



América Tropical Mural Site

Monitoring Plan and Tools

Getty Conservation Institute

El Pueblo de Los Angeles Historical Monument

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The Getty Conservation Institute (GCI) works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. It serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world's cultural heritage.

El Pueblo de Los Angeles Historical Monument promotes, safeguards, and preserves the city's birthplace and culturally diverse heritage through the effective management of its commercial and historical resources and events.

Front cover: Siqueiros Mural in 2012, as seen from the roof of the Hammel Building. Photograph by Stacey Rain Strickler © 2012 Getty Conservation Institute.



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SECTION ONE

MONITORING PLAN

Introduction

This document is a guide to the monitoring of the mural *América Tropical* (1932), by David Alfaro Siqueiros, located at El Pueblo Historical Monument in downtown Los Angeles. Monitoring is a critical component of the collaborative project of the Getty Conservation Institute (GCI) and the City of Los Angeles, following a decades-long project to study, conserve, present, and interpret the mural in order to ensure its long-term preservation. The Monitoring Plan describes the site and the relevant architectural elements and includes all necessary supporting materials. The aims of this document are to define the scope of the monitoring and to outline the monitoring methods to be used to carry it out. It is intended as a guide for future monitoring by the City and El Pueblo de Los Angeles Historical Monument when the GCI's monitoring period comes to a close in 2022. In addition, it is intended to provide guidance and a consistent vocabulary for all caretakers, managers, and inspectors at the site.

Background

Since 1988, the Getty Conservation Institute and the City of Los Angeles have collaborated to preserve the mural *América Tropical*, painted by David Alfaro Siqueiros in 1932 and located on the second-story exterior south wall of the Italian Hall at El Pueblo Historical Monument. David Alfaro Siqueiros is considered one of the great Mexican artists of the twentieth century and, with Diego Rivera and José Clemente Orozco, one of Los Tres Grandes. Siqueiros was commissioned to paint *América Tropical* for the Plaza Art Center on Olvera Street showing a romanticized vision of Old Mexico as an idyllic tropical landscape. Instead he painted a scathing commentary on capitalism, depicting a peasant crucified on a double cross, with an eagle perched on top, and two revolutionaries taking aim at it in an overgrown, ruined jungle landscape. Because of its controversial content, the mural was whitewashed shortly after its completion (Rainer 2013). This mural is of great significance for several reasons: the importance of the artist, the fact that it is one of only three murals painted by Siqueiros in Los Angeles and his only surviving mural in the United States still in its original location, and the historical importance of the mural documenting cultural and political issues in Los Angeles in the past century. Moreover, it is one of Siqueiros's early experiments using modern materials and techniques in its execution and a seminal example of outdoor mural art for which Los Angeles has become known.

The aim of the collaborative project was to study and conserve the mural, protect it from the elements and other potential damage by constructing a canopy shelter and rolldown screen, and make it accessible to the public by installing a viewing platform and interpretive center. Conservation included a thorough study of the mural, historical and background research, complete

documentation, scientific study, treatment testing and implementation, and development of a long-term monitoring plan (Rainer 2013). As part of this process, the wall of the Italian Hall was seismically retrofitted by the City of Los Angeles Bureau of Engineering. Likewise, the City of Los Angeles Bureau of Engineering was responsible for the construction of the shelter, viewing platform, and interpretive center. The protective canopy and the viewing platform were designed by Brooks + Scarpa Architects (Buckland 2013), and the América Tropical Interpretive Center was designed by IQMagic (Hartman 2013), a museum exhibit design firm, both from the Los Angeles area.

Upon completion of these components, the site reopened to the public in October 2012. In order to ensure the long-term preservation of the mural and the site, the GCI committed to post-treatment monitoring of the mural for ten years following completion of conservation treatment and construction of the protective shelter in 2012. After five years, in 2017, the GCI carried out the first maintenance treatment.

In the first ten years of monitoring, the GCI carried out regular inspections of the mural and the site and drafted a report following each inspection. The GCI retained original hard and soft copies of the report and distributed one digital copy and one hard copy to the General Manager of El Pueblo de Los Angeles Historical Monument. Findings from the inspections, including those that require maintenance or repair, were reported to El Pueblo for consideration and action. When monitoring is carried out by El Pueblo, the results of the inspection will be reported to the General Manager of El Pueblo with recommendations for maintenance and repair.

Description of the Site

The mural *América Tropical* is located on the second-story exterior south wall of the Italian Hall at El Pueblo de Los Angeles Historical Monument. The mural depicts a central crucified peasant figure in an overgrown jungle setting with a pyramid behind him and an eagle perched above. Two revolutionaries aim a rifle at the eagle from a nearby rooftop in the upper right corner of the painting. The prominent architectural features of the Italian Hall on the wall where the mural is painted are two metal-clad shuttered windows and a set of wooden double doors, both of which Siqueiros incorporated into the composition of the mural. The mural is accessed from stairs inside the Italian Hall and through a doorway leading onto the roof of the adjacent Hammel Building.

The mural is sheltered by a protective canopy and side shades erected over the Italian Hall and the Hammel Building to protect it from direct exposure to sunlight and rain. The columns supporting the canopy are anchored to a foundation excavated under the Hammel Building. Connected to the protective canopy are perforated copper side shades on the east and west ends that provide additional protection from sunlight hitting the mural from the sides. Finally, a mechanical roll-down screen provides another layer of physical protection and can be lowered when the viewing platform is closed to the public.

The mural is visible from a viewing platform accessed from the América Tropical Interpretive Center (ATIC), which is housed in two historic buildings. The entrance lobby and elevators are located in the Gibbs Building. The rest of the interpretive center is located in the Sepulveda House. The two buildings neighboring the Italian Hall to the south are the Hammel Building and the Pelanconi

House. These are included in the Monitoring Plan because the mural is seen across their rooftops from the viewing platform.

To fully understand the mural site, it is important to know the architectural context in which it is situated. A series of five historic buildings along Olvera Street connect the mural to the viewing platform and ATIC. Each of the individual buildings forming the block where the mural is located should be considered in describing the site. The mural, painted on the second-story exterior south wall of the Italian Hall, faces onto the Hammel Building. Adjacent to the Hammel Building is the Pelanconi House. The Gibbs Building is next to this, with the entrance to ATIC on the lower floor and a stairway leading to the viewing platform above it. The Sepulveda House, just south of the Gibbs Building, is the location of the two ATIC galleries. Thus, the site is contained within the footprint of these five buildings at the lower levels of the Sepulveda House and the rooftops of the rest.

Conservation History of *América Tropical*

América Tropical was commissioned for the exterior south wall of the Italian Hall, then known as the Plaza Art Center. The director of the Plaza Art Center at the time, F. K. Ferenz, hired Siqueiros to paint a mural with a theme quite different from that which Siqueiros chose to depict. Because of this deviation from the commission and the controversial nature of the composition and subject matter, the mural was whitewashed soon after its completion and largely forgotten until the 1960s. By the mid-1960s, *América Tropical* was rediscovered, in part because the unprotected exterior location expedited the deterioration of the censoring whitewash. This erosion led to a faint ghost of the original painting appearing from behind the whitewash. Unfortunately, the same factors that caused the loss of whitewash also caused loss to the original paint. The painting exhibited severe condition issues at that time. These included plaster detachment and extensive loss of the paint layer. In addition, the two upper corners of painted plaster were lost in the Sylmar earthquake of 1971, and a band of tar covered a significant portion of the bottom edge of the mural, where repairs had been made to the adjacent roof sometime after the mural was painted (Rainer 2013).

On rediscovery of *América Tropical* in the 1960s, as the whitewash disintegrated and the painting was partially revealed, it was documented in photographs and written reports by conservators and art historians. From the late 1970s, El Pueblo de Los Angeles State Historic Park, as it was formerly known, worked with art historians and other stakeholders to preserve the mural. In 1988, the GCI entered into a collaborative agreement with the City of Los Angeles through El Pueblo to carry out a comprehensive project to study and conserve the mural, protect it with a shelter, provide access to it from a viewing platform, and offer information about it in an interpretive center. From the early 1980s until 2012, a series of temporary protective shelters was erected over *América Tropical* while the project was under development and funding was secured for its preservation. During this period, a yearlong environmental monitoring campaign, photodocumentation, and a condition assessment of the mural were carried out, followed by localized treatments when necessary. Conservation treatment consisted of reattachment of detached plaster and removal of residual whitewash (1990); further plaster stabilization and plaster fills (2002); and cleaning, plaster reattachment, tar and stain removal, and minimal aesthetic reintegration (2012). Over this time, plans for the protective shelter, the viewing platform, and the interpretive center were designed. In 2012, after a planning and review process, these were constructed and installed. Following the

construction of the protective canopy, conservation of *América Tropical* was completed, and the site was reopened to the public in October 2012, eighty years after Siqueiros painted the mural.

In order to ensure the long-term preservation of the mural and the site, the GCI committed to post-treatment monitoring of the mural for ten years following completion of the conservation intervention and construction of the protective shelter. After five years, in 2017, the GCI carried out the first maintenance treatment, which primarily included cleaning, tar and tar stain removal, and adjustments to in-painting in limited areas, such as the door.

Objective of Monitoring

The objective of monitoring is to detect and address any change to the condition of the mural and the surrounding site. Regular assessments provide understanding as to the efficacy of current maintenance and management procedures and condition issues. Information regarding condition trends is also critical for conservation and maintenance planning. Awareness of changing conditions allows project partners and managers to address areas of concern and make effective decisions regarding the site and any required resources.

Roles and Responsibilities

Since 2012, the GCI, in collaboration with El Pueblo, has carried out regular monitoring of the mural site, including inspections of the mural, the protective canopy, the rolldown screen, the viewing platform, the interpretive center, and the associated infrastructure. Monitoring was initially carried out every six months for the first eighteen months, then annually until 2017.

According to the terms of the collaborative agreement between the partners, after ten years the GCI will transfer the responsibility of monitoring to El Pueblo (Figure 1). The schedule for monitoring as envisioned in the project includes an annual inspection of the mural and the site, which can be carried out by El Pueblo staff. Every 5 years and after any extreme natural event (e.g., torrential rains, seismic activity, high winds, fire) or human impact (e.g., vandalism, unintentional damage), a more in-depth inspection and any remedial treatment should be carried out by a qualified mural conservator or team of conservators.

All monitoring and conservation activities should be documented. The form provided in this report can be used for the annual inspection. In-depth examinations carried out every five years or after an extreme natural event or human impact should be submitted in a report and using a condition assessment form to El Pueblo's General Manager with recommendations for follow-up repairs or treatment.

Methodology

Monitoring should be carried out at regular intervals at two levels, with two different scopes and schedules. The monitoring inspection is meant to be a comprehensive exercise to assess, monitor,

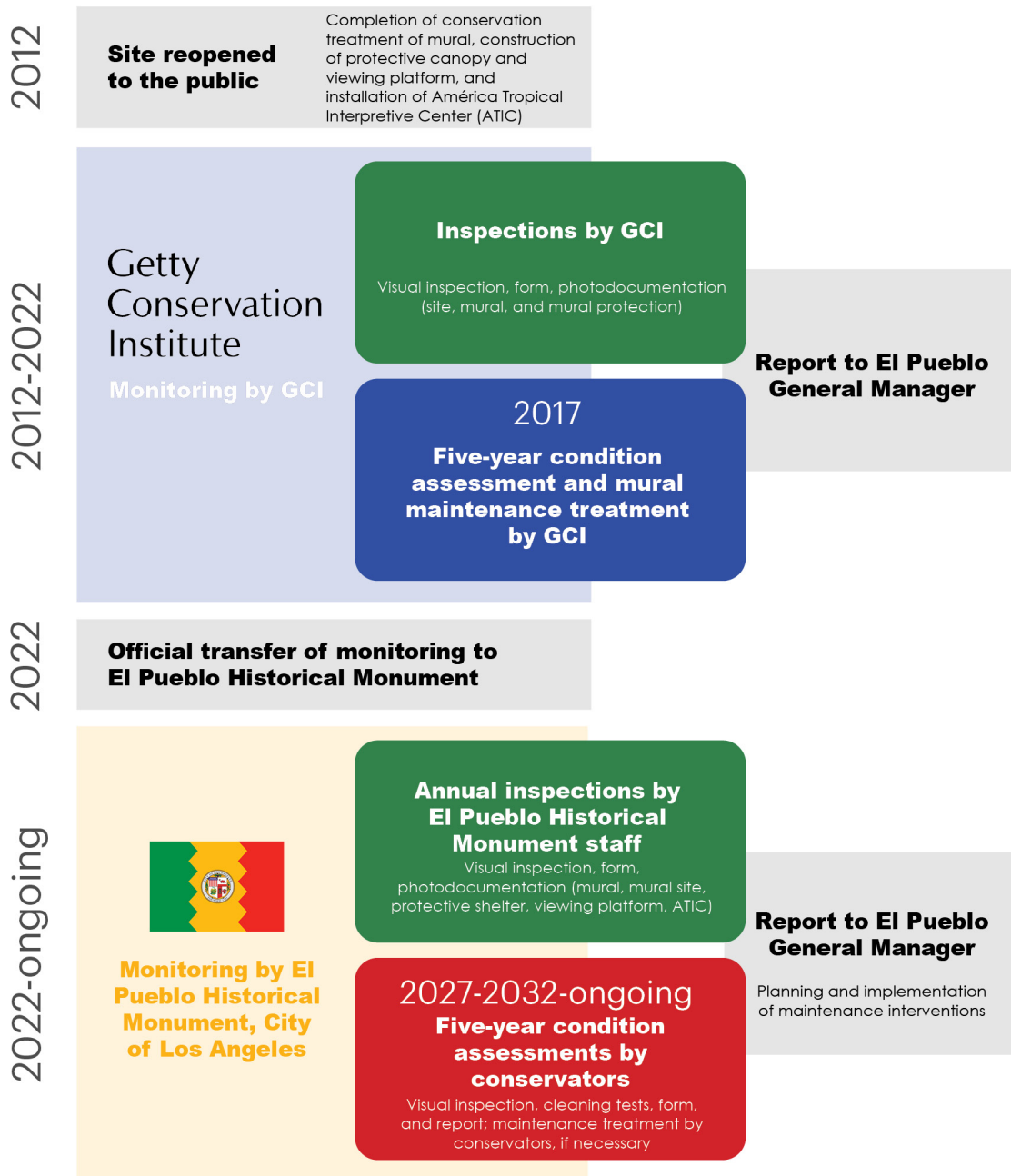


FIGURE 1
Diagram describing the monitoring history and plan for América Tropical.

and record the condition of the mural, the site, the shelter, the viewing platform, and ATIC in order to inform future maintenance.

Annual monitoring includes a rapid assessment and a general inspection of all areas of the mural site as outlined below. The inspection of the overall condition of the mural, site, and infrastructure can be carried out by El Pueblo staff; it does not include a specialized assessment of the mural sur-

face or structure. However, if any conservation issues are observed, a qualified conservator should be called. Every five years and after any natural event or human impact, a qualified conservator or conservation team should carry out an in-depth examination of the mural, followed up with remedial treatment as required, in addition to an overall inspection of the mural site and infrastructure.

It is important to make note of the inspectors present, the date of the inspection, and any limitations that would impact the inspection, such as access. Forms for both the annual inspection and the five-year condition assessment, as well as the outline for the five-year condition report, are provided. An equipment checklist, a glossary of conditions, a key to monitoring locations, and graphic documentation templates are also provided (see Section 2, Monitoring Tools).

Below is a summary of the methods that should be employed to carry out a thorough assessment.

Annual Inspection

Annual monitoring consists of an overall site inspection, photodocumentation of site infrastructure, and visual examination of the mural. All aspects of the procedure should be recorded photographically and on the form provided. Representative images of infrastructure are helpful as a reminder of sitewide conditions. Any maintenance, repair, or other construction that has taken place since the last inspection should be assessed for effectiveness and recorded. Any other issues related to the mural and infrastructure or general observations should be recorded.

Follow-up recommendations for repairs should be recorded and addressed prior to the next inspection. Observations of visible conditions on the mural should likewise be recorded and called out if there is a need to bring in a conservator. The results of the monitoring will be compiled to include the following: findings from the inspection of the site, infrastructure, and mural recorded on the monitoring form; photographic documentation, issues and recommendations related to maintenance and management, and suggestions for future planning and intervention.

The annual inspection form should be submitted to the General Manager of El Pueblo de Los Angeles Historical Monument, who will be responsible for following up on recommendations for repairs and/or calling in a conservator.

Mural Site

An overall assessment of the site condition can be undertaken by walking the length and breadth of the rooftops to look for any areas that require maintenance or attention. This may include, but is not limited to, pooling of water, presence of trash, and nonfunctioning lightbulbs or other faulty mechanics. Noting any signs of illegal human use of the rooftops is also important. The inspection can be combined with a light cleaning of the horizontal surfaces of the floodlights and shelter support columns.

All services, such as electricity, lighting, security camera system, and any other infrastructure, should be checked to confirm that they are all functioning as intended.

Protective Shelter

A close inspection of all components of the mural protection should be carried out. This includes gaining access to the roof of the Italian Hall to assess the condition of the canopy, roll-down screen, gutters, and bird wires along the top of the shelter. Any areas that appear dirty or broken,

show signs of leakage, or are otherwise in need of maintenance or repair should be recorded and reported to El Pueblo management. An assessment of the performance of the rolldown screen is a key component of the inspection. Finally, examination and recording of the corrosion and rust present on the perforated copper side shades should be carried out.

Mural

The mural should be visually inspected for conditions such as flaking paint, propagation/enlargement of cracks, and other damage. The shutters and doors should also be visually examined and photographed in the same manner as the mural.

Viewing Platform

The viewing platform should be visually inspected. This inspection entails examination of the condition of the platform's elements, including benches, reading rails, and east and west perforated copper panels.

América Tropical Interpretive Center (ATIC)

All areas of ATIC should be visually inspected to assess the overall conditions: entrance, lobby, stairwell, and exhibition galleries, including multimedia elements and scaffolding.

Photodocumentation

As mentioned above, all aspects of the inspection should be recorded in written and photographic form. Photography should include visible change of the conditions, damage or deterioration of infrastructure, and other issues as a way of creating an easily transferable record for future inspections.

Conclusions and Recommendations

Results of the annual inspection should be recorded on the form, with recommendations for repair and further investigation, accompanied by photodocumentation of the site and infrastructure showing specific conservation issues. Recommendations for repairs should state whether issues are urgent (i.e., to be undertaken in 1 to 3 months) or are to be planned into the next maintenance cycle. The form should be submitted to the General Manager of El Pueblo de Los Angeles Historical Monument. Any interventions undertaken since the prior inspection should be recorded in order to track maintenance and interventions carried out at the site.

Five-Year Condition Assessment

A qualified mural conservator or conservation team should be called in to carry out an in-depth examination of the mural and the mural site every five years. A comprehensive inspection of all other areas of the site should be undertaken, following the protocol provided for the annual inspection. For this reason, it is suggested that a multidisciplinary team be involved in the assessment, with participation of El Pueblo staff.

All observations should be recorded in written, photographic, and, where appropriate, graphic form. Analysis of possible causes of damage or deterioration should also be reported so that El Pueblo can perform necessary maintenance to infrastructure that may be contributing to the conditions and/or so that El Pueblo can contract with conservators for any work required on the mural.

Mural

A thorough examination should be conducted to assess the condition of the mural, using a suitable, stable scaffolding or ladder to access the entire wall. All painted surfaces, including the chimney, should be visually examined for change in condition. Critical conditions of the mural were identified in various condition assessments over the course of the project and addressed in the conservation treatments carried out from 1990 to 2017. Conditions that should be considered and investigated specifically include plaster detachment, cracks, abrasion, flaking and powdering paint, color change of original paint and restoration paint, presence of pests, and recurrent surface accumulation such as particulate pollution, dirt, and tar; other conditions found should also be recorded. The shutters and doors should be inspected carefully for any damage or deterioration.

It is important to have all graphic and photographic documentation from prior inspections in hand in order to compare previous conditions to the present condition. The initial set of images captured after conservation (2012) provides a baseline record of the post-treatment condition of the mural. Additional images that can be used to compare previous conditions with current conditions are those from the first inspection (2012–13), after the maintenance treatment (2017), and the ortho-photograph (2021).

The visual assessment by conservators should be accompanied by white-balanced, color-corrected photodocumentation of the mural and graphic documentation of conditions showing change and/or new conditions, in addition to written notes on the form. Monitoring areas should be rephotographed regardless of their current condition. Next, a cleaning test using a vulcanized latex sponge should be undertaken in two locations to evaluate the amount of accumulated particulate and pollution on the surface of the mural. The area of the cleaning test and the sponge itself should be photographed before and after carrying out the test. The shutters and doors should also be visually examined and photographed in the same manner as the mural. Finally, overall images of the entire mural should be captured.

Mural Site, Protective Shelter, Viewing Platform, and ATIC

An examination of all other areas of the site should be undertaken, following the protocol provided for annual inspections.

Photodocumentation

As mentioned above, all aspects of the inspection should be recorded in written and photographic form. Two types of photography should be undertaken. The first is general photography of the conditions, infrastructure, and other issues as a way of creating an easily transferable record for future inspections. Monitoring locations (see Section 2, Monitoring Tools) should be documented photographically to provide a snapshot of specific condition issues, including flaking paint, cracks, and color change. In addition to specific areas of the mural, a panorama of the mural is useful as a record of overall conditions. Raking light photography and close-up images of certain conditions are recommended to properly record the condition. The type of camera and settings used should be noted.

Given the mural's location on an exterior wall, combined with variable lighting conditions, the monitoring of color change may not be sensitive enough to detect small increments of change over time. However, it is useful as an indicator and should be coupled with visual examination as well as other techniques if that is thought necessary.

Graphic Documentation

Graphic documentation should be carried out to map specific locations where condition change is identified, including plaster detachment, change in crack dimension, flaking and powdering paint, recurring tar staining, and mechanical damage. Due to the subjectivity of inspection, depending on the person carrying it out, conditions may be recorded that are not critical to signal immediately (e.g., stable cracks), and different inspectors may mark conditions to varying degrees. For this reason, it is useful to be able to refer to the previous graphic documentation. The base map to be used for the graphic documentation is found in the Appendix; the ortho-photograph of the mural was captured in 2021. The Appendix also includes the suggested legend for the graphic documentation, as well as previous graphic documentation for reference; in this case, the photographic digital capture of the mural used was done in 1994.

Conclusions and Recommendations

Results of the five-year assessment should be recorded in a five-year condition assessment report. An outline for the report is included in Section 2, Monitoring Tools. The report includes a summary of the conclusions drawn from the assessment and a summary of the conditions observed, as well as the possible cause and the rate of change, if this can be determined. The results of the cleaning test should be discussed here. Also to be recorded in this section are any issues that emerged regarding problems with infrastructure or areas that require repair or maintenance. Photographic and graphic documentation should be included in the report. Finally, any recommendations for further investigations that would benefit the long-term preservation of the mural and the site should be suggested to El Pueblo management in the final summary of the report.

Inspection Areas

Areas included in this plan follow. A glossary of these terms is included in Section 2, Monitoring Tools.

- Mural
 - Painted surfaces
 - Wall
 - Chimney
 - Metal-clad shutters covering the Italian Hall windows
 - East
 - West
 - Wooden double doors leading to the Italian Hall
- Mural Site/Infrastructure
 - Rooftops
 - Italian Hall
 - Hammel Building
 - Pelanconi Building
 - Bird deterrent system
 - Drainage
 - Lights
 - Light rail
 - Floodlights
- Protective Shelter
 - Canopy and gutter
 - Roll-down screen and screen mechanism
 - Perforated copper side shades
- Viewing Platform
 - Benches
 - Reading rail
 - Rail around platform
 - Roof, floor, perforated copper wall
- América Tropical Interpretive Center (ATIC)
 - Exterior entrance
 - Entryway/lobby
 - Bathroom
 - Stairway
 - Digital mural
 - Elevator
 - Exhibition gallery 1
 - Exhibition gallery 2
 - Multimedia elements
 - Scaffolding
 - Exterior

SECTION TWO

MONITORING TOOLS

Illustrated Glossary of Terms

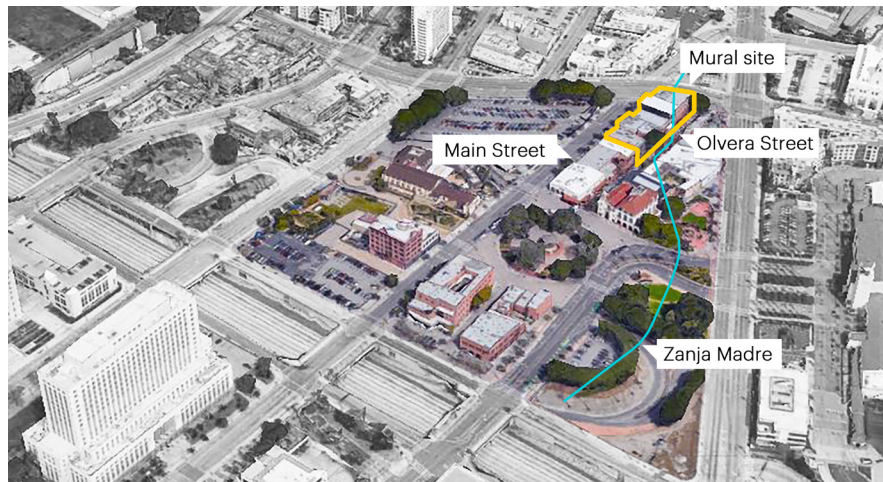
An illustrated glossary of terms related to the site, infrastructure, and mural is provided here. This will ensure accurate identification of the elements during monitoring and consistency in subsequent inspections.

Context

The mural is located in downtown Los Angeles at the north end of the historic district of El Pueblo de Los Angeles Historical Monument (Figure 2a-b). It is painted on the exterior south second-story wall of the Italian Hall and extends from Olvera Street on the east to Main Street on the west.

FIGURE 2A-B.

Aerial view of downtown Los Angeles. The area outlined in yellow shows the location of El Pueblo in relation to the surrounding neighborhood; note the proximity to Los Angeles City Hall. The enlargement shows the location of the mural site within the district. Adapted from Google, © 2021 Google, Imagery © 2021 CNES / Airbus, Maxar Technologies, U.S. Geological Survey, USDA Farm Advice Agency, Map data © 2021.



El Pueblo de Los Angeles Historical Monument: a historic district located in the oldest section of the City of Los Angeles. The district was the city's center under Spanish (1781–1821), Mexican (1821–47) and US (after 1847) rule from the late eighteenth century. This district encompasses a 44-acre park area designated a state historical monument in 1953 and listed on the National Register of Historic Places in 1972.

Olvera Street (1781): a historical district and a part of El Pueblo de Los Angeles Historical Monument, founded in 1781 as part of the early settlement of the City of Los Angeles. In 1930, it was restored as a tourist site, presented as a Mexican marketplace. The street is now the main pedestrian thoroughfare of El Pueblo, with many of the oldest buildings of downtown Los Angeles found on both sides and souvenir shops and restaurants lining the street (Figure 3).

Zanja Madre: the original aqueduct constructed by the Spanish to bring water to El Pueblo for domestic and agricultural purposes. A portion of the Zanja Madre is located under the Italian Hall, the Hammel Building, and Olvera Street.



FIGURE 3
View of Olvera Street in El Pueblo de Los Angeles Historical Monument. Photograph by Visitor7, 2014. Licensed under Creative Commons Attribution-Share Alike 3.0 Unported license.

Mural Site

The mural site is composed of the five buildings that extend from the mural to the viewing platform and the América Tropical Interpretive Center. This includes the Italian Hall, the rooftops of the Hammel Building and the Pelanconi House, the first floor and rooftop of the Gibbs Building, and the interior and exterior of the Sepulveda House (Figures 4 and 5).

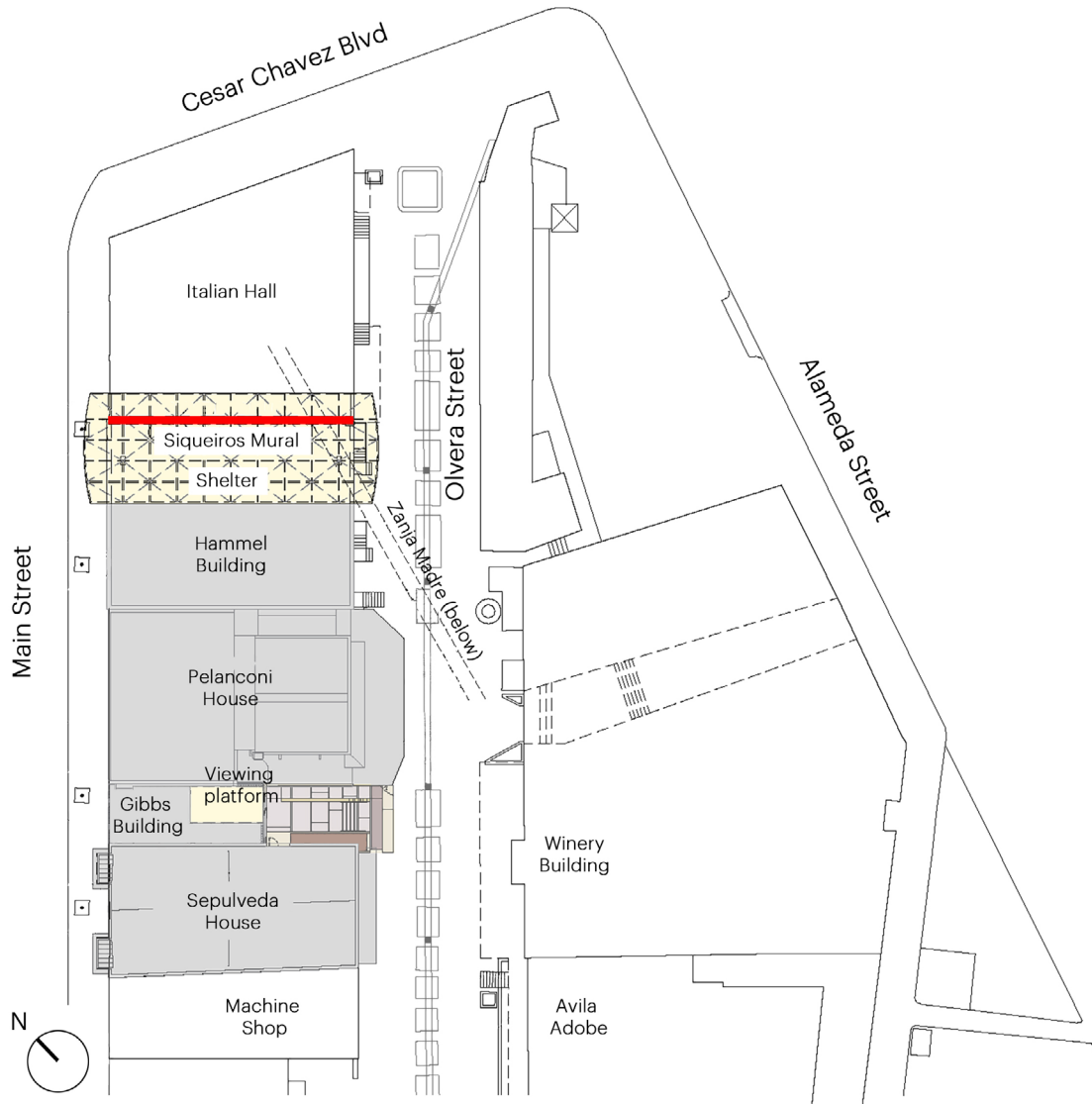


FIGURE 4

Plan showing the five buildings that comprise the site. The red line indicates the location of América Tropical on the south wall of the Italian Hall. The cream-colored cross-hatched area is the protective canopy, and the viewing platform is indicated in cream in the center of the Gibbs Building. Adapted from Brooks + Scarpa Architects, 2009, courtesy El Pueblo Historical Monument.

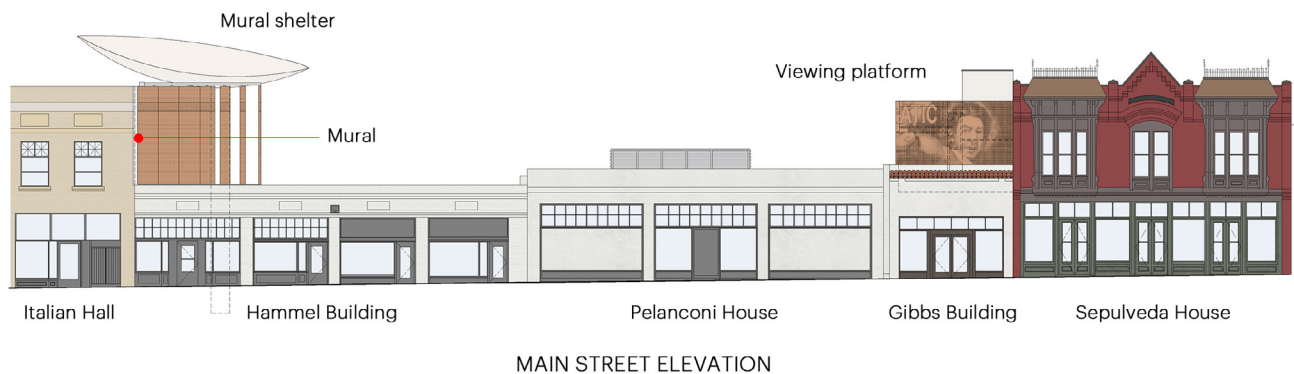


FIGURE 5

Elevation showing the block of buildings that delineate the site, bounded by Main Street to the west, Cesar Chavez Avenue to the north, and Olvera Street to the east. Adapted from Brooks + Scarpa Architects, 2009, courtesy El Pueblo Historical Monument.

Gibbs Building (1919): a small one-story brick structure located between the Pelanconi House and Warehouse and the Sepulveda House, set back from the adjacent buildings by approximately 28 feet. Of all the buildings on the block, it retains the fewest historical elements as it has undergone extensive remodeling over the years. The last major renovation occurred in the 1990s and added the lobby, restrooms, elevator, and stairs to the roof, which serve the egress and access requirements of the Sepulveda House for the América Tropical Interpretive Center and the viewing platform. The viewing platform is located on the roof of this building.

Hammel Building (1909): a one-story brick building adjacent to the Italian Hall. It was built in two stages: the west portion was built in 1909 and extended approximately two-thirds of the length of its present lot; the east portion was built in 1913 and extended the building footprint to Olvera Street. This building houses an exhibit on water in Los Angeles, and an exposed portion of the Zanja Madre is located at the northeast corner. The protective canopy for *América Tropical* is constructed above the north end of this building, and the support columns of the shelter are anchored in its basement.

Italian Hall (1908): a two-story brick building located on the north end of Olvera Street along Cesar Chavez Avenue, with the main entrance on Main Street. Built as a community center for the Italian

population of Los Angeles, it changed owners and occupants over time. In 1932, the Plaza Arts Center occupied a portion of the second story of the building. Following a period of decline and deterioration, the Italian Hall was restored and now houses the Italian American Museum of Los Angeles (IAMLA). The mural *América Tropical* is painted on the south-facing second-story exterior wall.

Pelanconi House (1855–57)/Warehouse (1910): situated between the Hammel Building and the Gibbs Building, the oldest fired-brick building in Los Angeles. Historically, the Pelanconi House opened onto Olvera Street and the Pelanconi Warehouse, onto Main Street. In 1930, the buildings were joined. The original structure was constructed between 1855 and 1857 and had a wood-framed balcony. The later, single-story warehouse portion of the building was constructed in 1910 and extends the building to align with the Hammel Building on Main Street. The building's main facade, with arched openings and half-round brick columns, opens onto Olvera Street and has functioned as a restaurant since 1930: La Golondrina Café is the oldest business on Olvera Street. The multiple construction phases are most apparent at the roof, where five roof surfaces of varying heights are seen. Exhaust fans used by the restaurant are exposed on the roof of the building.

Sepulveda House (1887): a two-story exposed brick building. Originally, on the ground floor a pair of commercial spaces fronted Main Street, as well as residential spaces accessible from Olvera Street; on the second floor were individual lodging rooms. The Main Street facade features two projecting second-floor wooden bay windows and tall double doors. This building has undergone only minor renovations in its lifetime and currently houses the main portion of the *América Tropical* Interpretive Center (ATIC) and a historic house museum exhibit.

Protective Shelter

A multicomponent protective shelter (including canopy, support columns, side shades, and roll-down screen) was designed by Brooks + Scarpa Architects to provide protection from solar radiation, wind, rain, and vandalism while still allowing for viewing access from the street and the ATIC viewing platform (Figures 6–9). The canopy spans 72 feet between the two support columns and is constructed of interconnected hollow steel sections and wrapped with fire-retardant fabric stretched tightly over the frame top and bottom. The side shades are constructed of perforated copper panels attached to the steel frame of the canopy and are intended to protect from direct exposure to sun, rain, and wind. A frame supports the protective rolldown screen, which is lowered when the viewing platform is closed to protect the mural from sun, wind, particulate deposition, and vandalism.

In addition to the protective shelter, the mural infrastructure comprises a light rail, floodlights, drainage, and a bird deterrent system.



FIGURE 6
Mural and protective shelter as seen from the viewing platform. Photograph by Leslie Rainer. © 2018 Getty Conservation Institute.

FIGURE 7
Protective shelter seen from Olvera Street, showing perforated copper side shades. Photograph by Leslie Rainer. © 2018 Getty Conservation Institute.



FIGURE 8

Roof plan showing the protective shelter and second floor of Sepulveda House. Adapted from Brooks + Scarpa Architects, 2009, courtesy El Pueblo Historical Monument.

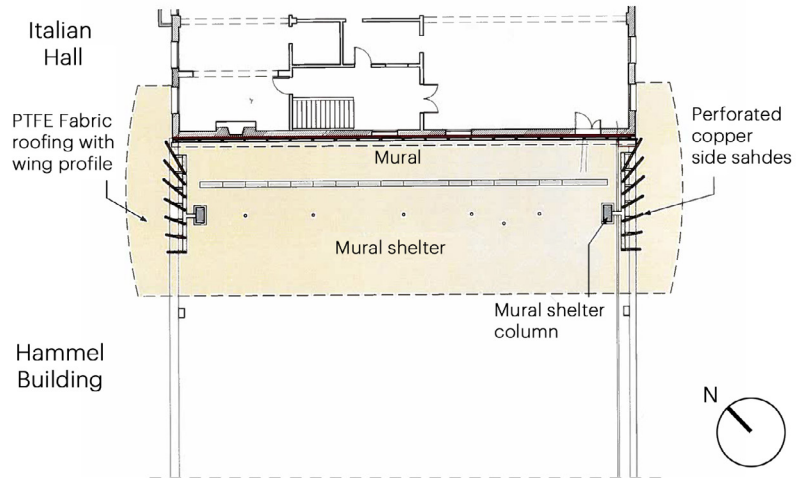
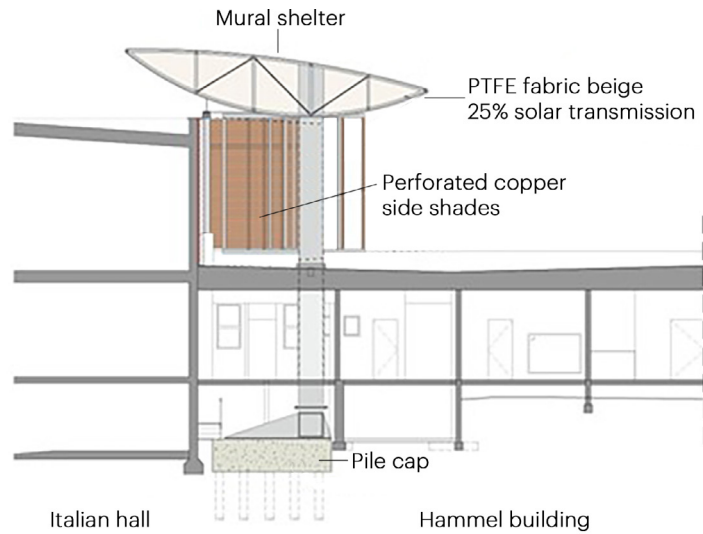


FIGURE 9

Elevation of the protective shelter. Adapted from Brooks + Scarpa Architects, 2009, courtesy El Pueblo Historical Monument.



Bird deterrent system: stainless steel spikes installed along the top of the mural wall.

Canopy: the part of the protective shelter that provides shade to the mural. It is made of polytetrafluoroethylene (PTFE) fabric wrapped around a steel frame superstructure, which allows for 25% solar transmission.

Floodlights: lighting placed within the boundaries of the shelter to illuminate the mural or rolldown screen at night.

Gutter: part of the drainage system. It consists of a trough along the edge of the shelter to divert rainwater from the surface of the mural and the roof of the Italian Hall and the Hammel Building.

Light rail: a metal rail spanning the length of the mural with fluorescent lights pointing toward the canopy. The purpose of the lights along the rail is to bounce light off of the fabric and onto the mural or rolldown screen at night. Every two tubes are illuminated at this time.

Pile cap: a thick foundation of concrete under the Hammel Building that provides a stable foundation for the support columns, which are anchored in it.

Rolldown screen: a mechanized screen that can be rolled up for viewing and rolled down to provide physical protection to the mural from the environment and against vandalism. The screen is particularly useful during the night or in seasons when the canopy does not completely protect parts of the mural from direct sunlight. The rolldown screen is made up of several separate elements: fabric screen, metal frame, guy wires, and a motor mechanism.

Side shades: perforated copper panels attached to steel frames, which in turn are attached to the canopy support column to provide protection to the mural from sun, wind, and excessive particulate deposition.

Support columns: three-story metal posts bearing the weight of the canopy and shelter. The columns extend to the foundation of the Hammel Building and up to the canopy.

Mural

América Tropical consists of the mural wall, two metal shutters, double wooden doors, and a chimney, all incorporated into the mural composition by the artist (Figure 10).



FIGURE 10

Image of the mural with terms of reference for elements incorporated into the mural design. Adapted from Stacey Rain Strickler, © J. Paul Getty Trust. © 2020, Artists Rights Society (ARS), New York/Sociedad Mexicana de Autores de las Artes Plásticas (SOMAAP), Mexico City.

Chimney: an exhaust chimney constructed of brick connected to the Hammel Building. Siqueiros plastered and painted this element, incorporating it into the mural.

Metal shutters: metal-clad shutters covering two windows on the same exterior wall of the Italian Hall as the mural. They are painted and incorporated into the composition of the mural.

Mural: *América Tropical*, painted by David Alfaro Siqueiros in 1932, is described as the plastered and painted surface of the second-story south exterior wall of the Italian Hall.

Wooden doors: the double doors of the Italian Hall that lead onto the roof of the Hammel Building, granting access to the mural.

Viewing Platform

The viewing platform, designed by Brooks + Scarpa Architects and inaugurated in 2012, located on the roof of the Gibbs Building and accessed via a staircase or elevator from the América Tropical Interpretive Center, provides a covered space with an unobstructed view of the mural for a maximum of twenty visitors (Figure 11). A perforated metal screen shields sunlight from the east. Benches are installed for seating, and a railing provides physical protection for visitors. A reading rail with an etched image of the mural with indications of various elements in the composition is installed along the railing.

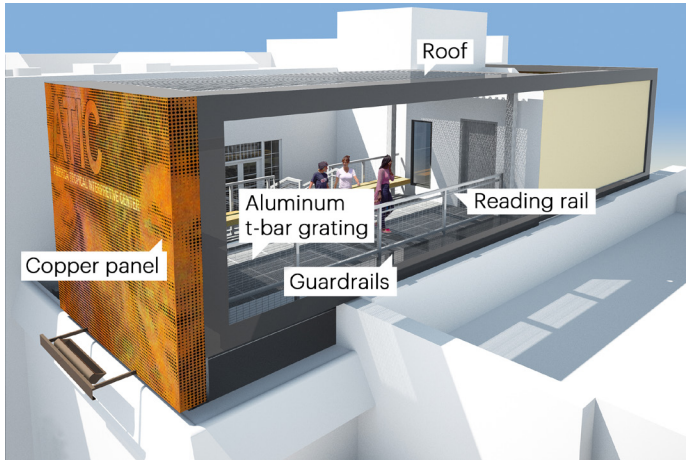


FIGURE 11

Rendering of the viewing platform. Adapted from Brooks + Scarpa Architects, 2009, courtesy El Pueblo Historical Monument.

Aluminum T-bar grating: the walking surface for visitors, designed for durability, wheelchair accessibility, and drainage to the roof below.

Copper panel: a perforated screen to shade the viewing platform on the east side (Olvera Street) and announcing ATIC on the west side (Main Street). The perforations vary in size and spacing to create a stylized portrait of Siqueiros.

Grade beam: a continuous concrete beam under the Gibbs Building, which rests on six concrete piles 40 feet deep by 18 inches in diameter. This supports the roof structure of the viewing platform and the Gibbs Building.

Viewing Platform: an open-roofed structure located on the roof of the Gibbs Building, from which the public can view the mural. It is accessed through ATIC.

Reading rail: a metal plaque with an etched image of the mural showing specific iconographic elements.

Roof: a slatted cover over the platform, which provides shade for visitors. It is made of perforated, corrugated steel decking supported by HSS tube frames that are wrapped with painted sheet metal.

Steel guardrails: guardrails with rectangular steel mesh infill to protect and contain visitors.

América Tropical Interpretive Center (ATIC)

This museum space presents an exhibit dedicated to the study of Siqueiros, his life and work, the interpretation of *América Tropical* and its legacy for the modern mural movement in Los Angeles (Figures 12 and 13). The space is divided into an entryway/lobby located on the first floor of the Gibbs Building and two galleries that occupy the first floor of the Sepulveda House. Components of the exhibit include the historical context of Los Angeles at the time the mural was painted; background information on Siqueiros, his painting technique; the iconography of *América Tropical*; the preservation and conservation of the mural; and his impact on modern-day artists.

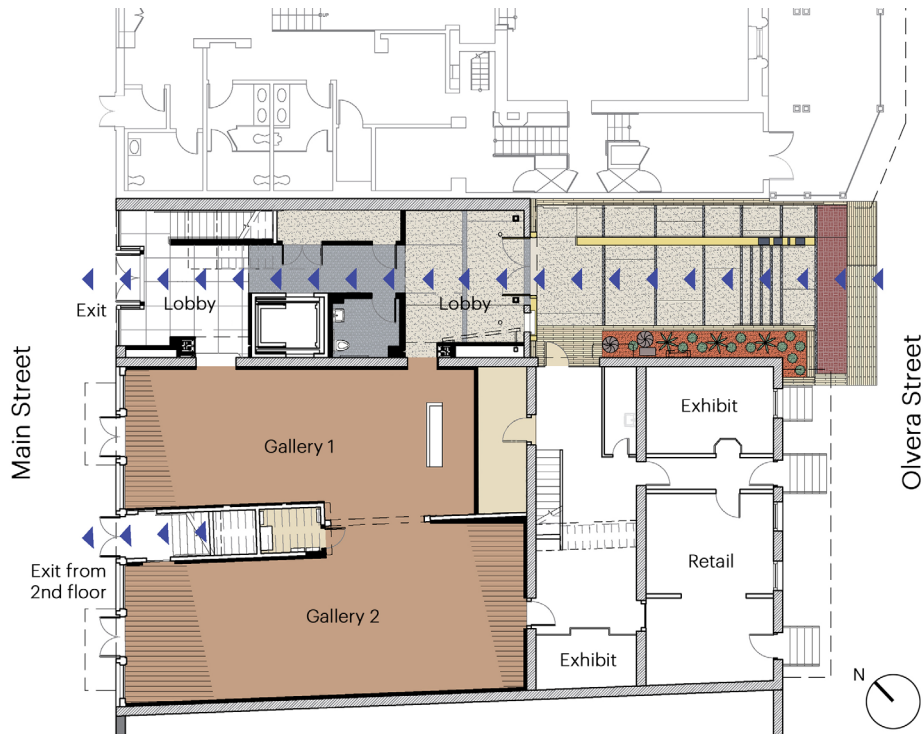


FIGURE 12

Floor plan of ATIC and patio.
Adapted from Brooks + Scarpa
Architects, 2009, courtesy El
Pueblo Historical Monument.

FIGURE 13

ATIC entrance from Olvera Street.
Photograph by Leslie Rainer.
© 2020 Getty Conservation
Institute.



Exterior entrance: ATIC entrance located on Olvera Street.

Entryway/lobby: corridor running from Olvera Street to Main Street, with graphics and text introducing the exhibit covering the walls. The restroom, elevator, and stairway to the mural viewing platform are located here.

Exhibition gallery 1: the first of two galleries, whose central focus is the painting of *Opening Night* by the artists Barbara Carrasco and John Valdez, provides the historical context for the mural. The gallery also contains a number of multimedia elements to convey information to the visitor related to events that occurred in Los Angeles during the period the mural was painted.

Exhibition gallery 2: the second of two galleries that is anchored by the interactive black-and-white composite photographic reproduction of *América Tropical*. The gallery focuses on the artist's painting technique, early preservation efforts, and conservation of *América Tropical* as well as its legacy as a seminal work for the mural movement in Los Angeles, told through a number of multimedia elements to convey information to visitors.

Multimedia elements: a variety of media technologies to convey information to visitors both passively and interactively. These include large monitors playing films, audio, reading rails with content, graphic and photographic displays, and interactive interfaces.

Scaffolding: a reproduction of scaffolding contemporary with the period when Siqueiros painted *América Tropical*, used to house a display of tools and documents, as a transition between the exhibition galleries.

Annual Inspection Tools

Material and Equipment List for Annual Inspection

Photography

- Camera with full frame sensor (or camera with highest resolution capture available)
- Small dry-erase whiteboard, markers, and eraser
- Color checker
- Centimeter scale/ruler

Documentation and Inspection Forms

- Annual inspection form
- Illustrated glossary of conditions
- Clipboards

Cleaning

- Vulcanized latex sponge
- Paper towel
- Latex or nitrile gloves
- Dust masks
- All-purpose cleaner for horizontal surfaces
- Trash bag
- Whisk broom/dustpan

Other Equipment

- Binoculars
- Ladders

**América Tropical Mural Site
Monitoring Form**

ANNUAL INSPECTION

- Regularly scheduled annual inspection (August-September)
- Inspection after extreme weather event / seismic activity / reported damage / vandalism / other

Describe:

NAME OF SITE <i>América Tropical Mural Site</i> El Pueblo de Los Angeles Historical Monument	Name of inspectors, position, organization, and contact:
LOCAL AUTHORITY El Pueblo de Los Angeles Historical Monument	
DATE OF INSPECTION:	DATE OF PREVIOUS INSPECTION:

Weather conditions at time of inspection:

OTHER NOTES:

EQUIPMENT:

- Camera (model and settings) Other

INTERVENTIONS PERFORMED SINCE PREVIOUS INSPECTION (PLEASE DESCRIBE):

- Planned

- Unplanned/Unrecorded

MURAL

MURAL WALL AND CHIMNEY

PLEASE DESCRIBE THE FOLLOWING (ADD REFERENCE TO PHOTODOCUMENTATION, IF PROVIDED)
 IF INTERVENTIONS ARE NEEDED, CONTACT A QUALIFIED CONSERVATOR

Cleanliness:

Cracks:

New losses:

Pest effects:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

- Urgent
- Next conservation cycle
- Notify conservator for condition assessment

SHUTTERS

PLEASE DESCRIBE THE FOLLOWING (ADD REFERENCE TO PHOTODOCUMENTATION, IF PROVIDED)
IF INTERVENTIONS ARE NEEDED, CONTACT A QUALIFIED CONSERVATOR

Cleanliness:

Change in sheen or surface coating clarity (signaling need for reapplication of wax):

Lifting metal:

Discoloration:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next conservation cycle

Notify conservator for condition assessment

DOORS

PLEASE DESCRIBE THE FOLLOWING (ADD REFERENCE TO PHOTODOCUMENTATION, IF PROVIDED)
IF INTERVENTIONS ARE NEEDED, CONTACT A QUALIFIED CONSERVATOR

Cleanliness:

Losses:

Abrasions/wear:

Pest effects:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next conservation cycle

Notify conservator for condition assessment

MURAL SITE / INFRASTRUCTURE

PLEASE DESCRIBE THE FOLLOWING CONSIDERING THE PRESENCE OF DEBRIS, CLEANLINESS, MISSING OR MALFUNCTIONING ELEMENTS, ETC. (ADD REFERENCE TO PHOTODOCUMENTATION, IF PROVIDED)

RESPONSIBLE FOR MAINTENANCE ACTIONS: GSD MAINTENANCE

Rooftops:

Bird deterrent system:

Drainage:

Lights:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

Notify El Pueblo GSD Maintenance (regarding warranties, scheduled replacements, etc.)

PROTECTIVE SHELTER

CANOPY AND GUTTER

PLEASE DESCRIBE THE FOLLOWING (ADD REFERENCE TO PHOTODOCUMENTATION, IF PROVIDED)

RESPONSIBLE FOR MAINTENANCE ACTIONS: OUTSIDE CONTRACTOR

Cleanliness:

Signs of leakage:

Condition of fabric:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

Notify El Pueblo GSD Maintenance (regarding warranties, scheduled replacements, etc.)

ROLLDOWN SCREEN

PLEASE DESCRIBE THE FOLLOWING (ADD REFERENCE TO PHOTODOCUMENTATION, IF PROVIDED)
RESPONSIBLE FOR MAINTENANCE ACTIONS: FASHION INTERIORS OR OTHER OUTSIDE CONTRACTOR

Cleanliness:

Mechanism:

Metal cover:

Rolldown screen fabric:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

PERFORATED COPPER SIDE SHADES

PLEASE DESCRIBE THE FOLLOWING (ADD REFERENCE TO PHOTODOCUMENTATION, IF PROVIDED)
RESPONSIBLE FOR MAINTENANCE ACTIONS: QUALIFIED CONSERVATOR

Structural conditions:

Cleanliness:

Abrasions/wear:

Corrosion/rust:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

Notify conservator for condition assessment

ATIC

PLEASE DESCRIBE CONDITIONS OF THE FOLLOWING CONSIDERING CLEANLINESS, ABRASIONS/WEAR, MISSING OR MALFUNCTIONING ELEMENTS, VANDALISM, ETC. (ADD REFERENCE TO PHOTODOCUMENTATION, IF PROVIDED)
RESPONSIBLE FOR MAINTENANCE ACTIONS: GSD MAINTENANCE; EL PUEBLO CUSTODIAL RESPONSIBLE FOR CLEANING

Exterior entrance:

Wood title wall:

Finishes:

Lettering:

Plaque:

Other:

Entryway/lobby:

Sliding doors:

Photo murals:

Walls, floor, and ceiling:

Elevator:

Exterior—Film on windows and doors:

Other:

Bathroom:

Walls, floor, and ceiling:

Fixtures:

Other:

Exhibition gallery 1:

Walls, windows, floor, and ceiling:

Donor wall (GSD Painting):

Donor wall lettering:

Reception desk—finishes:

Original painting, *Opening Night*:

Reading rails:

Didactic displays/Exhibit panels:

Glass in front of displays:

Multimedia elements:

Speakers:

Security camera:

Exhibition gallery 1 (cont.):

Lighting:

Exterior—Film on windows and doors:

Other:

Scaffolding:

Structure:

Glass:

Display objects (qualified conservator):

Exhibition gallery 2:

Walls, windows, floor, and ceiling:

Mural reproduction—electronics, structure:

Reading rails:

Didactic displays/Exhibit panels:

Multimedia elements:

Speakers:

Security camera:

Lighting:

Exterior—Film on windows and doors:

Other:

Stairway:

Digital mural:

Railing:

Walls, floor, and ceiling:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

Notify El Pueblo GSD Maintenance (regarding warranties, scheduled replacements, etc.)

Notify conservators for condition assessment

VIEWING PLATFORM

PLEASE DESCRIBE CONDITIONS OF THE FOLLOWING CONSIDERING CLEANLINESS, ABRASIONS/WEAR, CORROSION/RUST, MISSING OR MALFUNCTIONING ELEMENTS, VANDALISM, ETC. (ADD REFERENCE TO PHOTODOCUMENTATION, IF PROVIDED) IN PARENTHESIS, RESPONSIBLE FOR MAINTENANCE ACTIONS; EL PUEBLO CUSTODIAL RESPONSIBLE FOR CLEANING

Benches (GSD Maintenance):

Reading rail (GSD Maintenance):

Rail around platform (GSD Maintenance):

Roof, floor (GSD Maintenance):

Perforated copper wall (qualified conservator):

Non-skid tape (GSD Maintenance):

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

Notify El Pueblo GSD Maintenance (regarding warranties, scheduled replacements, etc.)

Notify conservator for condition assessment

Summary of recommendations

PLEASE MARK AND DESCRIBE:

URGENT

Mural _____

Mural site / infrastructure _____

Protective shelter _____

Viewing platform _____

ATIC _____

NEXT CONSERVATION CYCLE

Mural _____

NEXT MAINTENANCE CYCLE

Mural site / infrastructure _____

Protective shelter _____

Viewing platform _____

ATIC _____

NOTIFY CONSERVATOR FOR CONDITION ASSESSMENT

Mural _____

Perforated copper _____

ATIC display objects _____

NOTIFY EL PUEBLO GSD MAINTENANCE

Mural site / infrastructure _____

Protective shelter _____

Viewing platform _____

ATIC _____

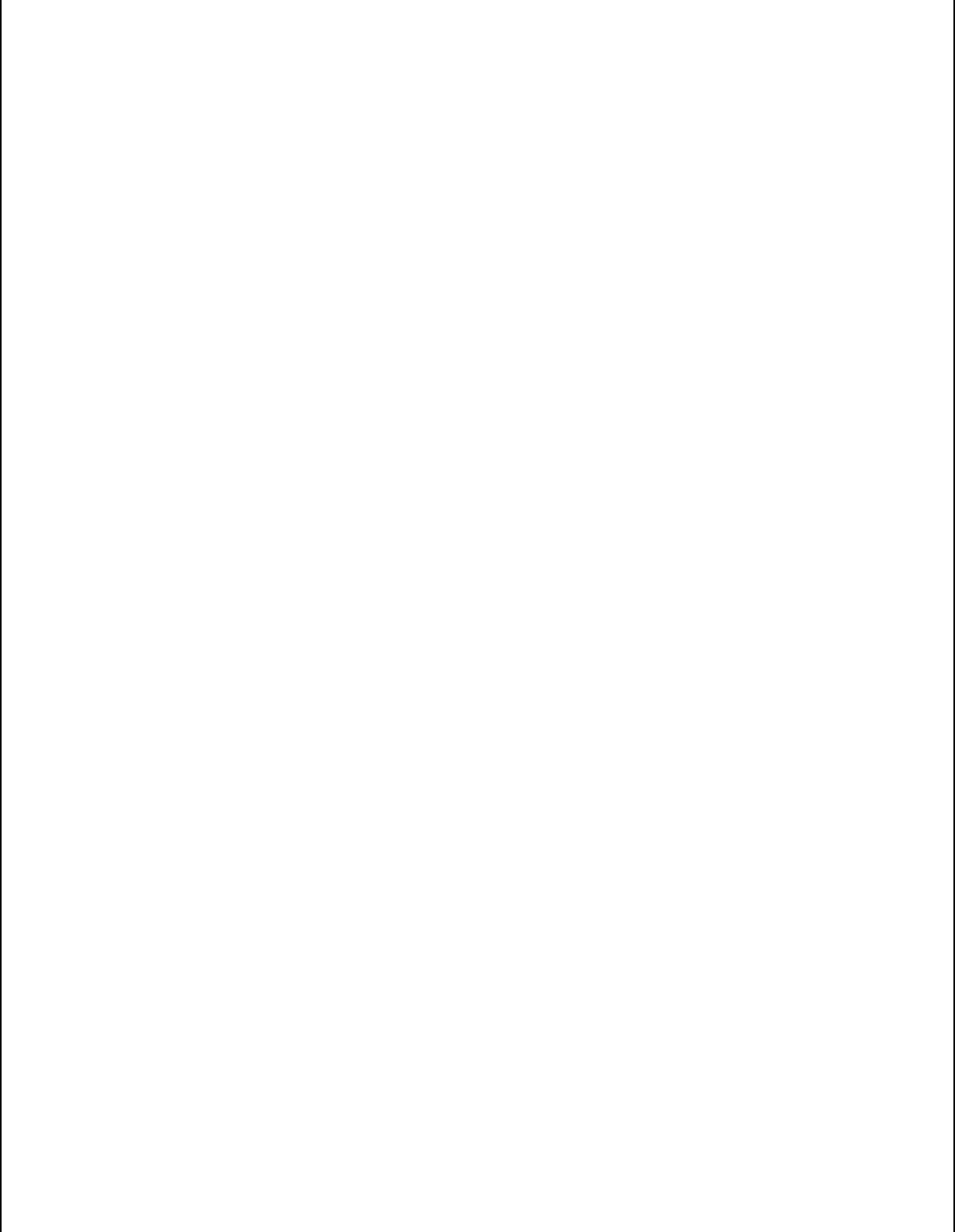
OTHER RECOMMENDATIONS _____

THIS FORM SHOULD BE SUBMITTED TO THE GENERAL MANAGER OF EL PUEBLO HISTORICAL MONUMENT WITH PHOTO DOCUMENTATION.

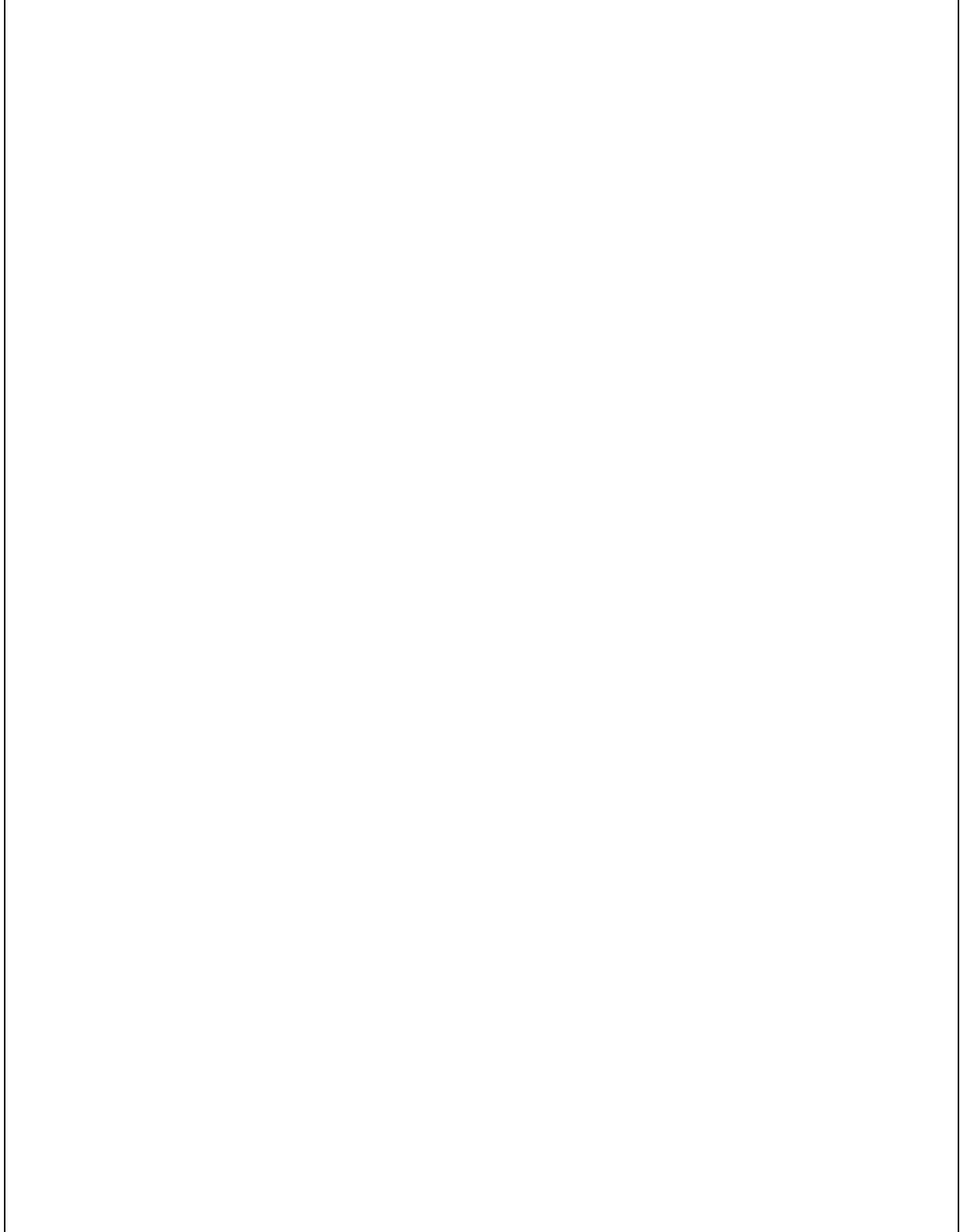


EL PUEBLO DE LOS ANGELES HISTORICAL MONUMENT – PROPERTY MANAGEMENT
125 PASEO DE LA PLAZA, SUITE 402, LOS ANGELES, CA 90012
EMAIL: DARLENE.LOPEZ@LACITY.ORG OFFICE: 213.485.9777

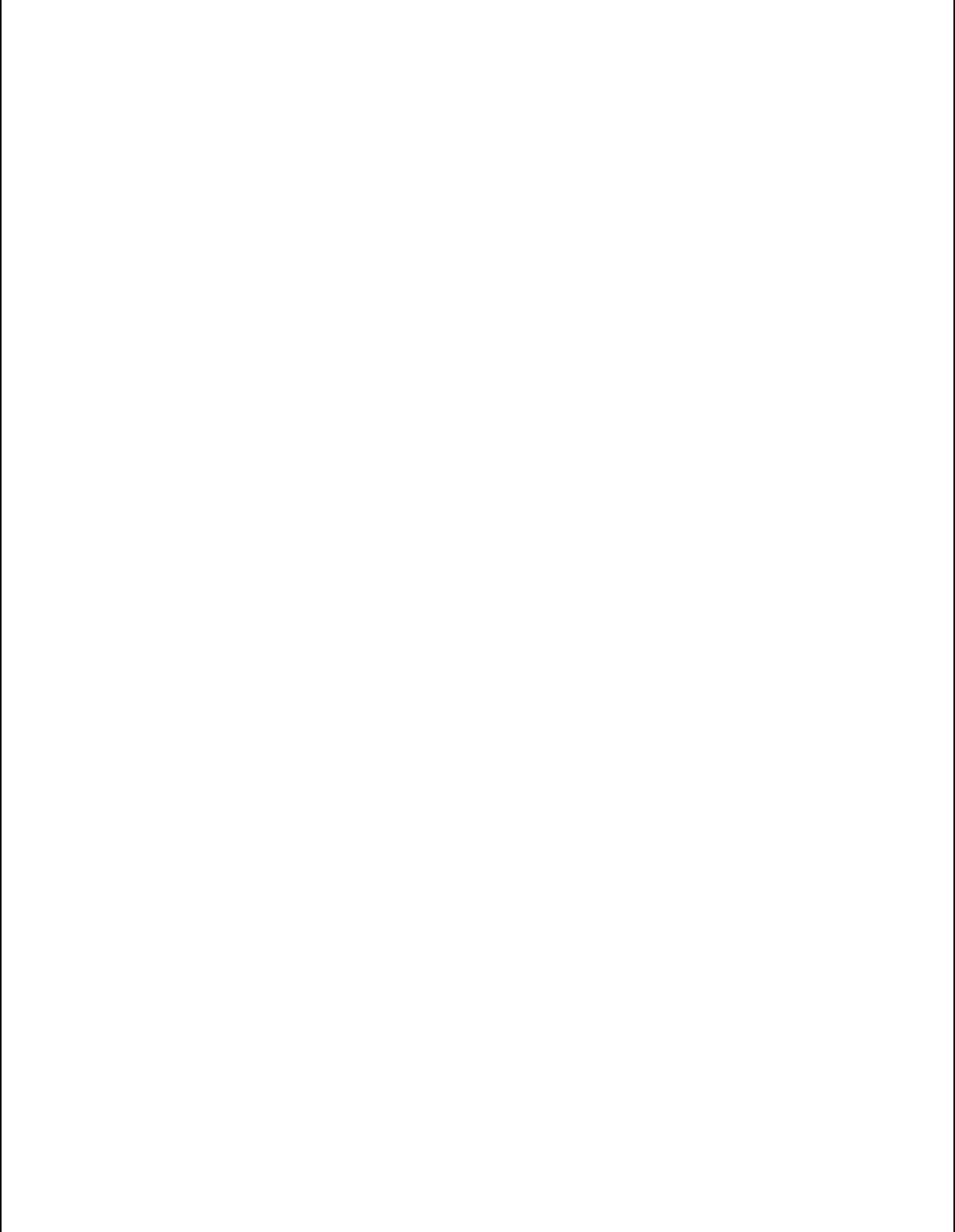
MURAL photodocumentation



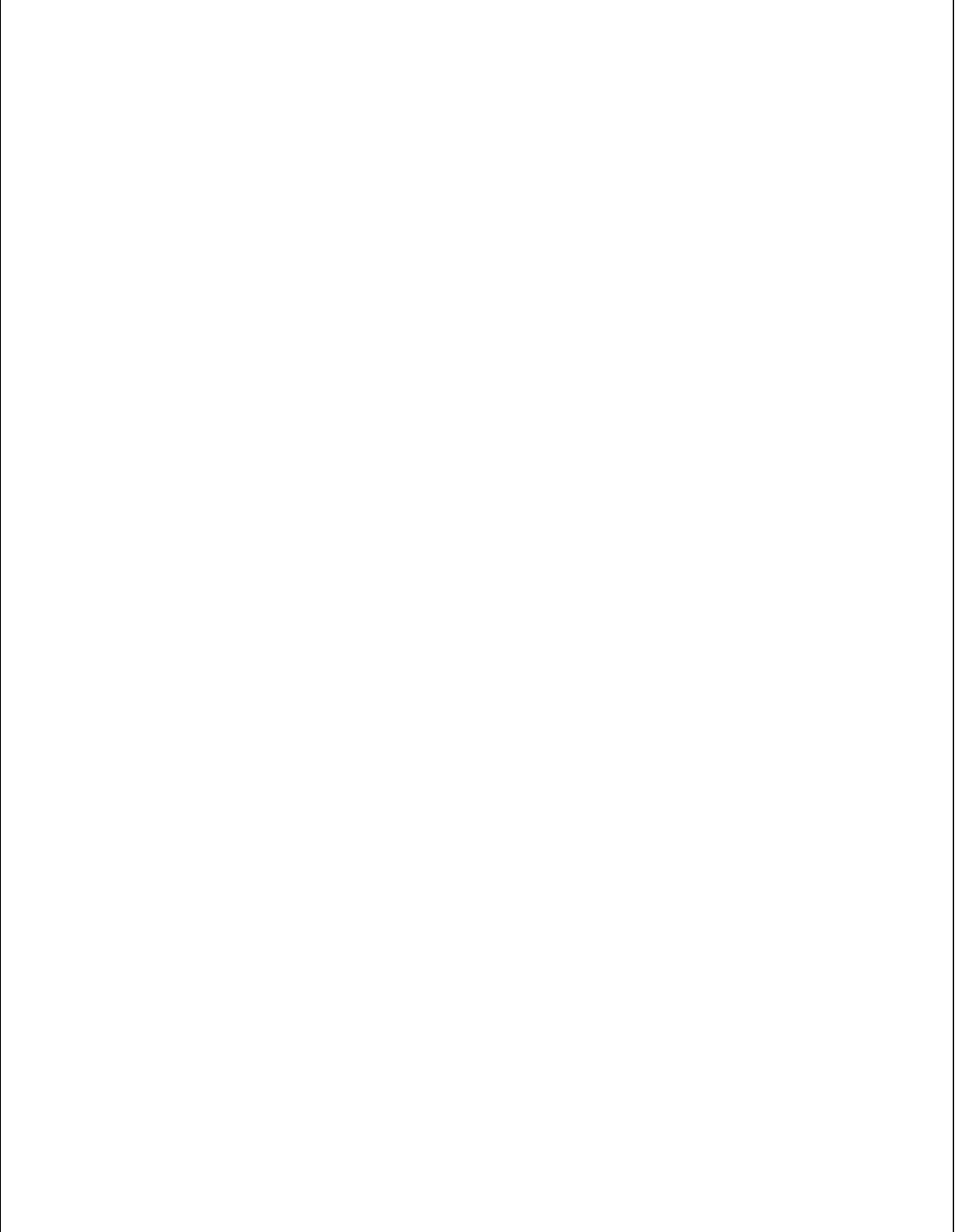
MURAL SITE/INFRASTRUCTURE photodocumentation



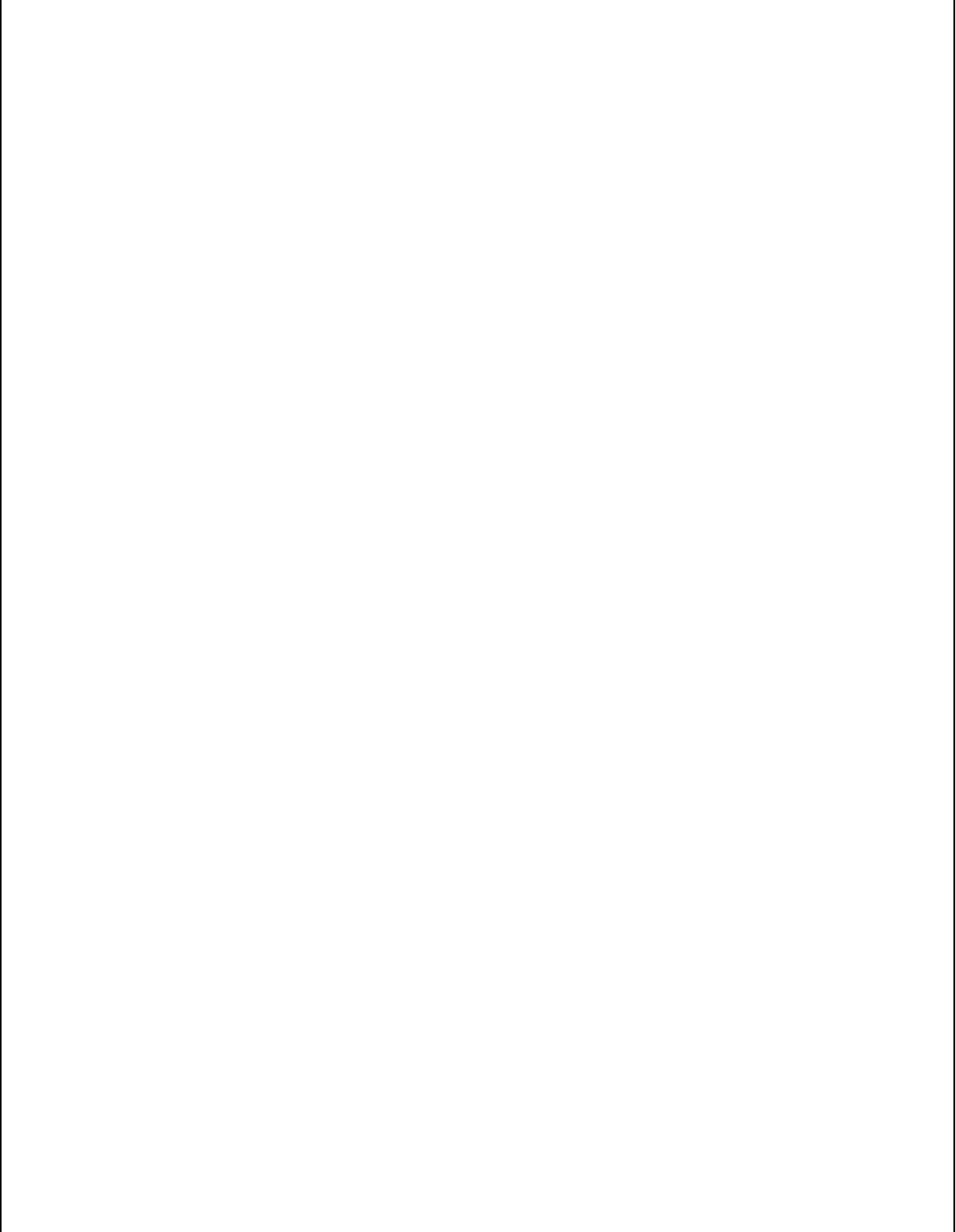
PROTECTIVE SHELTER photodocumentation



ATIC photodocumentation



VIEWING PLATFORM photodocumentation



Glossary of Conditions

This glossary is meant as a tool for El Pueblo staff carrying out annual inspections and can be used by conservators for the five-year condition assessment.

It includes most common conditions that can be found during the inspections and listed in the inspection form.

The glossary is organized according to the list of conditions, following standardized terms. For each condition, a definition is included, together with the list of elements where the condition is likely to be found.

Abrasions/ wear	Areas with uneven surface caused by the partial loss of upper layers Possible locations <ul style="list-style-type: none">• Door• Side shades• Viewing platform
Corrosion	Deterioration of a material by oxidation (e.g., metal), usually associated with a change of color. This can include rust and copper corrosion. Possible locations <ul style="list-style-type: none">• Mural shutters• Protective shelter—perforated copper side shades• Viewing platform—perforated copper wall panels
Crack	Fissure or separation of a material along a line (e.g., plaster crack) Possible locations <ul style="list-style-type: none">• Mural• ATIC—walls
Deposit, accretion	Accumulation of material of variable thickness on a surface; if coherent, it may be an accretion. Can be described by color, morphology, size, and, if possible, nature and/or origin. Possible locations <ul style="list-style-type: none">• Mural• Shutters• Doors• Canopy• Rolldown screen• Perforated copper side shades• Rooftops• Viewing platform• ATIC

Detachment	<p>A physical separation between layers or between layer and substrate. The thickness and the shape of the detachment of layers are variable, including lifting of plaster or metal cladding elements.</p> <p>Possible locations</p> <ul style="list-style-type: none"> • Mural • Shutters
Discoloration	<p>Change of color in one to three of the color parameters: hue (blue, red, yellow, etc.), value (darkness/lightness), and saturation (purity of color)</p> <p>Possible locations</p> <ul style="list-style-type: none"> • Mural • Shutters • Doors
Loss	<p>Loss of material to a variable or undetermined depth (plaster, paint, etc.). This can pertain to plaster, paint, and wood.</p> <p>Possible locations</p> <ul style="list-style-type: none"> • Mural • Shutters • Doors
Mechanical damage	<p>Nick, scrape, scratch, gouge, or abrasion</p> <p>Possible locations</p> <ul style="list-style-type: none"> • Viewing platform—benches, reading rails, etc. • ATIC • Mural • Shutters • Doors
Pests	<p>Animals nesting (bird or insect nests, spider webs, etc.), bird droppings, presence of wood pests</p> <p>Possible locations</p> <ul style="list-style-type: none"> • Mural • Doors • Rooftops
Stain	<p>Localized discoloration, produced by foreign matter penetrating into or chemically reacting with a material (including tar, water, etc.)</p> <p>Possible locations</p> <ul style="list-style-type: none"> • Mural • ATIC—entryway, walls
Presence of humidity or water	<p>Includes pooling water, signs of leaks</p> <p>Possible locations</p> <ul style="list-style-type: none"> • Rooftop • Canopy

Photodocumentation Guidelines

These guidelines are intended for the basic photodocumentation of site elements to be carried out in the annual inspections by El Pueblo staff. The workflow assumes the use of a smartphone and/or a digital compact camera or DSLR. The section with recommendations for file naming and metadata can also be used by conservators carrying out the five-year condition assessment; this will ensure consistency of data in the El Pueblo de Los Angeles Historical Monument archives.

1. Setup

- a. Plan for ongoing systematic photography capture, and secure image storage and management:
 - Use a secure server or Digital Asset Management system provided to El Pueblo staff.
 - Be sure the system provides for scheduled backups.
 - Create a folder directory structure for image storage (see Shot List and Directory Folder Structure section below).
 - Name the parent folder "Siqueiros_Annual_Inspection_Images."
 - Create a subfolder for the year (e.g., 2022).
 - Create sub-subfolders that mirror the prescribed shot list (see Shot List and Directory Folder Structure section below).
- b. Assemble the photography kit:
 - The prescribed shot list (see Shot List and Directory Folder Structure section below)
 - Camera (smartphone, digital compact, or DSLR)
 - SD card(s) if using digital compact, or DSLR
 - Color checker (e.g., X-Rite ColorChecker Classic XL)
 - Centimeter scale
 - Whiteboard
 - Optional: image management software (e.g., Adobe Bridge, ACDsee)

2. Camera Settings

All cameras:

- a. Set the capture format to highest resolution jpeg.
- b. Do not use any filters.
- c. Do not use HDR settings.
- d. Do not use extremely wide angle lenses.

Digital compact or DSLR:

- a. Format the SD card before conducting the inspection (prior to formatting the SD card, be sure all necessary data on the SD card have been properly transferred/stored elsewhere).
- b. Set the proper date and time.

- c. Set the proper location (e.g., Los Angeles).
 - d. Choose the Adobe color space.
 - e. Set the ISO to Auto.
3. Camera Modes (digital compact or DSLR)
- a. Avoid camera shake/blur by using a mode that provides a fast shutter speed using either:
 - M or Manual, set shutter speed to 1/60 or faster (1/125 for DSLR) and set the aperture to 8; this is the preferred mode.
 - P or Program mode with a shutter speed of 1/60 or faster (1/125 for DSLR)
 - S/Tv or Shutter priority mode with a shutter speed of 1/60 or faster (1/125 for DSLR)
 - Auto Mode is not recommended as there is no control over the shutter speed and therefore no control over camera shake/blurred images.
4. Image Capture—What to Capture
- a. Refer to the prescribed shot list (see Shot List and Directory Folder Structure section below; this list and structure reflect the inspection form).
 - b. Refer to past photodocumentation for comparison.
 - c. It is generally a good practice to take two captures of the exact same composition.
 - d. Capture overall images of each element for context.
 - e. Capture details that show damage or other conservation issues or malfunctioning parts; add whiteboard, color checker, and centimeter scale if needed or shown in past images.
 - f. Make notes on the images taken on the inspection form.
5. Image Capture—How to Capture
- a. The main focus should be on the relevant object or element. For digital compacts or DSLRs, utilize the in-camera focus indicators.
 - b. Hold as steady as possible or use a tripod.
 - c. Be aware of the composition, and try to match past documentation.
 - d. Be aware of lighting:
 - Target a time of day that provides the most even light and that does not create long shadows (e.g., early morning, late afternoon); cloudy days are good.
 - Beware of bright highlights and overly bright background.
 - Beware of areas becoming overly dark.
 - e. Avoid distracting elements and items that do not belong in the frame.
 - f. More advanced camera controls to consider integrating for challenging lighting situations:
 - Exposure compensation
 - Exposure lock
 - Bracketing exposures

- Capturing and processing Camera RAW
 - Use of a light meter and/or tripod
 - Additional references, such as the *AIC Guide to Digital Photography and Conservation Documentation* (Frey et al. 2017)
6. Image Transfer and Storage. After capture, transfer the images to the secure storage and organize into the appropriate subfolders in the folder directory that was created in step 1 (see Shot List and Directory Folder Structure section below). Delete any unnecessary images (e.g., mistakes, out of focus).
7. Insert Image Files into the PDF Inspection Form and Add Notes.
8. File Naming and Metadata (optional but recommended)
- a. Rename images by using image management software (e.g., Adobe Bridge, ACDsee).
 - Consider the following:
 - Filenames should be unique; do not use upper- or lowercase characters to distinguish one file from another.
 - Filenames should contain only letters and numbers.
 - Folders and filenames should not use spaces between characters; use an underscore () instead.
 - Filenames should contain only one period, located before the file extension (.jpg); periods should not be used in folder or file names.
 - Special characters, accented letters, brackets, or punctuation marks should not be used.
 - A filename should not be more than 32 characters including file extension (.jpg).
 - Suggested filenames can include the following:
 - Abbreviation of project name “Siqueiros mural site monitoring plan” (SIQ)
 - Abbreviation referring to the activity: annual inspection (AI), inspection following an event (EI), or five-year condition assessment (5YA)
 - Date, following ISO date standard YYYYMMDD
 - Image sequence number using 3 digits
 - Example: SIQ_AI_20201118_001.jpg
 - b. Add metadata by using an image management software (e.g., Adobe Bridge, ACDsee). Metadata is helpful information that is added to and embedded in the file:
 - Creator: photographer’s full first and last name
 - Headline: the full formal project name “Siqueiros mural site monitoring”
 - Copyright Notice: in most cases, “El Pueblo de Los Angeles Historical Monument”
 - Copyright Status: in most cases, choose “Copyrighted”
 - Description: includes terms from the illustrated glossary and form; general and specific terms might be separated by a semicolon, for example, “mural; shutter (east/west).” It is crucial that the terms are always spelled in the same way, in order to easily retrieve and sort the image files. Move image files to appropriate locations, sorting them in appropriate folders and subfolders.

Shot List

- Mural
 - Painted surfaces
 - Wall
 - Chimney
 - Shutters
 - East
 - West
 - Doors
- Mural Site/Infrastructure
 - Rooftops
 - Italian Hall
 - Hammel Building
 - Pelanconi Building
 - Bird deterrent system
 - Drainage
 - Lights
 - Light rail
 - Floodlights
- Protective Shelter
 - Canopy and gutter
 - Rolldown screen
 - Perforated copper side shades
- Viewing Platform
 - Benches
 - Reading rail
 - Rail around platform
 - Roof, floor, perforated copper wall
- ATIC
 - Exterior entrance
 - Entryway/lobby
 - Bathroom
 - Stairway
 - Digital mural
 - Elevator
 - Exhibition gallery 1
 - Exhibition gallery 2
 - Multimedia elements
 - Scaffolding
 - Exterior

Directory Folder Structure

Siqueiros_Annual_Inspection_Images

- 📁 2021
 - 📁 Mural
 - 📁 Mural_site_infrastructure
 - 📁 Protective_shelter
 - 📁 Viewing_platform
 - 📁 ATIC

Five-Year Condition Assessment Tools

Material and Equipment List for Five-Year Condition Assessment

Photography

- Camera with full frame sensor (or camera with highest resolution capture available)
- Two flashes
- Monitoring metadata labels (with location, date, etc.)
- Color checkers (e.g., MacBeth, X-Rite) (large and small)
- White balance card
- Centimeter scale
- Light meter
- Printouts of past photodocumentation
- Tripods (one large and one small enough to stand at a height of 1 ft.)/two lightstands
- Clamps
- Sandbags

Graphic Documentation and Forms

- Five-year condition assessment form
- Base maps
- Acetate sheets, tape, markers for documentation (full set), clipboard or tablet with base maps loaded into it
- Previous monitoring reports
- Graphic documentation legend

Cleaning

- Vulcanized latex sponge for dry cleaning test on mural
- Paper towels
- Latex or nitrile gloves
- Dust masks
- All-purpose cleaner for horizontal surfaces
- Trash bag
- Whisk broom/dustpan
- Broom

Other Equipment

- Binoculars
- Scaffolding/ladders

**América Tropical Mural Site
Monitoring Form**

5-YEAR CONDITION ASSESSMENT

- Regularly scheduled 5-year condition assessment
- Inspection after extreme weather event / seismic activity / reported damage / vandalism / other

Describe:

NAME OF SITE América Tropical Mural Site El Pueblo de Los Angeles Historical Monument	Name of inspectors, position, organization, and contact:
---	--

LOCAL AUTHORITY El Pueblo de Los Angeles Historical Monument

DATE OF INSPECTION:	DATE OF PREVIOUS INSPECTION:
---------------------	------------------------------

Weather conditions at time of inspection:

OTHER NOTES:

EQUIPMENT NOTES:

- Camera (model and settings)
- Other

INTERVENTIONS PERFORMED SINCE PREVIOUS INSPECTION (PLEASE DESCRIBE):

- Planned

- Unplanned/Unrecorded

MURAL

MURAL WALL AND CHIMNEY

PLEASE DESCRIBE THE FOLLOWING (WHERE NEEDED, INDICATE LOCATIONS BY PROVIDING NUMBER AND LETTER ACCORDING TO THE GRID) AND ADD REFERENCE TO PHOTODOCUMENTATION

Cleanliness:

Cracks:

Color change:

Dirt accumulation (perform cleaning tests):

New plaster detachments:

(CONT.)

New losses:

Flaking:

Powdering:

Pest effects:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next conservation cycle

SHUTTERS

PLEASE DESCRIBE THE FOLLOWING AND ADD REFERENCE TO PHOTODOCUMENTATION

Cleanliness:

Change in sheen or surface coating clarity (signaling need for reapplication of wax):

Structural condition:

Lifting metal:

Discoloration:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next conservation cycle

DOORS

PLEASE DESCRIBE THE FOLLOWING AND ADD REFERENCE TO PHOTODOCUMENTATION

Cleanliness:

Color change:

Losses:

Abrasions/wear:

Flaking:

Powdering:

Structural condition of wood:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next conservation cycle

OTHER

PLEASE ADD ANY RELEVANT COMMENT REGARDING CONDITION OF OTHER ELEMENTS OF THE SITE RELATED TO THE CONSERVATION OF THE MURAL

MONITORING LOCATIONS

Monitoring location 1	NOTES <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location 2	NOTES <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location 3	NOTES <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location 4	NOTES <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location 5	NOTES <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location 6	NOTES <input type="checkbox"/> Please mark if you took a photo of the monitoring location

Monitoring location 7	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location 8	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location 9	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location 10	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location 11	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location plaster detachment 1	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location

Monitoring location flaking 1	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location flaking 2	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location flaking 3	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location flaking 4	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location flaking 5	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location
Monitoring location flaking 6	<p>NOTES</p> <input type="checkbox"/> Please mark if you took a photo of the monitoring location

MURAL SITE / INFRASTRUCTURE

PLEASE DESCRIBE THE FOLLOWING CONSIDERING PRESENCE OF DEBRIS, CLEANLINESS, MISSING OR MALFUNCTIONING ELEMENTS, ETC., AND ADD REFERENCE TO PHOTODOCUMENTATION
RESPONSIBLE FOR MAINTENANCE ACTIONS: GSD MAINTENANCE

Rooftops:

Bird deterrent system:

Drainage:

Lights:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

Notify El Pueblo GSD Maintenance (regarding warranties, scheduled replacements, etc.)

PROTECTIVE SHELTER

CANOPY AND GUTTER

PLEASE DESCRIBE THE FOLLOWING AND ADD REFERENCE TO PHOTODOCUMENTATION
RESPONSIBLE FOR MAINTENANCE ACTIONS: OUTSIDE CONTRACTOR

Cleanliness:

Signs of leakage:

Condition of fabric:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

Notify El Pueblo GSD Maintenance (regarding warranties, scheduled replacements, etc.)

ROLLDOWN SCREEN

PLEASE DESCRIBE THE FOLLOWING AND ADD REFERENCE TO PHOTODOCUMENTATION
RESPONSIBLE FOR MAINTENANCE ACTIONS: FASHION INTERIORS OR OTHER OUTSIDE CONTRACTOR

Cleanliness:

Mechanism:

Metal cover:

Rolldown screen fabric:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

PERFORATED COPPER SIDE SHADES

PLEASE DESCRIBE THE FOLLOWING AND ADD REFERENCE TO PHOTODOCUMENTATION
RESPONSIBLE FOR MAINTENANCE ACTIONS: QUALIFIED CONSERVATOR

Structural conditions:

Cleanliness:

Abrasions/wear:

Corrosion/rust:

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

ATIC

PLEASE DESCRIBE CONDITIONS OF THE FOLLOWING CONSIDERING CLEANLINESS, ABRASIONS/WEAR, MISSING OR MALFUNCTIONING ELEMENTS, VANDALISM, ETC. (ADD REFERENCE TO PHOTO DOCUMENTATION, IF PROVIDED).
RESPONSIBLE FOR MAINTENANCE ACTIONS: GSD MAINTENANCE; EL PUEBLO CUSTODIAL RESPONSIBLE FOR CLEANING

Exterior entrance:

Wood title wall:

Finishes:

Lettering:

Plaque:

Other:

Entryway/lobby:

Sliding doors:

Photo murals:

Walls, floor, and ceiling:

Elevator:

Exterior—Film on windows and doors:

Other:

Bathroom:

Walls, floor, and ceiling:

Fixtures:

Other:

Exhibition gallery 1:

Walls, windows, floor, and ceiling:

Donor wall (GSD Painting):

Donor wall lettering:

Reception desk—finishes:

Original painting, *Opening Night*:

Reading rails:

Didactic displays/Exhibit panels:

Glass in front of displays:

Multimedia elements:

Speakers:

Security camera:

Exhibition gallery 1 (cont.):

Lighting:

Exterior—Film on windows and doors:

Other:

Scaffolding:

Structure:

Glass:

Display objects (qualified conservator):

Exhibition gallery 2:

Walls, windows, floor, and ceiling:

Mural reproduction—electronics, structure:

Reading rails:

Didactic displays/Exhibit panels:

Multimedia elements:

Speakers:

Security camera:

Lighting:

Exterior—Film on windows and doors:

Other:

Stairway:

Digital mural:

Railing:

Walls, floor, and ceiling:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

Notify El Pueblo GSD Maintenance (regarding warranties, scheduled replacements, etc.)

VIEWING PLATFORM

PLEASE DESCRIBE CONDITIONS OF THE FOLLOWING CONSIDERING CLEANLINESS, ABRASIONS/WEAR, CORROSION/RUST, MISSING OR MALFUNCTIONING ELEMENTS, VANDALISM, ETC. (ADD REFERENCE TO PHOTODOCUMENTATION, IF PROVIDED). IN PARENTHESIS, RESPONSIBLE FOR MAINTENANCE ACTIONS; EL PUEBLO CUSTODIAL RESPONSIBLE FOR CLEANING

Benches (GSD Maintenance):

Reading rail (GSD Maintenance):

Rail around platform (GSD Maintenance):

Roof, floor (GSD Maintenance):

Perforated copper wall (qualified conservator):

Non-skid tape (GSD Maintenance):

Other:

RATE CONDITION AS: Good Fair Poor Nonexistent (and describe)

RECOMMENDATION FOR REPAIR AND/OR FURTHER INVESTIGATIONS:

Urgent

Next maintenance cycle

Notify El Pueblo GSD Maintenance (regarding warranties, scheduled replacements, etc.)

Summary of recommendations

PLEASE MARK AND DESCRIBE:

URGENT

Mural _____

Mural site / infrastructure _____

Protective shelter _____

Viewing platform _____

ATIC _____

NEXT CONSERVATION CYCLE

Mural _____

NEXT MAINTENANCE CYCLE

Mural site / infrastructure _____

Protective shelter _____

Viewing platform _____

ATIC _____

NOTIFY EL PUEBLO GSD MAINTENANCE

Mural site / infrastructure _____

Protective shelter _____

Viewing platform _____

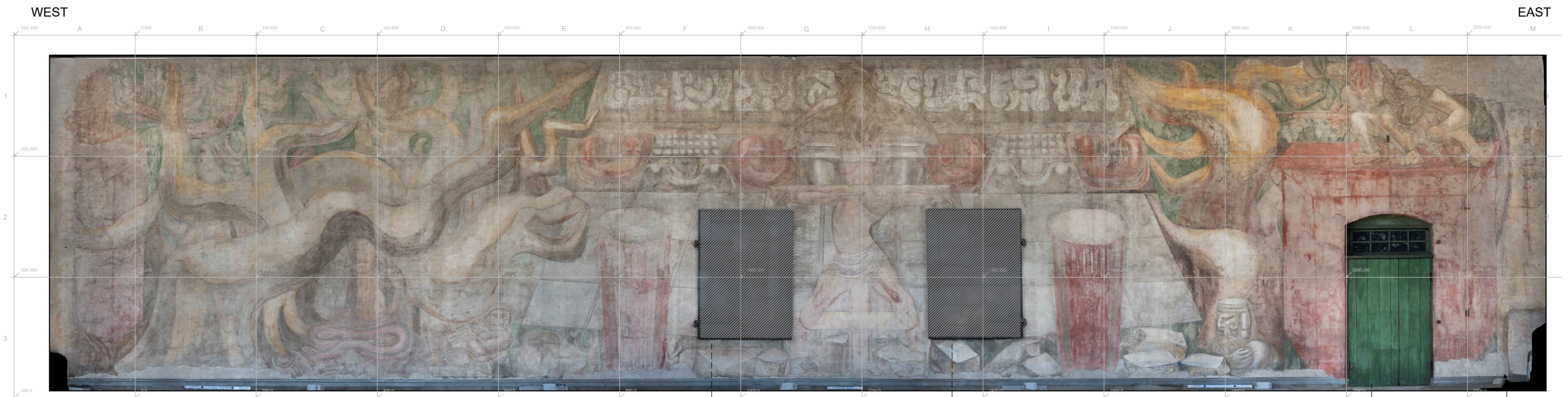
ATIC _____

OTHER RECOMMENDATIONS _____

A REPORT WITH RECOMMENDATIONS FOR MAINTENANCE AND/OR TREATMENT SHOULD BE DRAFTED FOLLOWING THE 5-YEAR CONDITION ASSESSMENT. AN OUTLINE FOR THE REPORT IS INCLUDED IN THE MONITORING PLAN. PHOTOGRAPHIC AND GRAPHIC DOCUMENTATION SHOULD BE INCLUDED IN THE REPORT. THE REPORT SHOULD BE SUBMITTED TO THE GENERAL MANAGER OF EL PUEBLO HISTORICAL MONUMENT WITHIN 30 DAYS OF THE ASSESSMENT.



EL PUEBLO DE LOS ANGELES HISTORICAL MONUMENT – PROPERTY MANAGEMENT
125 PASEO DE LA PLAZA, SUITE 402, LOS ANGELES, CA 90012
EMAIL: DARLENE.LOPEZ@LACITY.ORG OFFICE: 213.485.9777



0 0.5 1 2 4 m

<p>SHUTTER DOOR 1 (WEST)</p> <p>EXTERIOR INTERIOR</p>		<p>SHUTTER DOOR 2 (EAST)</p> <p>EXTERIOR INTERIOR</p>		<p>UNDERARCH</p>	<p>CHIMNEY</p> <p>TOP</p> <p>WEST SIDE</p>
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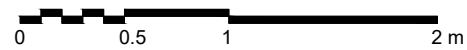
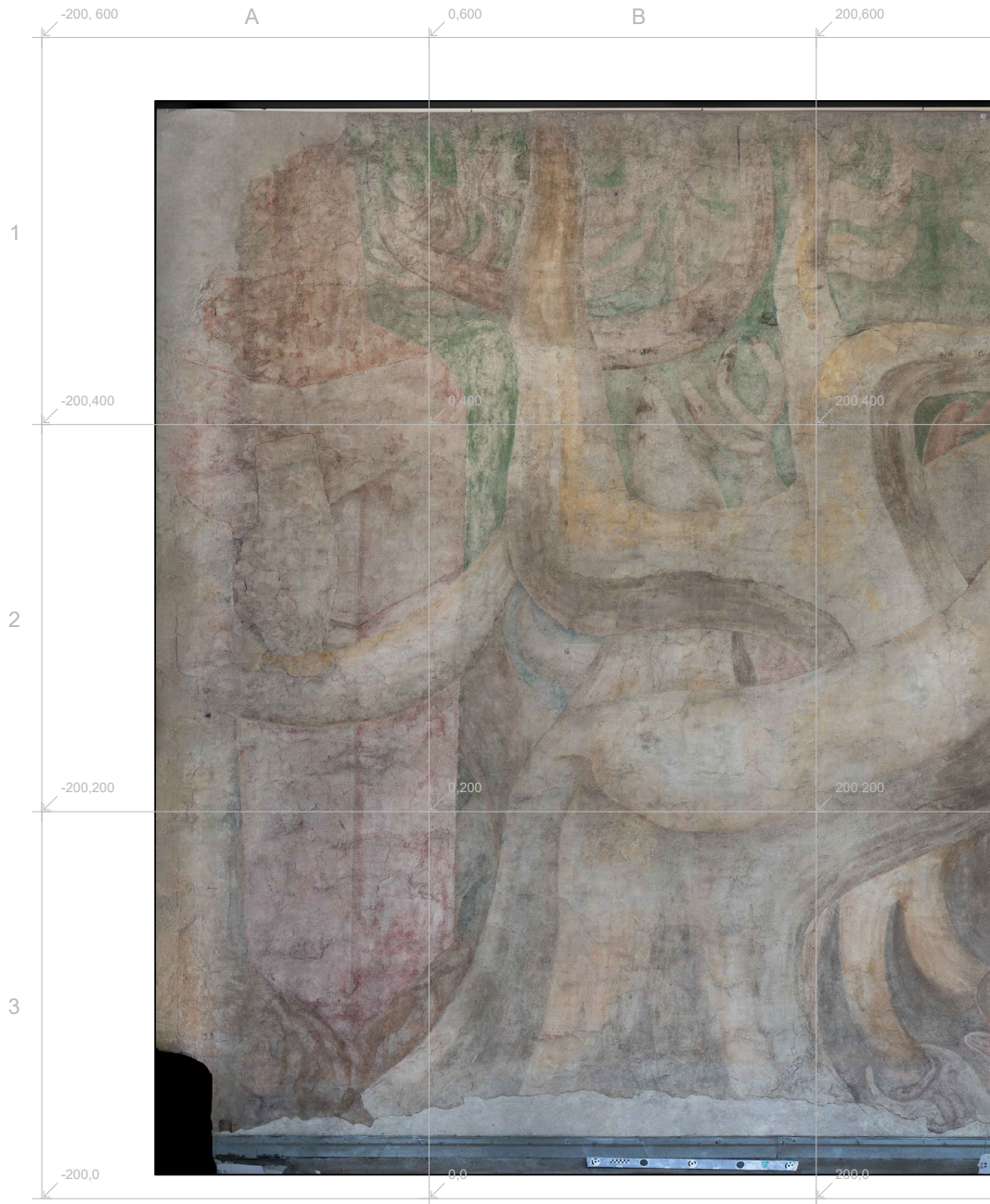
Getty
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Institute

El Pueblo
de
Los Angeles

Siqueiros Mural Project
América Tropical Mural by David Alfaro Siqueiros
 El Pueblo de Los Angeles Historical Monument
 Olvera Street, Los Angeles, California

OVERVIEW

PROJECT MANAGER: Leslie Rainer
 DATE RECORDED: 1994*, 2021**
 DATE REVISED: 2021
 * Photographic digital capture of shutters interior
 ** Photographic digital capture of the mural, shutters exterior, chimney, and underarch

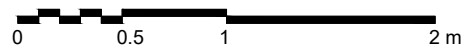


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El Pueblo de Los Angeles Historical Monument
Olvera Street, Los Angeles, California

OVERVIEW
SECTION 1/6

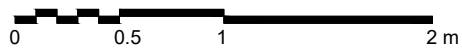
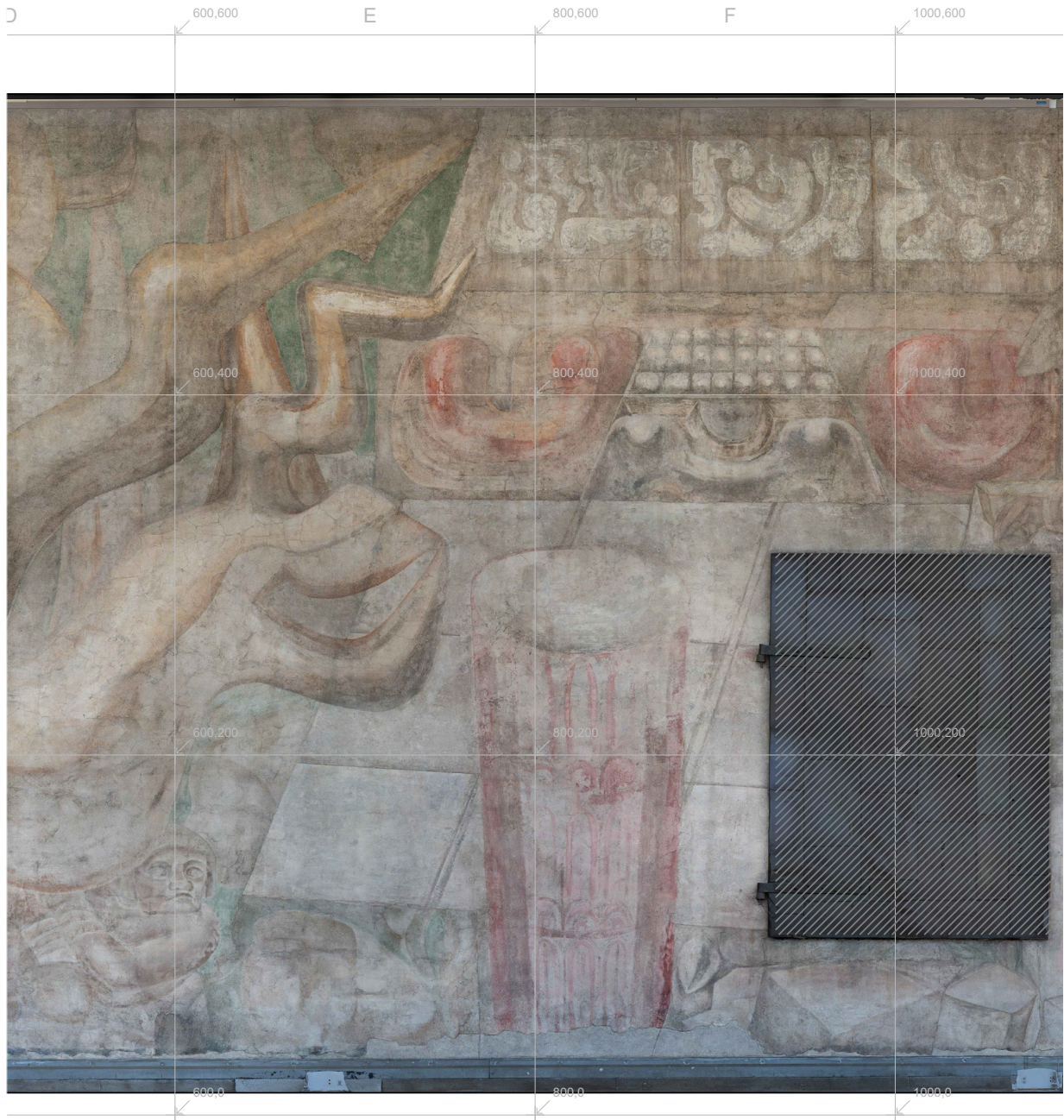


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El Pueblo de Los Angeles Historical Monument
Olvera Street, Los Angeles, California

OVERVIEW
SECTION 2/6

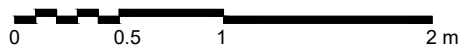


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América Tropical Mural by David Alfaro Siqueiros
El Pueblo de Los Angeles Historical Monument
Olvera Street, Los Angeles, California

OVERVIEW
SECTION 3/6

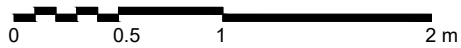
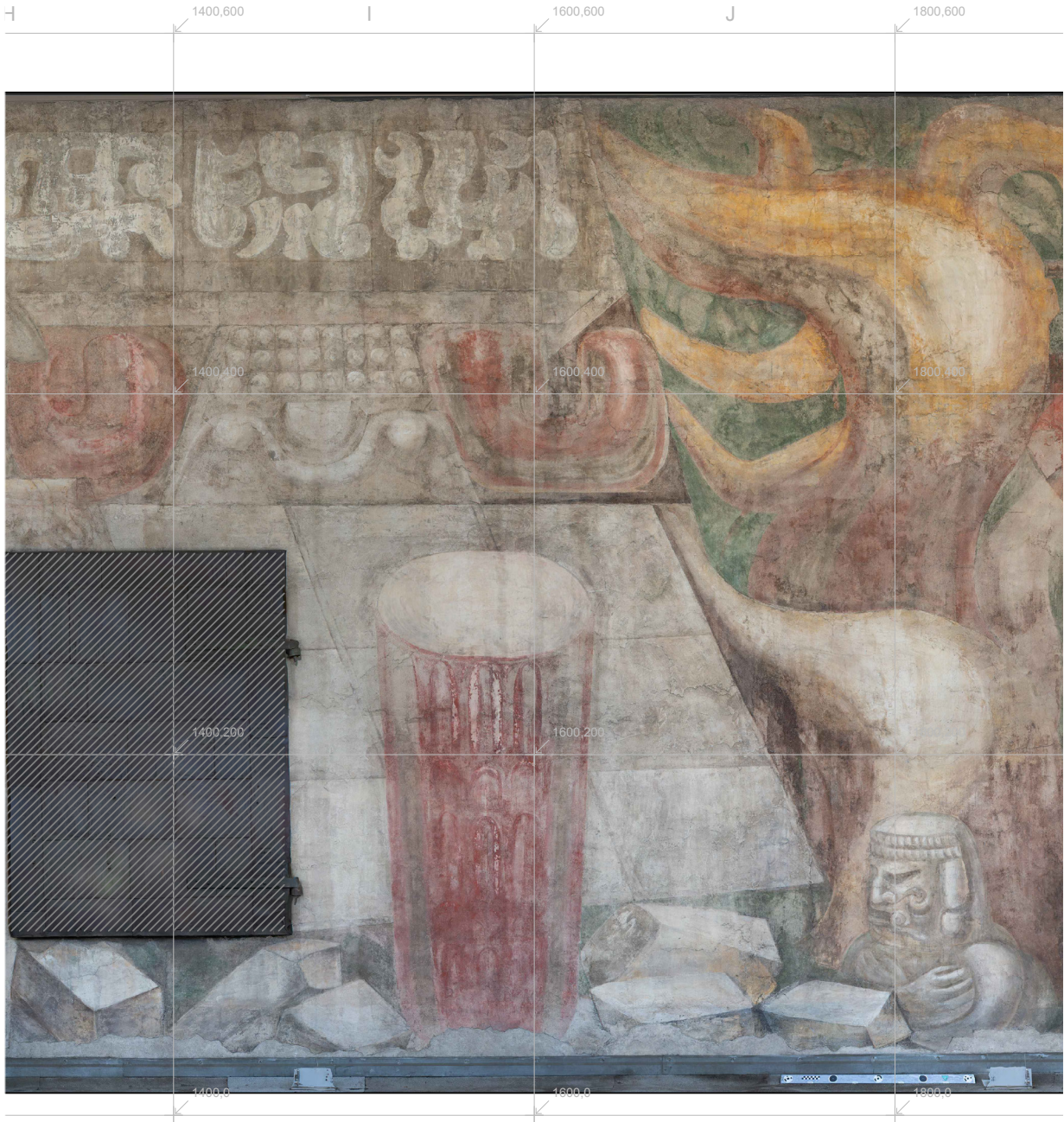


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El Pueblo de Los Angeles Historical Monument
Olvera Street, Los Angeles, California

OVERVIEW
SECTION 4/6



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Conservation
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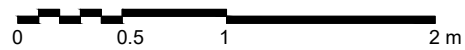
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Olvera Street, Los Angeles, California

OVERVIEW
SECTION 5/6



SEE CHIMNEY WEST
SIDE DOCUMENTATION



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Olvera Street, Los Angeles, California

OVERVIEW
SECTION 6/6

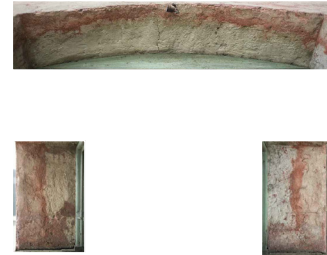
SHUTTER DOOR 1 (WEST)
EXTERIOR



INTERIOR



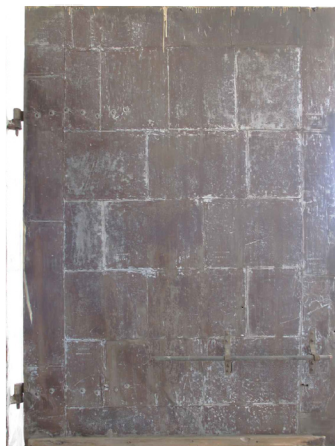
UNDERARCH



SHUTTER DOOR 2 (EAST)
EXTERIOR



INTERIOR



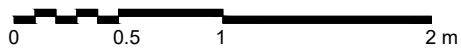
CHIMNEY



TOP



WEST SIDE



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El Pueblo de Los Angeles Historical Monument
Olvera Street, Los Angeles, California

OVERVIEW
SHUTTERS AND WEST SIDE OF CHIMNEY

Mural

	Plaster crack
	Plaster loss
	Plaster detachment
	Plaster detachment, stable
	Paint loss
	Flaking paint
	Powdering paint
	Mechanical damage
	Tar
	Stain: tar
	Stain: other
	Shiny surface/coating
	White drip
	Bird excrement
	Wasp nest

Shutters

	Deformation
	Metal cladding tear or loss
	Metal cladding detachment
	Wood loss
	Paint loss
	Loose nail
	Puncture
	Surface accretion
	Paint and coating drip
	White drip

Door

	Abrasion
	Loose wood
	Wood loss
	Paint loss
	Discolored inpainting
	Powdering
	Micro flaking

GRAPHIC DOCUMENTATION LEGEND

These are suggested hatches, previous graphic documentation used colors to differentiate from year to year



SEE CHIMNEY WEST SIDE DOCUMENTATION



Getty Conservation Institute

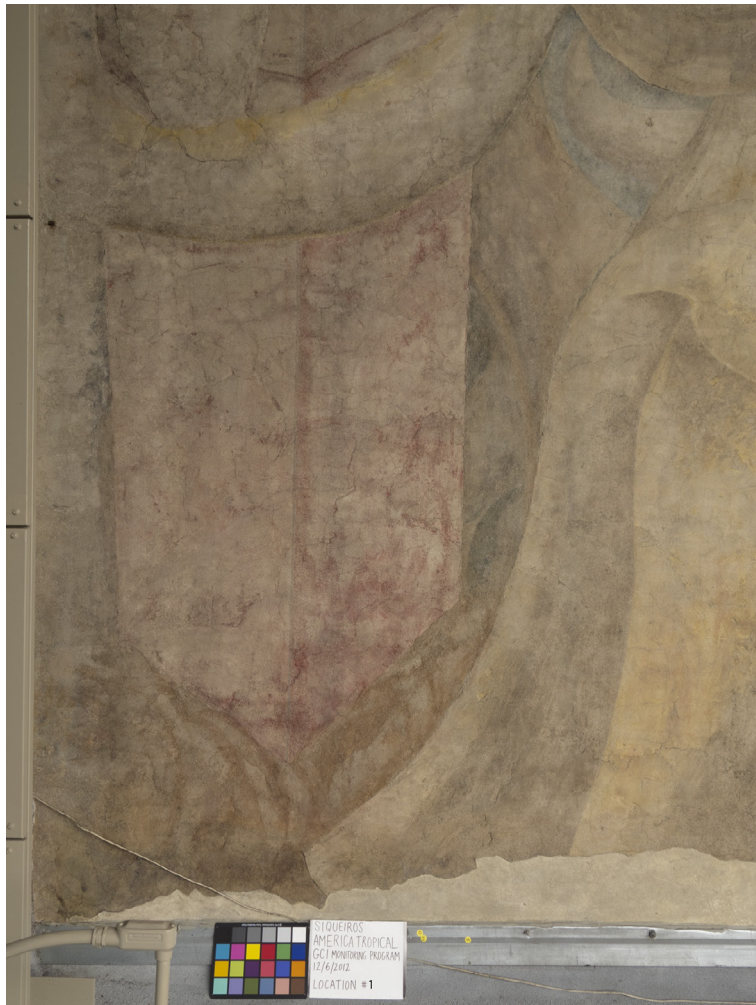
El Pueblo de Los Angeles

Siqueiros Mural Project
América Tropical Mural by David Alfaro Siqueiros
 El Pueblo de Los Angeles Historical Monument
 Olvera Street, Los Angeles, California

MONITORING LOCATIONS

PROJECT MANAGER: Leslie Rainer
 DATE RECORDED: 2012-2017
 DATE REVISED: 2021
 Last updated December 2017 by Leslie Rainer, Kiernan Graves, Anna Flavin, and Giulia Russo

Monitoring location 1



Description

Base of the wall in lower west corner of the mural

Ojective

To monitor the condition of the paint and plaster in the lower west corner of the mural, both on the surface and structurally; to monitor the condition of the fills and the presence of tar stains

Image file info

Filename:
Siq_monitoring_loc1a_12-12_1.tif

Date:
Captured December 2012

Monitoring location 2



Description

Area along the base of the wall, which includes the painted snake

Ojective

To monitor the condition of the paint and plaster along the base of the mural, both on the surface and structurally; to monitor the condition of the fills and the presence of tar stains

Image file info

Filename:
Siq_monitoring_loc2_12-12_1.tif

Date:
Captured December 2012

Monitoring location 3



Description

Midway along the base of the wall

Ojective

To monitor the condition of the paint and plaster along the base of the mural, both on the surface and structurally; to monitor the condition of the fills and the presence of tar stains

Image file info

Filename:
Siq_monitoring_loc3_12-12_1.tif

Date:
Captured December 2012

Monitoring location 4

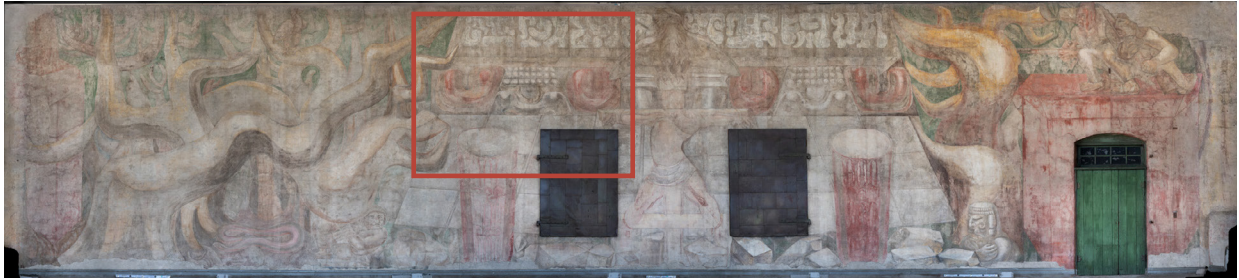


Description
West shutter

Ojective
To monitor the condition of the metal-clad shutters for change in condition or shift in appearance; in particular, to monitor the stability of repairs to metal cladding and shift in gloss

Image file info
Filename:
Siq_monitoring_loc4_12-12_1.tif
Date:
Captured December 2012

Monitoring location 5



Description

Central area of the mural directly above the west shutter

Ojective

To monitor the condition of the paint where relatively significant amount of paint remains on the surface, with areas of inpainting

Image file info

Filename:
Siq_monitoring_loc5_12-12_1.tif

Date:
Captured December 2012

Monitoring location 6



Description
East shutter

Ojective

To monitor the condition of the metal-clad shutters for change in condition or shift in appearance; in particular, to monitor the stability of repairs to metal cladding and shift in gloss

Image file info

Filename:
Siq_monitoring_loc6_12-12_1.tif

Date:
Captured December 2012

Monitoring location 7



Description

Base of the wall to the right of the east shutter

Ojective

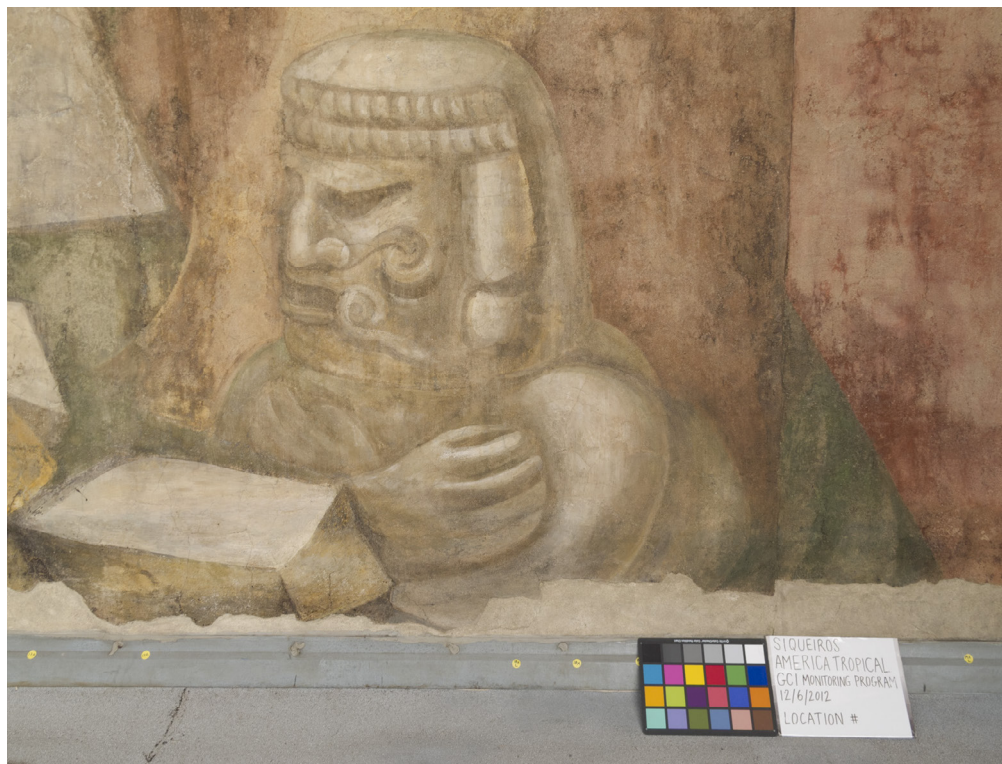
To monitor the condition of the paint and plaster along the base of the mural, both on the surface and structurally; to monitor an area of relatively thickly applied paint; to monitor the condition of the fills and the presence of tar stains

Image file info

Filename:
Siq_monitoring_loc7_12-12_1.tif

Date:
Captured December 2012

Monitoring location 8



Description

Base of the wall to the left of the door

Ojective

To monitor the condition of the paint and plaster along the base of the mural, both on the surface and structurally; to monitor the condition of the fills and the presence of tar stains

Image file info

Filename:
Siq_monitoring_loc8_12-12_1.tif

Date:
Captured December 2012

Monitoring location 9



Description

Base of the wall, including the lower right corner of the door

Ojective

To monitor the condition of the wooden door and its hardware, as well as the condition of the base of the mural and the presence of tar stains

Image file info

Filename:
Siq_monitoring_loc9_12-12_1.tif

Date:
Captured December 2012

Monitoring location 10



Description

West side and top of the chimney at the lower east end of the mural

Ojective

To monitor the condition of the paint and plaster of the chimney, with emphasis on the structural crack running at the interface between the mural wall and the chimney

Image file info

Filename:
Siq_monitoring_loc10_12-12_1.tif (left) and Siq_monitoring_loc10a_05_13_1.tif (right)

Date: Captured December 2012 (left) and May 2013 (right)

Monitoring location 11



Description

Area above the door in the upper east side of the wall

Ojective

To monitor the condition of the paint and plaster in the area of the vertical crack above the wooden doors

Image file info

Filename: Siq_monitoring_loc11_05-13_1.tif (left) and Siq_monitoring_loc11b_05-13_1.tif (right)

Date:
Captured May 2013

Monitoring location plaster detachment 1



Description

Top of the wall in upper west corner of the mural

Ojective

To monitor the plaster detachment, crack, and loss found after the 2012 conservation treatment

Image file info

Filename:
Siq_monitoring_void_11-13_lr_01.tif

Date:
Captured November 2013

Monitoring location flaking 1



Description

Area to the right of the east shutter

Ojective

To monitor flaking paint found after the 2012 conservation treatment

Image file info

Filename:
Siq_monitoring_flake1_11-13_1.tif

Date:
Captured November 2013

Monitoring location flaking 2



Description

Area on top of wall, between the east shutter and door

Ojective

To monitor flaking paint found after the 2012 conservation treatment

Image file info

Filename:
Siq_monitoring_flake2_11-13_1.tif

Date:
Captured November 2013

Monitoring location flaking 3



Description

Area on top of wall, between the east shutter and door

Ojective

To monitor flaking paint found after the 2012 conservation treatment

Image file info

Filename:
SIQ_Monit20171026_0423_flk3.tif

Date:
Captured October 2017

Monitoring location flaking 4



Description

Base of the wall below the west shutter

Ojective

To monitor flaking paint found after the 2012 conservation treatment and the recurrence of tar stains

Image file info

Filename:
SIQ_Monit20171023_0151_flk4.tif

Date:
Captured October 2017

Monitoring location flaking 5



Description

Base of the wall to the right of the west shutter

Ojective

To monitor flaking paint found after the 2012 conservation treatment

Image file info

Filename:
SIQ_Monit20171023_0144_flk5.tif

Date:
Captured November 2017

Monitoring location Flaking 6



Description

Base of the wall in the lower east side of the mural

Ojective

To monitor flaking paint found after the 2012 conservation treatment

Image file info

Filename:
SIQ_Monit20171023_0096_flk6.tif

Date:
Captured November 2017

Door



Description

Door between Italian Hall and roof

Ojective

To monitor the condition of the wood (animal activity, wear, and abrasion) and paint (powdering, flaking, and color change)

Image file info

Filename:
GMCI_WH13841_001-Scaled.tif

Date:
Processed 2017

Five-Year Condition Assessment Report Outline

1. Introduction
 - 1.1. Objectives of monitoring
 - 1.2. Methods
2. Inspection Summary
 - 2.1. Preliminary inspection information (name of inspectors, date, weather conditions, etc.)
 - 2.2. Limitations (access, lighting, type of examination, etc.)
 - 2.3. Mural condition
 - 2.3.1. Mural wall
 - 2.3.2. Chimney
 - 2.3.3. Metal shutters
 - 2.3.4. Wooden doors
 - 2.4. Monitoring locations
 - 2.5. Mural site condition
 - 2.5.1. Rooftops
 - 2.5.2. Bird deterrent system
 - 2.5.3. Drainage
 - 2.5.4. Lights
 - 2.5.5. Other
 - 2.6. Protective shelter condition
 - 2.6.1. Canopy and gutter
 - 2.6.2. Support columns
 - 2.6.3. Rolldown screen
 - 2.6.4. Perforated copper side shades
 - 2.7. Viewing platform condition
 - 2.7.1. Benches
 - 2.7.2. Reading rail
 - 2.7.3. Rail around platform
 - 2.7.4. Roof, floor
 - 2.7.5. Perforated copper wall
 - 2.7.6. Non-skid tape
 - 2.7.7. Other
 - 2.8. América Tropical Interpretive Center condition
 - 2.8.1. Exterior entrance
 - 2.8.2. Entryway/lobby
 - 2.8.3. Bathroom

- 2.8.4. Stairway
- 2.8.5. Exhibition gallery 1
- 2.8.6. Exhibition gallery 2
- 2.8.7. Multimedia elements
- 2.8.8. Scaffolding
- 2.8.9. Other
- 2.9. Works undertaken since last inspection (list as known and current condition)
- 2.10. Other issues/observations

- 3. Conclusions
 - 3.1. Results of cleaning test
 - 3.2. Observations on condition of mural

- 4. Recommendations
 - 4.1. Urgent
 - 4.2. Next maintenance cycle
 - 4.3. Periodic maintenance actions (warranties, scheduled replacements, etc.)
 - 4.4. Further investigations
 - 4.5. Other

APPENDIX

Background reference material

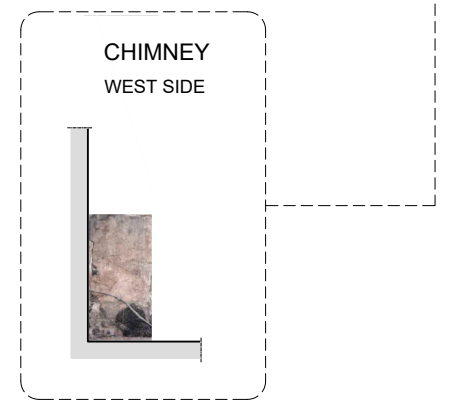
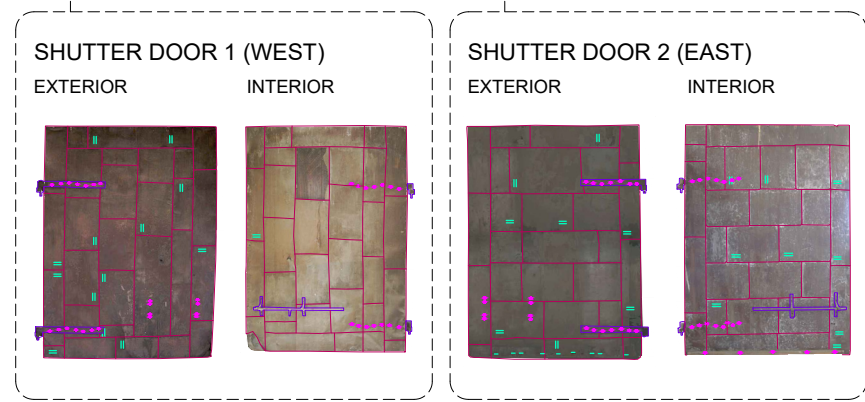
Previous Graphic Documentation

- Technique of Execution
- Interventions Pre-2002
- Treatment 2002
- Condition 2012
- Treatment 2012
- Seismic Strengthening 2012
- Maintenance Treatment 2017



0 0.5 1 2 4 m

- | | |
|-------------------------|--------------------------|
| Mural | Shutters |
| Incision | Metal cladding join seam |
| Plaster join | Bolt |
| Plaster join (possible) | Metal stamping |
| Underdrawing | Hardware |



SEE CHIMNEY WEST SIDE DOCUMENTATION

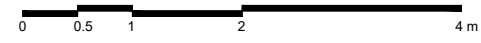
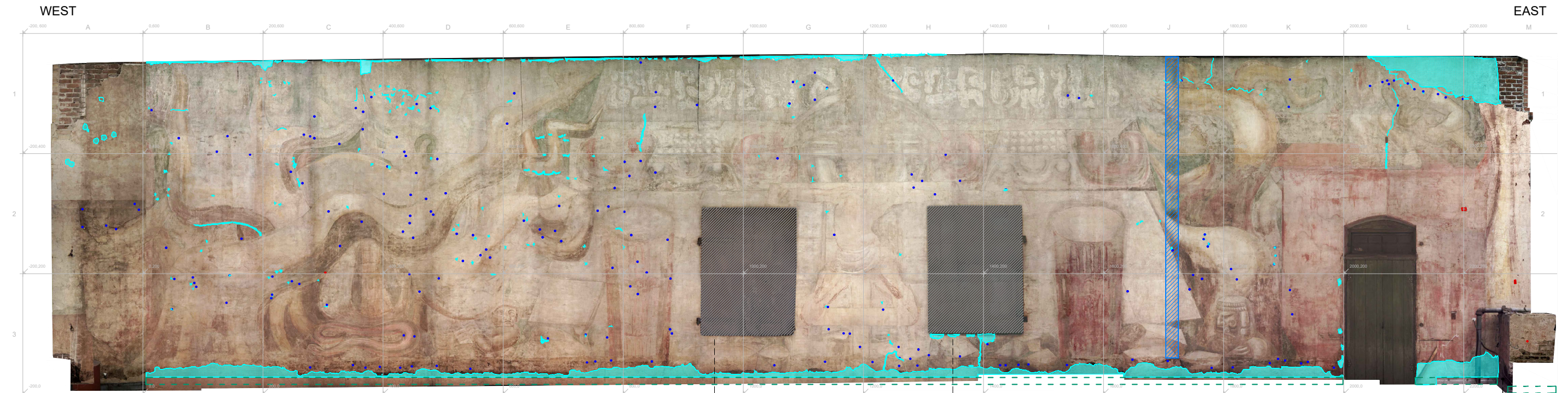
Getty Conservation Institute



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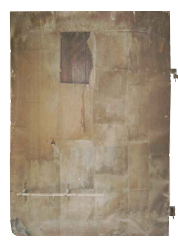
TECHNIQUE OF EXECUTION

PROJECT MANAGER: Leslie Rainer
 DATE RECORDED: 2002
 DATE REVISED: 2021





-  Injection hole
-  Mortar fill
-  Reintegration test area
-  Non-original hardware
-  Flashing

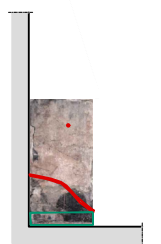
SHUTTER DOOR 1 (WEST)

EXTERIOR	INTERIOR
	

SHUTTER DOOR 2 (EAST)

EXTERIOR	INTERIOR
	

**CHIMNEY
WEST SIDE**



SEE CHIMNEY WEST SIDE DOCUMENTATION

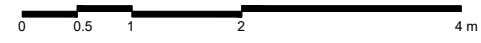
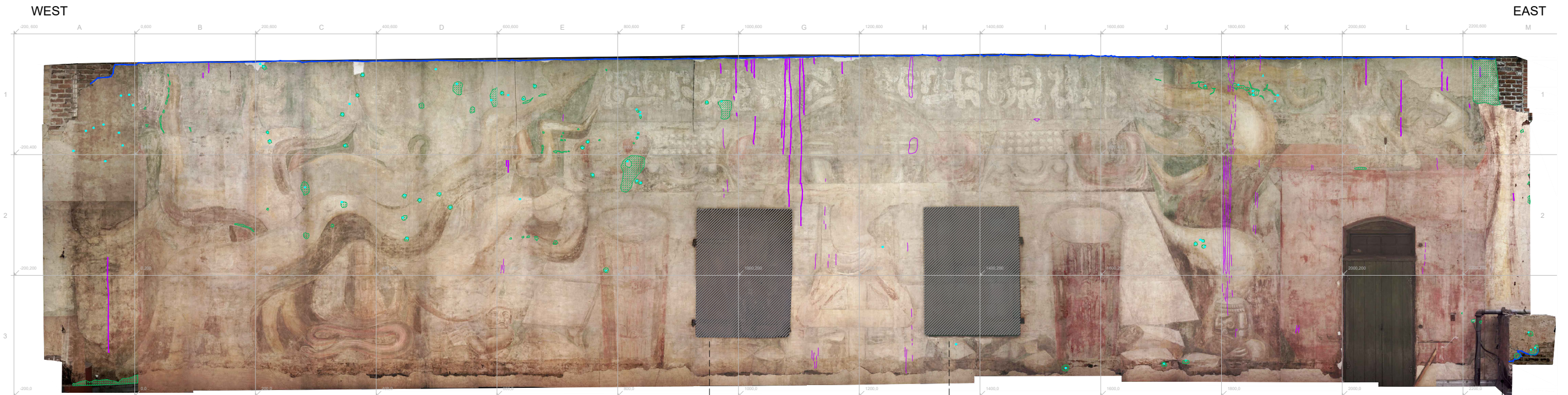
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INTERVENTIONS PRE-2002


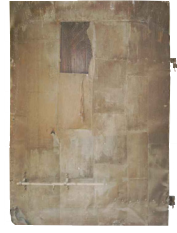
PROJECT MANAGER: Leslie Rainer
 DATE RECORDED: 2002
 DATE REVISED: 2021



-  Injection hole
-  Grouting
-  Edge fill
-  Bird excrement removal



SHUTTER DOOR 1 (WEST)

EXTERIOR INTERIOR





SHUTTER DOOR 2 (EAST)

EXTERIOR INTERIOR

CHIMNEY WEST SIDE



SEE CHIMNEY WEST SIDE DOCUMENTATION

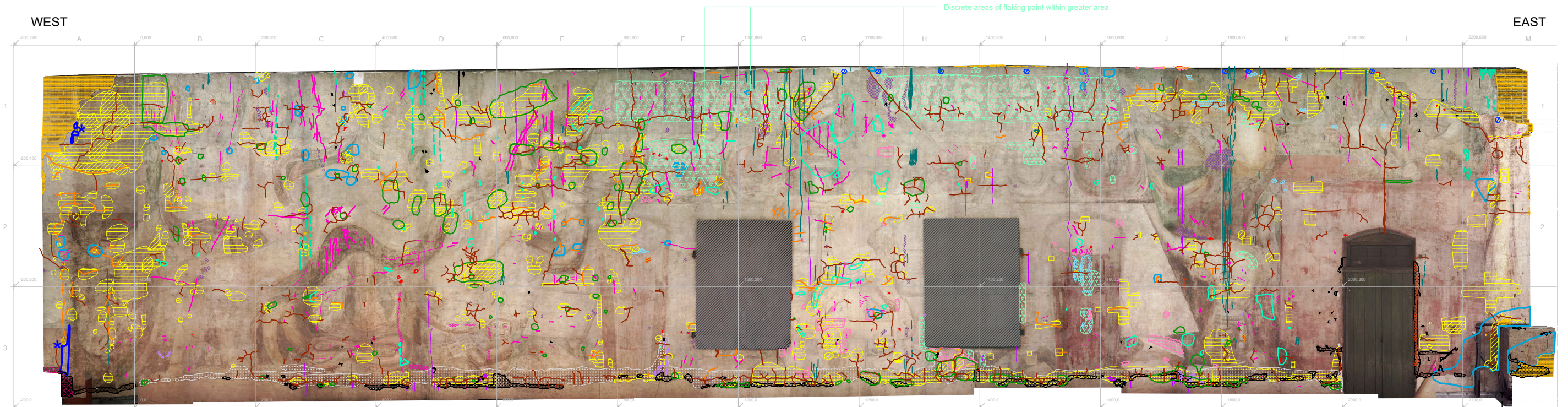
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TREATMENT 2002

PROJECT MANAGER: Leslie Rainer
 DATE RECORDED: 2002
 DATE REVISED: 2021



SEE CHIMNEY WEST SIDE DOCUMENTATION

- | | | | |
|------------------------------------|-------------------------------|-----------------------------------|---|
| Plaster crack 1997 | Flaking paint 1997 | Stain: drip 1997 | Shutter: wood loss 2002 |
| Plaster crack 2012 | Flaking paint 2012 | Stain: other 1997* | Shutter: deformation 2012 |
| Plaster detachment 1997 | Mechanical damage 1997* | Stain (possible) 1997* | Shutter: metal cladding tear or loss 2012 |
| Plaster detachment 1997 (possible) | Whitewash 1997 | Stain: water 2002 | Shutter: metal cladding detachment 2012 |
| Plaster detachment, stable 2002 | Shiny surface 1997 | Bird excrement 2002* | Shutter: puncture 2012 |
| Plaster detachment 2012 | Overspray 2002 | Wasp nest 2012 | Shutter: surface accretion 2012 |
| Plaster detachment, stable 2012 | Tar 2002 | Shutter: deformation 2002 | Shutter: paint and coating drip 2012 |
| Plaster loss 1997 | Stain: tar 1997 | Shutter: metal cladding loss 2002 | |
| Plaster loss (possible) 1997 | Stain: after tar removal 1997 | Shutter: paint loss 2002 | |
- * Condition present on both wall and shutter surface



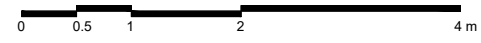
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CONDITIONS 2012

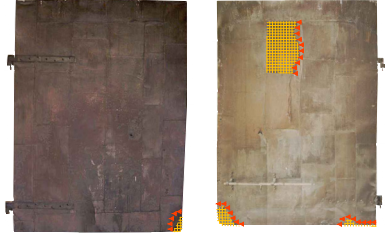
PROJECT MANAGER: Leslie Rainer
 DATE RECORDED: 1997, 2002, 2012
 DATE REVISED: 2021



-  Injection hole
-  Grouting
-  Mortar fill
-  Edge fill
-  Paint flake readhesion (Butvar 90)
-  Inpainting Golden Acrylics
-  Wasp nest removal
-  Shutter: metal reattachment
-  Shutter: new metal cladding
-  Reintegration test strip removal


SHUTTER DOOR 1 (WEST)

EXTERIOR INTERIOR




SHUTTER DOOR 2 (EAST)

EXTERIOR INTERIOR



SEE CHIMNEY WEST SIDE DOCUMENTATION

CHIMNEY WEST SIDE



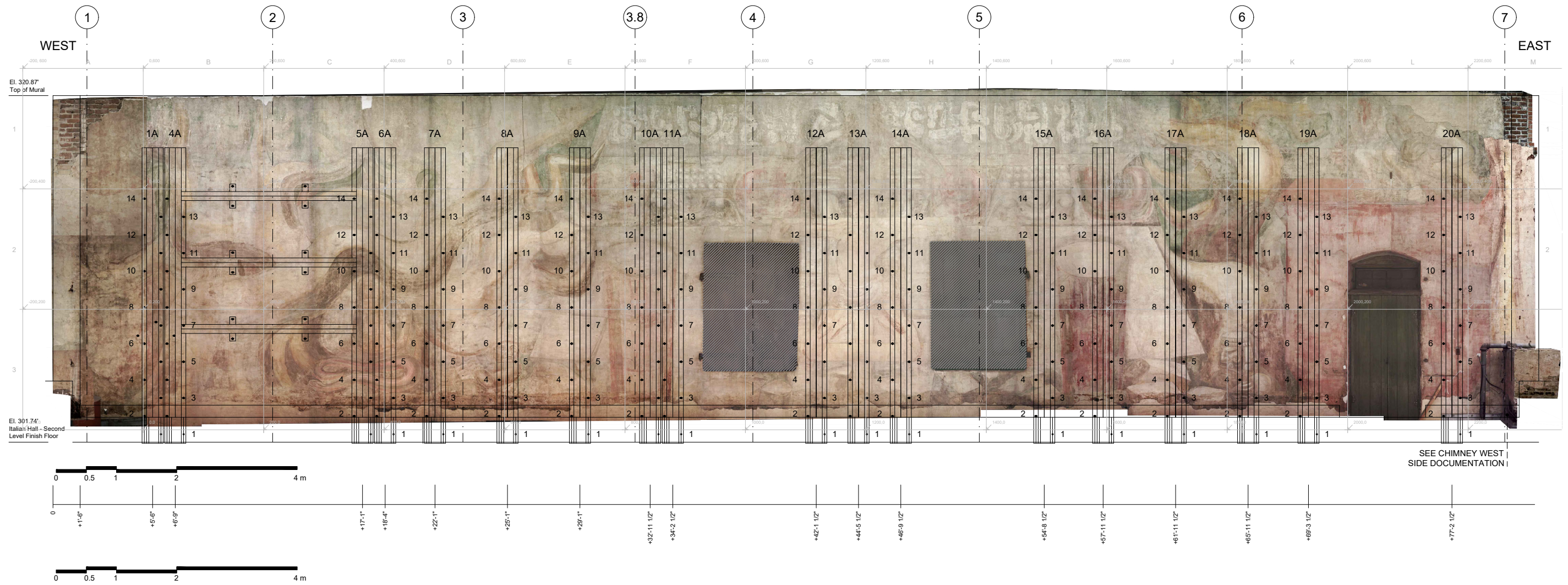
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TREATMENT 2012

PROJECT MANAGER: Leslie Rainer
 DATE RECORDED: 2012-2017
 DATE REVISED: 2021



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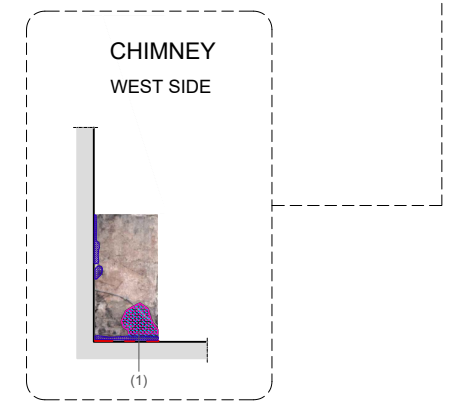
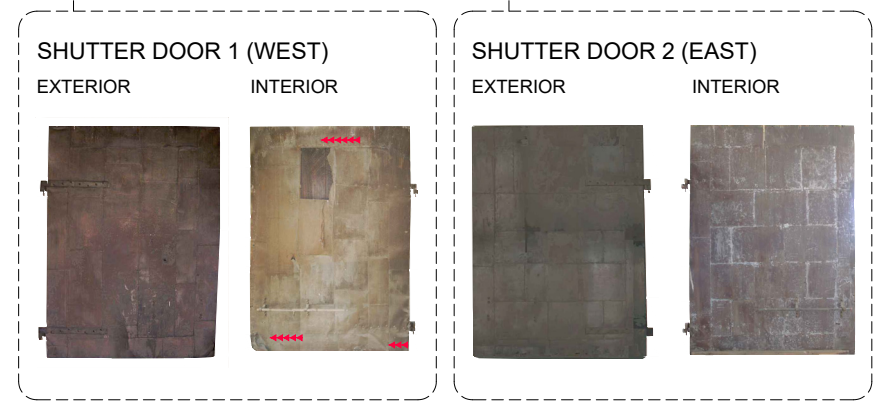
América Tropical Mural by David Alfaro Siqueiros
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Olvera Street, Los Angeles, California

SEISMIC STRENGTHENING 2012

PROJECT MANAGER: Leslie Rainer
DATE RECORDED: 2012
DATE REVISED: 2021



- | | |
|---------------------------------------|---|
| Mural | Shutters |
| Flashing repair (City of Los Angeles) | Metal cladding reattachment |
| Removal/reduction of tar | Doors |
| Removal and reapplication of caulk | Wood repair |
| Removal of discolored 2012 inpainting | Paint consolidation (Paraloid B72 7.5%) |
| Mortar fill | Inpainting (Gamblin - Chrome green) |
| Paint flake readhesion (Butvar 90) | |
| Paint consolidation (Golden MSA 7.5%) | |
| Inpainting | |



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MAINTENANCE TREATMENT 2017

PROJECT MANAGER: Leslie Rainer
DATE RECORDED: March-April 2017
DATE REVISED: 2021
RECORDED BY: Camille Jouen, Laura Garavaglia, Suzanne Morris

REFERENCES

- Buckland, Mark. 2013. "América Tropical as Artifact: Designing a Framework for Its Protection, Viewing, and Interpretation." In *The Siqueiros Legacy, Challenges of Conserving the Artist's Monumental Murals: Proceedings of a Symposium Organized by the Getty Conservation Institute, October 16–17, 2012, The Getty Center, Los Angeles*, edited by Leslie Rainer and Luann Manning, 31–41. Los Angeles: Getty Conservation Institute.
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