROJECT MANAGER/LEAD CONSERVATOR  
SFMOMA, San Francisco, CA / Summer 2018 - present

Leading the conservation of Diego Rivera's two Bay Area portable frescos executed on lime plaster and Portland cement to ensure the safe deinstallation, transport and exhibit installation. Including supervision of ten conservators and five graduate level international interns, analysis of original technique and condition phenomena, implementation of necessary conservation treatments, consultation on vibration studies and transport parameters, and design of protection used during handling.

CONSERVATOR  
Southern Ute Indian Tribe, Ignacio, CO / Fall 2020

In collaboration with May & Burch Conservation, Inc., undertook research, assessment and analysis of nine 1935 murals by Sam Ray in order to advise the Southern Ute Tribal Council on options to safely conserve and protect their collection during potential building renovations.

CONSERVATOR  
EC2 Art Conservation, Los Angeles, CA / Winter - Spring 2020

Uncovering lost 1920s Art Deco chinoiserie murals found in the historic Hollywood Nirvana Apartments (formerly Nirvana Hotel).

IMAGING SPECIALIST  
Santa Monica Cultural Affairs Department, Santa Monica, CA / Winter 2020  
Photogrammetry of a 328 foot exterior acrylic on concrete masonry units mural by Eva Cockcroft, painted in 1996.

LEAD CONSERVATOR  
Los Angeles County Department of Arts and Culture, Los Angeles, CA / Fall 2019 - present  
Conservation and maintenance of an acrylic mural on concrete substrate, painted by Paul Botello. Treatments included removal of graffiti and deteriorated coating, paint consolidation, cleaning and anti-graffiti protection.

ASSISTANT CONSERVATOR  
Los Angeles County Museum of Art, Los Angeles, CA / Winter 2017 - Spring 2019  
Conservation treatment of the Watts Towers—an interconnected network of 17 monumental reinforced concrete sculptures, with glass, ceramic, shell and mirror ornamentation.

PROJECT MANAGER/LEAD CONSERVATOR  
Independent Arts & Media/Shaping SF, San Francisco, CA / Winter 2017 - Summer 2018  
Photogrammetric documentation and conservation of a large-scale acrylic mural, 'Market Street Railway', painted in 2004 on a composite of wood and stucco. Acted as Master's thesis advisor for a graduate level intern's research into appropriate adhesives used on exterior acrylic murals.

ASSOCIATE PROJECT SPECIALIST  
Getty Conservation Institute, Los Angeles, CA / Fall 2014 - 2017  
Remedial conservation, analysis, and comprehensive documentation of 1st C. BCE Roman frescos at Herculaneum, Italy, the 14th C. BC wall paintings in the Tomb of Tutankhamen (KV

62), 17th C. Peruvian wall paintings on gypsum plaster in an adobe church, and 'America Tropical', a 20th C. concrete 'fresco' by David Alfaro Siqueiros.

**PROJECT MANAGER/LEAD CONSERVATOR**

**Tishman Speyer, New York, NY / Summer 2014, Winter - Spring 2015**

Stabilized, consolidated and cleaned aerosol and acrylic paints on five reinforced Portland cement sections of the Berlin Wall; readhered detached fragments; graffiti removal; advised on best practices for environmental conditions and long-term preservation and maintenance.

**LEAD CONSERVATOR**

**Philadelphia Museum of Art, Philadelphia, PA / 2014**

Treatment comprised of stabilization of severely delaminated and powdering lime plaster in two of Diego Rivera's frescos (1931), along with repairs, surface cleaning and reintegration.

**CONSERVATOR**

**Courtauld Institute of Art/Din L'Art Helwa, Valletta, Malta / Fall 2012 - Spring 2013/Fall 2013/ Spring 2014/Fall 2014**

Conservation of 18th C. oil on limestone vault paintings involving a wide range of treatments including cleaning, consolidation, salt-reduction, grouting, repairs and reintegration.

**PROJECT MANAGER/LEAD CONSERVATOR**

**JUDD Foundation, New York, NY / Fall 2012 - Fall 2013**

Uncovered, stabilized and cleaned a fresco on lime plaster by David Novros, 1970. Managed a seven person team to undertake the treatment.

**CONSERVATOR**

**Zebala & Partners Painting Conservation, Los Angeles, CA / Spring - Fall 2012**

Cleaned, consolidated stabilized and inpainted David Alfaro Siqueiros' concrete 'fresco' 'America Tropical' (1932) in collaboration with the Getty Conservation Institute as well as Hugo Ballin's monumental Art Deco murals decorating the Wilshire Broadway Temple, installed in 1929 and painted in oil on canvas/marouflage.

**CONSERVATOR**

**St. John's Co-Cathedral Foundation, Valletta, Malta / Spring 2012, Spring/Fall 2011, Spring/Fall 2010**

Cleaned, consolidated and stabilized 12 limestone sarcophagi, marble sculptures, and an 18th C. fresco in the Crypt of St. John's Co-Cathedral. Mitigation of microbiological organisms as well as environmental stabilization were an integral part of the treatment.

**CONSERVATOR**

**Courtauld Institute of Art & The Getty Foundation, Nagaur, India / Winter 2012, Winter 2011**

Conservation of 18th C wall paintings, lime plaster, brick and mirror work located in the Sheesh Mahal of Nagaur Fort, which included cleaning, consolidation, grouting, and replacement of failing repairs.

**CONSERVATOR/CONSULTANT**

**Museum of Modern Art & Smith College Museum of Art, New York, NY & Northampton, MA / Fall 2010-Winter 2011**

Assessed four of Diego Rivera's portable frescos created in 1931 with regard to condition and transport issues. Treated two of the four to stabilize and re-integrate for an upcoming exhibition.

**CONSERVATOR**

**May Painting Conservation, Los Angeles, CA / Winter 2010**

Surveyed 400 of Los Angeles' murals to assess the presence of anti-graffiti coatings, condition and feasibility of graffiti abatement practices for the Los Angeles City Department of Cultural Affairs.

**CONSULTANT**

**Getty Conservation Institute, Mogao, China/Los Angeles, CA / Spring 2012/June 2009/ October 2008**

Worked on Carrying Capacity Study of the Dunhuang Grottoes to help determine best practices for visitor management by developing protocol for and carrying out condition assessment of the 116 caves to determine the risk to their condition as a result of visitation.

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**PROFESSIONAL SKILLS**

- Intervention & Treatment - including cleaning/uncovering, consolidation, emergency stabilization, grouting, readhesion, plaster repairs, reburial, inpainting, etc.
- Treatment Materials & Application Testing - both in-situation and laboratory-based.
- Image-based & Graphic Documentation - using a wide range of equipment and software, including photogrammetry.
- Diagnostic Investigations - of original materials, condition, physical history, treatment efficacy and previous conservation materials using visual examination, multi-spectral imaging, IR thermography, XRF, FTIR and microscopy.
- Environmental Monitoring - including remote sensor data-logger equipment, design strategy and data analysis.
- Management - of sites and collections, with regard to visitor management/tourism, local stakeholders, condition/conservation, logistics, and administration.

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**AWARDS**

WILLIAM M. DIETEL PRIZE FOR RESEARCH IN THE CONSERVATION OF WALL PAINTING  
2016

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**AFFILIATIONS**

- International Council of Museums – committee for conservation (ICOM-CC)
- Institute of Conservation (ICON)
- Western Association for Art Conservation (WAAC)

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**LANGUAGES**

Conversational Spanish; basic Italian

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**PUBLICATIONS**

Burch, R., Corda, K., Emmanuel, S., & Graves, K. (Forthcoming), "The Realities of Conserving Outdoor Public Murals in California", conference proceedings of 'Wall Painting Conservation and its Dilemmas in the Twenty-first Century: A Conference in Memory of Sharon Cather', 16-18 April 2020, York (UK).

Rainer, L., Graves, K., Maekawa, S., Gittins, M. & Pique, F. (2018). Conservation of the Architectural Surfaces in the Tablinum of the House of the Bicentenary, Herculaneum: Phase 1 Project Report: Examination, Investigations, and Condition Assessment, Getty Conservation Institute, Los Angeles.

Graves, K., Carson, D., Catapano, I., Chiari, G., Gennarelli, G., Heginbotham, A., Masini, N., Pique, F., Sileo, M. & Rainer, L. (2017). "Portable in practice: investigations using portable instrumentation for materials analysis and mapping of decorated architectural surfaces in the tablinum of the House of the Bicentenary at Herculaneum". MRS Advances, 1-18.

Artioli, G., Secco, M., Angelini, I., Rainer, L. & Graves, K. (2017). "Red/yellow pigments in Pompeii and Herculaneum: which is which?". Acta Crystallographica Section A Foundations and Advances, 73. C1401-C1401.

Graves, K. & Corda, K., "Conserving a boundary: The conservation and management of a Berlin Wall mural", Studies in Conservation, Vol. 61 No.52, September 2016, p.61-66.

Wong, L., Xiaowei, W., Graves, K., & Gangquan, C. (2014). "Assessment of Cave Condition and Visitation Potential for the Visitor Study", conference proceedings of 'Visitor Management and Carrying Capacity at World Heritage Sites in China', eds. Neville Agnew and Martha Demas, 17-19 May 2013, Mogao Grottoes, Dunhuang, China.

# EVELYNN BIRD



[birdevelynn@gmail.com](mailto:birdevelynn@gmail.com)

**EDUCATION:** **University of San Francisco**  
**San Francisco, CA**  
B.A. in Art History & Arts Management  
Minor in Fine Arts and Printmaking  
August 2009–May 2013

**EXPERIENCE:** **Conservation Technician, August 2020**  
**May & Burch Conservation, Los Angeles, CA**  
Assisted with photogrammetry documentation by photographing and lighting of several murals on the Southern Ute Reservation in Durango, Colorado.

**Diversity Preparator's Apprentice, May 2019- March 2020**  
**DAP through The Broad, Los Angeles, CA**

Trained in art preparation and best museum handling practices with several partnering institutions throughout Los Angeles County within a nine month full-time program

*Los Angeles County Museum of Art: Collections Technician*

- Assisted with the final packing of works on paper for transport to an off-site storage facility
- Constructed storage to rehouse over 1,000 18th century Chinese/Korean porcelain shards
- Assisted with the packing of large canvas works into crates for off-site storage and loans
- Learned and utilized TMS database to input object movement and updates

*Academy Museum of Motion Pictures: Preparator, Conservation Technician & Collections Technician*

- Assisted with building a 24 foot replica of a shark for rigging and installation
- Matted, framed and installed artwork for several shows at the Margaret Herrick Library
- Assisted head conservator with oddy testing for new materials for museum
- Designed and constructed archival storage for museum objects

*Los Angeles County Arts and Culture Department: Conservation Technician*

- Performed assessments and condition reports for items in the Civic Art Collection
- Assisted conservators with graffiti removal and cleaning of "The Wall that Sings, Speaks and Shouts" mural by Paul Botello in Salazar Park
- Assisted with conservation and cleaning of wall installations and sculptures in county collection
- Designed and constructed archival storage mounts for items in Golden State Mutual Collection

*The Autry Museum of the American West: Preparator, Conservation Technician, & Collections Technician*

- Assisted deinstalling artworks from two of the largest native art shows of the past year, as well as installing the annual Masters show
- Assisted with the moving, anchoring, patching and painting of gallery walls for installation
- Will be assisting with the packing of objects from Southwest Museum move

**Art Handler, Frieze Los Angeles Art Fair, February 2020**

**Dietl International Services, Los Angeles, CA**

Assisted with packing and moving artwork into crates. Assisted with the loading and unloading of moving trucks for breakdown of galleries for the art fair.

**Shipping Manager and Art Handler, June 2017–March 2020**

**Hero Complex Gallery, Los Angeles, CA**

Managing all concepts of regulating the shipping of artwork to customers; receiving and inspecting all art for sale. Managing a small team to implement a database to track the locations and quantity of all artwork.

**Design Consultant, August 2016–May 2017**

**Back to the Picture, San Francisco, CA**

Consulted customers with the design of framing artwork and objects; responsible for ordering and organizing of materials. Assisted with gallery installation/deinstallation of shows.

**Assistant Registrar & Project Assist Intern, January 2013–November 2013**

**San Francisco International Airport Museum, San Francisco, CA**

Assisted senior registrars with handling, cataloguing and condition reporting of objects. Photograph and condition reported newly acquired works and updated into Filemaker Pro museum database.

**SKILLS:** I am creative, responsible, and hard-working. I am great at multitasking and have an eye for detail. I have art handling, management, front-of-house hospitality experience, and basic woodworking skills. I am proficient in Microsoft Office, Adobe programs, and TMS database systems and am skilled in a variety of print media practices.

**Abigail Elizabeth Rodriguez**  
abelizabeth.rod@gmail.com

### Education

Winterthur/University of Delaware Program in Art Conservation  
Master of Science in Art Conservation

*Expected 2022*

Scripps College, Claremont, CA  
Bachelor of Arts in Art Conservation  
with minors in Art History and Chemistry

*May 2016*

### Experience

#### *Conservation Intern*

*July-August 2020*

Full Time

Adam Jenkins Conservation Services, LLC

Supervisor: Adam Jenkins, Objects Conservator, adam@ajcsllc.com

- Treated a severely damaged 1970s Lynda Benglis composite sculpture. This project involved extensive reconstruction in which an internal support was custom constructed.
- Examined and completed treatment on an early-20<sup>th</sup> plaster architectural model. This treatment involved removal of discolored varnish, reconstruction of damaged plaster elements, and in-painting.
- Trained and used Class IV lasers for the removal of corrosion from a monumental bronze sculpture

#### *Conservation Intern*

*2018 – 2019*

Full Time

Smithsonian National Air and Space Museum, Washington, DC

Supervisor: Lauren Horelick, Objects Conservator, horelickl@si.edu

- Examined, researched, and treated an un-flown satellite with extensive white metal corrosion. This project involved conducting XRF spectroscopy on the metal alloy, followed by developing a magnesium zinc corrosion treatment method. This included testing a variety of treatment methods and documenting the results with photomicrographs using a Hirox digital microscope. Research into industrial products was conducted and various products were tested to evaluate the efficacy of use in conservation.
- Researched and treated a World-War-II-era Bakelite signal light. This project involved research into loss compensation techniques for plastics and analysis of fill materials and adhesives.
- Researched and treated a sheet metal wing tip from a World War Two medium sized bomber. This project included the consolidation of flaking paint, research into sheet metal tear repair, and adaptation of conservation techniques in the restoration of aircraft parts.
- Treated insect damaged textiles from a World-War-II-era medium sized bomber. Treatment included photographic and written documentation, surface cleaning, overpaint removal and using loss compensation techniques developed at NASM. This project involved learning dyeing techniques for hair silk and wool, creating felted fills using the dyed wool, and employing a variety of conservation stitches for fabric stabilization.
- Examined and treated various objects with cadmium corrosion, following NASM designated safety procedures.
- Assisted with XRF spectroscopy of 15 corroded aluminum coupons that were previously treated with corrosion inhibition coatings to evaluate coating performance after outdoor and indoor exposure.

#### *Collections, Conservation, and Preservation Fund Contractor*

*2017 – 2018*

Full Time

Smithsonian National Air and Space Museum, Washington, DC

Supervisors: Julie Kowalsky and Zachary Guttendorf, guttendorfz@si.edu

- Completed National Air and Space Museum (NASM) designated artifact conservation assessment surveys for artifacts in the collection
- Added survey and related artifact information into the collections database
- Handled artifacts, including those containing RA226 (radium paint), beryllium, cadmium, asbestos and other possible hazardous materials
- Rehoused artifacts in Office of Safety, Health, and Environmental Management (OSHEM) and NASM Conservation approved storage containers
- Performed wipe tests on artifacts and housing materials as necessary

**Abigail Elizabeth Rodriguez**  
*abelizabeth.rod@gmail.com*

- Performed digital photography as necessary to document the condition of artifacts as they are surveyed
- Identified conservation treatment needs
- Coordinated artifact and data reviews with curators, conservators, registrars, collections managers or NASM staff as appropriate

*Volatile Organics Analysis Technician*

2016

Full Time, 6 months

Agricultural and Priority Pollutants Laboratories, Inc., Clovis, CA

Supervisor: Sharon Dehmlow, Laboratory Director, [sddemlow@applinc.com](mailto:sddemlow@applinc.com)

- Prepared standards and load instruments for the analysis of organic volatiles using EPA methods 8015B, 8260, 624, and 524 using HP 6890 and 5890 GC, HP 5971, 5972 MS detectors and Tekmar purge-and-trap detectors
- Prepped soil samples and water dilutions for analysis
- Calibrated balances, pipettes, and syringes
- Quantitated calibration and sample data for client packages

*Conservation Intern*

2016

Full Time, 10 weeks

Natural History Museum of Los Angeles County, Los Angeles, CA

Supervisor: Tania Collas, Head of Conservation, [tcollas@nhm.org](mailto:tcollas@nhm.org)

- Performed photo-documentation on objects before, during and after treatment
- Prepared condition reports and proposals for all objects undergoing treatment
- Surface cleaned 25 textiles from the Anthropology collection with brush vacuum to remove frass and webbing
- Solvent tested adhesives for the consolidation of stone, clay, and wooden artifacts
- Examined and consolidated a segmented Chumash pestle, fragmented black-ware stirrup spout vessel, and decapitated clay Nayarit figure. Treatment included the reduction of staining from previous repairs and fills and reattachment using adhesives determined from solvent testing
- Researched and treated an Inuit wooden mask with seven detached ornaments and structural damages. Treatment included fabrication and toning of wooden fills, consolidation of fragments using commercially prepared fish glue, and strengthening of joins with Japanese tissue.
- Assisted in the identification of hair fibers for international loan of Hollywood props using Scanning Electron Microscope and Polarized Light Microscopy
- Researched and prepared treatment proposal for plaster movie props
- Prepared enclosure procedure for specimens from Invertebrate Paleontology

*Conservation Intern*

2016

Part Time, 5 months

Huntington Library, Art Collection and Botanical Gardens, San Marino, CA

Supervisor: Holly Moore, Head of Conservation, [hmoore@huntington.org](mailto:hmoore@huntington.org)

- Assisted in the day to day activities in the Books, Paper, and Paintings Lab alongside professional conservators
- Performed photo-documentation on objects before, during and after treatment
- Worked alongside conservators in the surveying and cataloging of the collections; assisted in the prioritizing of materials for conservation
- Independently treated works on paper and rare books including surface cleaning, stain and glue removal using solvents, and mends using Japanese paper and paste
- Prepared custom mats for the long-term storage of works on paper
- Examined and treated Rembrandt Peale oil painting; treatment included surface cleaning with a 2% solution of citric acid and sodium hydroxide (pH – 8), in-painting with Gamblin Conservation colors, reforming of the surface with Laropal A-81 in Shell TS28, and spray-varnish application

*Wilson Art Conservation Intern*

2014-2016

Part Time, 1.5 years

Ruth Chandler Williamson Gallery, Claremont, CA

and Williams Conservation Studio, Hollywood, CA

Supervisor: Donna Williams, Objects Conservator, [wacinconserve@sbcglobal.net](mailto:wacinconserve@sbcglobal.net)

**Abigail Elizabeth Rodriguez**  
*abelizabeth.rod@gmail.com*

- Developed organic solvent gel for the removal of commercial house paint from plaster
- Continued work on the monumental plaster Shakespeare relief sculptures from the Scripps College collection
- Removed corrosion products from the surface of outdoor bronze sculptures on the Scripps College campus
- Surface cleaned with a 2% solution of citric acid and prepared condition reports for two 20th century Italian panel paintings in the Scripps College collection
- Researched and planned site-visits for projects in Downtown Los Angeles
- Curated two exhibitions of works from the Scripps College permanent collection

*Collections Intern*

2015

Full Time, 10 weeks

Smithsonian National Air and Space Museum, Washington, DC

Supervisor: Samantha Snell, Head of Move Teams, snells@si.edu

- Worked alongside four contracted employees to plan and construct aluminum pallets for the re-housing and transportation of medium-sized artifacts
- Soft packed, built, and secured smaller objects in customized ethafoam cubbies in archival boxes
- Performed minor surface maintenance on medium-sized objects including micro-vacuuming, consolidation of surface liftings, and documentary examination
- Photographed and updated condition reports for the conservation team

*J. Paul Getty Art Conservation Intern*

2014

Full Time, 10 weeks

Ruth Chandler Williamson Gallery, Claremont, CA

and Williams Conservation Studio, Hollywood, CA

Supervisors: Donna Williams, Objects Conservator, wacinconserve@sbcglobal.net and Mary MacNaughton, Head of Gallery, mmacnaug@scrippscollege.edu

- Identified, cataloged and treated metal corrosion on bronze objects from the Scripps College collection
- Worked alongside Donna Williams to examine and draft a treatment proposal for the removal of commercial house paint from 8 monumental plaster casts
- Researched the plaster relief process and drafted report detailing the history of the Scripps College sculptures and their use by John Gregory for the construction of the marble reliefs on the façade of the Folger Shakespeare Library
- Restored a historic mosaic at Scripps College under the guidance of professional mosaic artist, Vic Sheldon
- Documented all conservation work in condition and treatment reports

*Getty Multicultural Collections Intern*

2013

Full Time, 10 weeks

Pomona College Museum of Art, Claremont, CA

Supervisor: Steve Comba, Associate Director, steven.comba@pomona.edu

- Worked closely with museum staff to prepare numerous exhibitions including Resonant Minds: Abstraction and Perception, and Project Series 46: Hirokazu Kosaka for the Fall of 2013
- Updated collections database, catalogued all 2013 accessions
- Assessed objects for conservation and met with conservators to survey damages
- Prepared Francisco Goya's Disasters of War for exhibition; performed minor mends on all frames, cut custom mats for all 81 prints, and prepared all outgoing condition reports for shipment
- Worked in the Native American collections, facilitating proper storage for objects

**Skills**

- Intermediate Italian, Latin, and Spanish
- Proficient with Microsoft Office, Adobe Premiere CS5.5, Adobe Illustrator, Adobe Photoshop, Microsoft Excel, most analytical chemistry software, and collection databases such as EmbARK, LUNA, and TMS
- Extensive experience in the rehousing of collections, including mount construction, matting, and framing
- Knowledge and operational experience with digital photography of museum collections

**Abigail Elizabeth Rodriguez**  
*abelizabeth.rod@gmail.com*

- Chemistry background with emphasis in organic analysis, organometallics, and materials characterization
- Experience with X-Ray Fluorescence, High-Performance Liquid Chromatography, bomb calorimetry, Atomic Force Microscopy, FTIR spectroscopy, UV/vis spectroscopy, cyclic voltammetry, acid/base titration, conductometric titration, and natural/organic product extraction
- Operational experience with circular power saw, drills, grinder and fork-lifts

#### **Publications**

Rodriguez, Abigail E., "Playing With Fire: An Examination of the Context and Conservation of Jose Clemente Orozco's Prometheus" (2016). Scripps Senior Theses. 860. [http://scholarship.claremont.edu/scripps\\_theses/860](http://scholarship.claremont.edu/scripps_theses/860)

Rodriguez, Abigail E. and Daniel Ravizza., Tough Love for Magnesium. (2019). Poster presented at IIC MMN Conference in November 2019 at the London Science Museum. <https://icon.org.uk/events/icon-mmn-challenges-of-the-modern-object>

#### **Professional Affiliations and Awards**

Western Association for Art Conservation (WAAC) – *2013 to present*

American Institute for Conservation of Historic and Artistic Works (AIC) – *2016 to present*

Washington Conservation Guild – *2017 to present*

Philadelphia Area Conservation Association – *2019 to present*

Preparation, Art Handling, Collections Care Information Network – *2019 to present*

Wilson Family Travel Grant

January 2016

For research and sampling of protective coatings from three sites of Jose Clemente Orozco's frescos in Mexico City, Mexico

National Endowment for the Humanities Fellowship

2020-2022

For dedication to community-engagement in the humanities

# Magdalena Solano

she/her/hers | magdalenahs@ucla.edu

## EDUCATION

### Winterthur/University of Delaware Program in Art Conservation

Master of Science in Art Conservation, expected graduation: Aug. 2022

Major: *Paintings Conservation*

### University of California, Los Angeles (UCLA)

Bachelor of Arts in Art History with Departmental Honors Awarded, June 2015

Coursework included two graduate level classes in the UCLA/ Getty Master's Program in the Conservation of Archaeological and Ethnographic Materials

## CONSERVATION EXPERIENCE

### **Second-Year Graduate Fellow**

September 2020 - Present

Winterthur/University of Delaware Program in Art Conservation

Winterthur, DE

Conservation Treatments:

- Current conservation projects for the second-year of study include the documentation, research, technical examination, analysis, and treatment of an early 19<sup>th</sup> c. American folk panel painting, early 20<sup>th</sup> c. double-sided American portraits, and a late 20<sup>th</sup> c. painting by a self-taught Venezuelan artist.
- Other projects include treatment of a 16<sup>th</sup> c. Italian panel painting, 19<sup>th</sup> c. Thai Buddhist panel painting, and assisting with a tear-mending of an early 20<sup>th</sup> c. painting on canvas.

Current coursework includes:

- "Advanced Analytical Techniques" taught by Dr. Jocelyn Alcantara-Garcia, Dr. Rosie Grayburn, and Catherine Matsen
- "Cleaning Painted Surfaces" taught by Matthew Cushman

Independent Research:

- Investigation into Jean-Michel Basquiat's Hidden Fluorescent Paint Materials in *Flesh and Spirit*. This independent study will focus on analytical techniques that will be completed with classmate, Katlyn Rovito, with assistance of Dr. Kristin deGhetaldi, Emily MacDonald-Korth, Winterthur Museum's Scientist Catherine Matsen

### **Summer Paintings Conservation Intern**, Full time

July - August 2020

Under the direction of Kamila Korbela, LA Art Labs LLC

Los Angeles, CA

- Performed treatment of six easel paintings, two painted aluminum sculptures, and three frames. Treatments of these works included mold remediation, paint consolidation, varnish removal, surface cleaning, filling and inpainting losses.
- Assisted with on-site painting consultations, art handling and packing of paintings.

### **Summer Paintings Conservation Intern**, Virtual

July - August 2020

Under the direction of Laura Hartman, Dallas Art Museum

Dallas, TX

- Conducted preliminary research on materials and techniques used on three 18<sup>th</sup> c. baroque paintings from Latin America in the Cleofas and Celia de la Garza Collection
- Created a database of the aforementioned de la Garza collection and similar works to aide in their attribution and find trends and similarities.

**First-Year Graduate Fellow**

July 2019 - May 2020

Winterthur/University of Delaware Program in Art Conservation

Winterthur, DE

- First-year conservation study included courses in theoretical and applied conservation science, non-destructive imaging and analysis, microscopy, and research methods that is complimented by a block system of 9 areas of study including: preventive, paper, library and archives, organics (keratins, calcareous, plant, leather, synthetics), inorganics (metal, stone, glass, ceramic), wooden artifacts, textiles, photographic materials and paintings.

**Conservation Technician, Paintings Conservation, Full time**

February 2018 - July 2019

Under the direction of Tatyana Thompson, Tatyana M. Thompson &amp; Associates, Inc.

Santa Monica, CA

- Assisted the Head Conservator in the examination of works, treatment of various paintings, and painted objects.
- Conducted research on materials, treatment approaches, and artists to inform conservation treatments.
- Performed conservation treatments to paintings including, but not limited to: surface cleanings, varnish removals and application, consolidation, tear repairs, textured fills for losses, inpainting, strip linings and structural repairs.
- Wrote proposals for treatments with estimates, condition reports, and treatment reports.
- Participated in collection surveys and advised on maintenance and preservation strategies for private clients, museums, galleries, and art storage facilities. This included storage, exhibition, and loan recommendations.
- Interviewed living artists, artist's assistants, or managers of artist's estates when possible to inform conservation treatments of their work.
- Provided advice and services for clients in disaster remediation.
- Maintained the chemical inventory and prepared adhesives, solutions for cleaning, and reproduced varnish recipes.

**Conservation Technician, Objects Conservation, 2 to 3 days a week**

May 2019 - July 2019

Under the direction of Sophie Hunter, Academy Museum of Motion Pictures

Los Angeles, CA

- Performed conservation survey and treatments of objects that would primarily be a part of the "Magic and Motion" exhibition gallery that consisted of painted and composite objects that were precursors to film of the 19<sup>th</sup> and early 20<sup>th</sup>-c.
- My treatments of objects included surface cleaning, structural repairs, corrosion reduction, wax reintegration and application, painting consolidation, fill compensation for losses, inpainting, and preparation for exhibition display
- Assisted in the fitting and dressing of costumes used in early to modern American films on mannequins. This included providing recommendations to fabricators on executing changes for the mannequin's poses and sizes for the safest display of costumes.

**Conservation Intern, Textiles Conservation, 1 to 2 days a week**

July 2018 - May 2019

Under the direction of Catherine McLean, Los Angeles County Museum of Art

Los Angeles, CA

- Treated and performed a technical analysis on a child's dress from the 19<sup>th</sup>-c. Technical analysis included performing fiber sampling, analysis with polarized light microscopy, and identification.
- Assisted the conservator's exhibition-related duties including preparing objects for travel, condition assessment, housing IPM related activities such as anoxia and freezing.

**Conservation Assistant, Decorative Arts and Sculpture Conservation, Full time**

February 2016 - June 2018

Under the direction of Jane Bassett, The J. Paul Getty Museum

Los Angeles, CA

- Was responsible for the maintenance and monitoring of the Fran and Ray Stark Outdoor Sculpture Collection, which included 28 sculptures of bronze, painted steel, painted aluminum, and lead.
- Assisted conservators with various conservation treatments as needed. Treatments included André Charles Boulle furniture, 1<sup>st</sup> c. BCE Italian marble reliefs, modern outdoor bronze sculpture waxing, polishing of 17<sup>th</sup>-c. French silver, cleaning of Louis XIV's tapestries, and contemporary fiberglass installations.
- Created an iPad app that could track damages, condition, maintenance, and related information that improved the forms, documentation, and workflow of the outdoor sculpture collection.
- Continued on the next page...

- Participated in a research project on the performance of outdoor bronze sculpture coatings with conservators and scientists at the Getty Conservation Institute.
- Assisted both Conservators and Mount-Makers with various exhibition related duties including: mount-making and art preparation, incoming and outgoing condition reports/photography, research on materials for display cases, and mount painting/fitting.
- Was responsible for responding to damage reports related to the Stark Collection generated by security officers and performed emergency conservation of damaged outdoor artworks as needed.
- Treated and performed a technical analysis on two six-foot-tall bronze sculptures by artist Elisabeth Frink. Technical analysis included X-ray fluorescence spectroscopy (XRF), analysis of Fourier Transform Infrared Spectroscopy (FTIR), X-Radiography, Ultraviolet photography, etc.
- Assisted with the conservation treatment of a 17<sup>th</sup>-c. Italian pietre dure cabinet known as the Borghese-Windsor Cabinet.
- Created storage mounts for rehousing of silver tureens and bronze medals.
- Was responsible for integrated pest management data collecting and monitoring.
- Performed yearly inventory on the 2,000+ chemicals, pigments, and materials housed in the department.

## RELATED EXPERIENCES

**Newsletter Coordinator** for APOYOnline non-profit organization February 2020 - Present  
 Under the direction of Beatriz Haspo and Amparo Rueda, APOYOnline Washington, D.C.

- Assignments include updating the template and guidelines for the APOYOnline newsletter, mailing list, and other ways the organization communicates with its audience

**Project Volunteer** for the Iraqi Institute for the Conservation of Antiquities and Heritage (IICAH) October 2019 - March 2020  
 Under the direction of Maddie Cooper and Marie Desrochers, University of Delaware Winterthur, DE

- Project included creating tools that aid in the selection of cost-effective and locally sourced alternatives to packing and shipping materials commonly used in western conservation practice.

**Regional Liaison** for the Emerging Conservation Professional's Network December 2016 - July 2019  
 American Institute for Conservation Los Angeles, CA

- Regularly hosted local events for emerging conservation professionals, which included conservation lab tours, informal meetings, and portfolio workshops.
- Provided mentorship and advice to students and individuals entering the field of conservation.
- Created a mailing list and frequently updated over 100+ early career individuals with information of local lectures, related exhibitions, and opportunities.
- Gave presentations and talks to local middle school students in about the field of art conservation

**Model and Volunteer Organizer** April 2017- January 2018  
 ArtAround Open Studio Lancaster, CA

- Long-posed in costume or draped for open art studio uninstructed classes of 10 - 20 artists per session.
- Assisted with the model set-up arrangement, lighting, and scene design.

**Research Assistant / 3D Modeler, Center for Digital Humanities** March 2015 - February 2016  
 Under the direction of Dr. Meredith Cohen, UCLA Los Angeles, CA

- Provided research assistance and aided in the translation of French literary material.
- Created detailed 3D models in the Paris: Past and Present project that aims to digitally reconstruct Medieval Paris (ca. 1300) using the architectural software "Vectorworks."
- Provided administrative and technical support for other modelers and research assistants.

**Curatorial Intern**, Director's Office, Full time June 2015 – August 2016  
 Under the direction of Senior Research Specialist, Kim Richter, **Getty Research Institute** Los Angeles, CA

- Assisted in the confirmation of provenance and gathered information of over 500 objects during the early planning stages of the exhibition *Golden Kingdoms: Luxury Arts in the Ancient Americas* part of the Pacific Standard Time: LA/LA initiative.
- Translated literary material and documents into Spanish and assisted in writing letters and information packets to lending museums and government officials in Latin America.
- Provided administrative and technical support for Research Specialists and Curators of the project from the Getty Research Institute, the J. Paul Getty Museum, & The Metropolitan Museum of Art.

**Museum Aide (Art Preparator / Education Department Lead), Facilities, Education, Marketing, and Visitor Services**, 28 hours a week February 2014 - February 2016

*\*Installation Volunteer* \*May 2012 - February 2014  
 Under the direction of Curator, Monica Lynne Mahoney, **Lancaster Museum of Art and History** Lancaster, CA

- Simultaneously played many roles that included but were not limited to: Art Handler/ Preparator, Education Department Lead, Marketing Associate, and Museum Store Coordinator.
- Constructed, wrote, and taught art-historical educational school programs to over 25 grade schools in the Antelope Valley by researching and writing new courses and curriculums.
- Handled and safely transported artifacts, paintings, sculptures, and books to galleries, museums, and artists' homes and studios in the Los Angeles County and Orange County area.
- Completed the monthly electronic newsletter that was received by 2,000+ museum patrons. This included writing press releases and designing the newsletter using HTML.
- Created a formal protocol to receive incoming and return outgoing artwork on sale by the artists.
- Implemented a plan to reduce theft and other loss prevention issues with items and artwork.
- Assisted living artists with installations of site-specific installations.

## PROFESSIONAL MEMBERSHIPS

|  |                |
|--|----------------|
| American Institute for Conservation of Historic and Artistic Works, Student Membership,                      | 2015 – Present |
| Western Association for Art Conservation, Individual Membership,   | 2015 – Present |
| Philadelphia Area Conservation Association, Student Membership,  | 2019 – Present |
| Preparation, Art handling, and Collections Care Information Network (PACIN), Student Membership<br>2019-2020 | 2019 – Present |
| Washington Conservation Guild, Student Membership, 2020  | 2020 – Present |

## RELATED SKILLS

Software: The Museum System, KE-EMU, Filemaker Pro (database creation), Adobe Photoshop, Adobe Illustrator, Adobe AcrobatPro, Vectorworks 3D Design, MS Office (Word, Excel, Powerpoint).

Experience with Social Media Management and Marketing Analytics

Basic knowledge of HTML, Javascript, and Python computer languages.

Excellent in written and spoken Spanish and able to read moderately in French and Italian.

## FELLOWSHIPS AND AWARDS

California Association of Museums Fellow (2016)  
 Scholarship Recognition Award, University of California, Los Angeles (2013)

## PUBLICATIONS AND PRESENTATIONS

2020. "Helping You Pack: Storing, Handling and Transporting Your Art." *Arts Tune-Up: Preservation Tips for Artists*. Los Angeles County Department for Arts and Culture. (presenter)

2020. "Social Media Tips to Promote Art Conservation: Using Instagram Stories." *News in Conservation*, vol. 76, London: International Institute for Conservation of Historic and Artistic Works. (contributing author)

2017. "An evaluation of cold paste waxes used in conservation for outdoor bronze sculpture". Presented in the objects Specialty Group Session at the 45th Annual Meeting in "Treatment 2017: Innovation in Conservation and Collection Care," May 28-June 2, 2017, American Institute for Conservation of Historic and Artistic Works. Chicago, Illinois. (Post-print forthcoming) (contributing author)

2016. "Case Study: Future Trends in Collections - Collections Care Management at the California Statewide Museum Collection Center". *California Association of Museums*. (author)

## CONFERENCES, SYMPOSIUMS, AND WORKSHOPS ATTENDED

### WORKSHOPS

- Modular Cleaning Program. Workshop. December 14, 2019. Winterthur, DE.
- Surface Treatment Strategies for Outdoor Painted Sculpture. Workshop. February 19 - 23, 2018. Getty Conservation Institute. Los Angeles, CA.
- Building Emergency Response Skills. Workshop. May 29, 2017. AIC 45th Annual Meeting. Chicago, IL.
- Archiving Cultural Heritage Using Multi-Spectral and Multi-Light Photography. Workshop. January 10-11, 2017. Getty Research Institute. Los Angeles, CA.

### CONFERENCES

- Conserving Canvas: Structural Treatments on Double-Sided Paintings. Conference. November 18, 22-25, 2020. Getty Foundation and Centro Conservazione Restauro. Virtual Conference.
- Conservation: Reactive and Proactive. AIC 48<sup>th</sup> Annual Meeting. May- September. Virtual Conference.
- Association of North American Graduate Programs in Conservation (ANAGPIC): 45<sup>th</sup> Annual Student Conference. April 11 - 13, 2019. Los Angeles, CA.
- Ancient Panel Paintings: Examination, Analysis and Research (APPEAR) Conference. May 17 - 18, 2018. Los Angeles, CA.
- Material Matters 2018. AIC 46<sup>th</sup> Annual Meeting. May 29 - June 2, 2018. Houston, TX.
- Treatment 2017: Innovation in Conservation and Collection Care. AIC 45<sup>th</sup> Annual Meeting. May 29 - June 1, 2017. Chicago, IL.
- Saving the Now: Crossing Boundaries to Conserve Contemporary Works. IIC Congress. September 12 - 16, 2016. Los Angeles, CA.

- Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation. AIC-CAC Joint 44th Annual Meeting and 42nd Annual Conference. May 13 -17, 2016. Montreal, Canada.
- Branching Out: New Directions, New Heights. California Association of Museums Conference. March 2 – 4, 2016. Riverside, CA.

#### SYMPOSIUMS / SUMMITS

- "Whose Cultural Heritage? Whose Conservation Strategy" AIC Pre-session Symposium. May 30, 2018. Houston, TX.
  - NextGen Now 2017 Summit: Empowering Pathways explored topics on diversity, equity, and inclusion, leadership development, career strategies, and capacity building and sustainability for the next generation of leaders in the field. Museum Leadership Institute. October 28, 2017. Los Angeles, CA.
  - The Foundation of Heaven: The Great Temple of Tenochtitlan Symposium in Homage to Eduardo Matos Moctezuma. CSULA and LACMA. April 21-22, 2017. Los Angeles, CA.
  - Engaging Conservation: Collaboration Across Disciplines. Penn Museum Symposium. October 6 – 8, 2016. Philadelphia, PA.
-