

ORTEGA PARK MURAL EVALUATION REPORT
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Contact:
Justin Van Mullem
Project Planner
City of Santa Barbara
Parks & Recreation Department

Prepared by:
Site & Studio Conservation, LLC.
Kiernan Graves
Evelynn Bird
Abigail Rodriguez
Magdalena Solano

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1. Project Description & Background

The following report is an evaluation of the Ortega Park murals—four groups of eighteen extant murals painted between 1979 and 2011—undertaken at the request of the City of Santa Barbara, Parks and Recreation Department. Currently, the Parks and Recreation Department is in the planning phase for a large-scale renovation of Ortega Park. The complete redevelopment to the current park environment are outlined in the Ortega Park Master Plan, these include demolition of existing facilities (with the exception of the Ortega Welcome House), remediation of hazardous materials in the soil and water, and construction of new resources for recreational activities such as a swimming pool, wading pool, water slide, skate park, splash pad, sports courts and fields, ping pong tables, and corn hole. Other infrastructure proposed will include fencing, parking, landscaping, lighting, dumpsters and related enclosures, internal walkways, street parking, parking medians, and sidewalks. The murals are currently painted on five structures at Ortega Park: the Welcome house planter and bench structure, the low retaining wall that is the remnants of a former stage, the restroom building, pool house, and pool enclosure wall, all of these structures are slated for demolition under the current Ortega Park Master Plan. (Phase II Environmental Analysis of Soil and Groundwater Sampling, Ortega Park Master Plan 2020, Communication with Justin Van Mullem (Van Mullem) 2020-21).

The objective of this report is to evaluate the potential significance of the murals under the California Environmental Quality Act (CEQA), identify potential mitigation measures and recommendations, and provide guidance and context for the community conversations and municipal decision-making processes with regard to the future of the Ortega Park murals. On-site assessments, artist and stakeholder interviews, and off-site research were undertaken by a team of four conservators. This report recognizes the importance of Ortega Park murals, the mural making tradition within the history of the community, and the desires of the stakeholders—including the working artists, local community members, and the wider Chumash community. It prioritizes the feedback from local residents, gathered from the extensive community outreach conducted by Parks and Recreation Department and other community groups resulting recommendations regarding the both the new park design and the murals. Detailed below are the results of a significance and condition assessment, recommendations and mitigation measures, and relative costs.

Ortega Park is a community park with a vibrant and organic tradition of murals. While eighteen survive presently, over the course of the last 40 years, 50 murals have been created and painted over or deaccessioned/destroyed. As recently as 2019, four murals on the well structure walls were deaccessioned when the Public Work Department removed the well from the park. At that time, through the Arts Alliance Program of the Parks and Recreation Department, the community approach was to photograph the murals and honor them with a ceremony. This report presents alternative mitigation recommendations for the remaining murals and potential for future art and art education in Ortega Park. Made clear by all stakeholders interviewed by Site & Studio is that the connection to the history of Casa de la Raza and the tradition of mural making in the park was of the utmost importance and should be highlighted and continued.

For ease of reference, the murals have been divided into four categories. These categories are location-based; however, the similarities of history, context, and significance of each mural set are nicely correlated with their locations. (See Appendix B for Graphic Overview and Site Plan and Appendix C for History of Repairs; henceforth the murals will be individually referred to by their known titles or grouped by category name.)

- Park entrance: *Unnamed #1* (decorative symbols)
- Stage walls: *Aztec Symbols*, *Coatlicue*, *Rainbow Quetzal*, *Green Serpent*, *Unnamed #2* (jaguar), *Unnamed #3* (dragon and geometric symbols), *Unnamed #4* (geometric symbols)
- The farm worker/community inspired murals (located on the exterior walls of the restroom building): *Campesinos*, *Niños del Maíz*, *Deportes*

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

The report makes the recommendation that the Ortega Park murals be considered as significant cultural resources under CEQA. Further it includes recommendations and mitigation measures based on the input of the Mural Working Group – a community-based group with representatives from multiple groups within the community.

2. Project Methodology

2.1. Team Bios

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

The Site & Studio principal wall painting conservator is Kiernan Graves (Graves), who specializes in modern murals—particularly those painted with acrylic on concrete surfaces and modern frescoes. Graves graduated with a Master of Arts in the Conservation of Wall Painting from the Courtauld Institute of Art, where she completed MA thesis research on exterior murals painted on concrete substrates. Her museum collaborations have included Museum of Modern Art, Philadelphia Museum of Art, and The Getty Conservation Institute. Currently, she is leading the conservation of Diego Rivera's fresco *Pan American Unity*, in partnership with San Francisco Museum of Modern Art. Equally of interest is her work on the streets and rooftops of San Francisco and Los Angeles to conserve outdoor community murals. Most recently was the conservation of a much beloved community mural by the Mexican-American artist Paul Botello located in Los Angeles County's Salazar Park.

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

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

2.2. Site Work

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

The murals and their structures were assessed primarily using visual examination. The assessment prioritized documenting the structure, painting technique, significant iconography, evidence of restoration, and current condition. Gentle tapping of the entirety of the surfaces of the murals was carried out, to ascertain the current condition of the concrete mortar layer on which the murals are painted, in particular searching for detachment between the plaster and the underlying wall. All aspects were documented using digital photography and graphic documentation of condition (Appendix D).

2.3 Community Outreach

Prior to this report, the Parks and Recreation Department facilitated community outreach to develop the Ortega Park Master Plan, which consisted of eight meetings, five of which included Spanish simultaneous translation. Attendance was between 20—120 residents for each meeting. There was also an online survey hosted for those who could not attend, to which 400 residents responded. This was the most extensive public outreach/community involvement of any Santa Barbara City park project/renovation in recent history (Van Mullen 2020-21).

The community outreach conducted by Site & Studio included 28 interviews with artists and other interested community members and stakeholders—this group was targeted specifically to park goers and individuals interested in the art and history of Ortega Park. The interviews were conducted in front of the murals or virtually by Graves, Bird and Solano.

Following the initial evaluation of the murals for their cultural significance, the City of Santa Barbara held a public meeting at the Historic Landmarks Commission on February 3, 2021, at City Council on March 9, 2021 and June 8, 2021. The City also held a virtual community workshop on March 17, 2021 and participated in an in-person community site meeting with the Ortega Park Mural Rescue Project on April 24, 2021. The Neighborhood Outreach Team of the Ortega Park Mural Rescue Project completed an extensive bilingual door-to-door canvas of the community in addition to distribution of mailers, social media posting, and press releases which were carried in multiple local news outlets. At each meeting public comment expressing preferences for mural protection or preservation and underscoring the social and cultural importance of the murals. At the April 24, 2021 community meeting a group of Ortega Park muralists identified themselves as the Save Ortega Park Art Committee (SOPAC).

At the direction of the City Council, on June 24, 2021, the Parks & Recreation Department held a Murals Working Group to facilitate consensus on how to move forward with incorporating new and existing murals in the park Master Plan. Multiple groups were represented including artists of existing murals, La Casa de la Raza, Parks and Recreation Commission, Santa Barbara Trust for Historic Preservation, Save Ortega Park Art Committee, Arts Advisory Committee, and Ortega Park Mural Rescue Project. Named the Murals Working Group, the participants' recommendations include a number of treatments including professional documentation, preservation in place or relocation, re-creation (reproduce by repainting), re-envision (repaint with similar theme) and de-accession (removal). The results of the Murals Working Group are attached as Appendix A.

2.4. Off-site Research

Off-site historic research was conducted by all four members of the team and drew heavily from the in-depth research on the *History of Ortega Park Murals 1979-2020* by Ricardo Venegas (2020) and *An Investigation of Preservation Solutions for a "Missing" Chicano Mural* by A. Rodriguez (publication forthcoming, date TBD). The team reviewed relevant literature from local Santa Barbara news articles on the park and the artists as well as a wide range of historical and art historical texts pertaining to the history and culture of the Eastside Neighborhood of Santa Barbara, the Ortega Park murals and their potential cultural significance on a local, state and national level.

3. Historical Context

Ortega Park, a public park on the eastside of Santa Barbara, was established in the 1930s and officially named in 1971 after Jose Francisco de Ortega, a Mexican-born member of the Spanish colonial army who co-founded Santa Barbara Presidio in 1782 (Venegas 2020). It is a 5.5-acre park adjacent to Santa Barbara Junior High School and currently has large fields for baseball and soccer, basketball courts, a small community pool, playground, picnic area and Welcome House.

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

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

Towards the late 1970s, an increase in property damage at the park including graffiti vandalism sparked health and safety concerns within the community (Molina 2019; Venegas 2020). Eastside residents called upon the City to address their concerns. The result was a collaborative mural project between the Parks and Recreation Department and La Casa. The goals of the project were to reflect neighborhood culture and pride, promote unity and peace among youth, and resolve the park's health and safety issues (Venegas 2020). Sixteen murals were completed between 1979 and 1980 under the direction of Armando Vallejo (Vallejo) and Manuel Unzueta (Unzueta). The murals represented "a very strong local identity and a community focus that was culturally intermixed with Aztec, Mexican, Chumash, and a new Chicano sense of cultural and political identity that mirrored the sentiments of all Chicana/o's at the national level" (interview by Venegas with Unzueta and Vallejo December 2020).

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

period, spearheaded by Los Tres Grandes¹, that the imagery in muralism first became revolutionary, portraying the ideals and realities of the working-class.

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

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

From 2005 to the present, overseen by local artists Cuellar, Unzueta, and Miguel Rodriguez (M. Rodriguez), the work resulted in restoration of seven of the original murals from 1979-1980—four of which still remain today, the re-envisioning of *Campesinos*, and the creation of a multitude of new murals—thirteen of which remain today. The SBAA program takes responsibility for all of the restoration and maintenance of the Ortega Park murals. From its inception, due to protocols established by Cuellar, the SBAA lead artist mentors ensured that great care was taken to follow the original design and color palettes of the murals during the restoration work (interview by Graves with Cuellar January 2021). At the same time, the program specifically designated walls for temporary murals where local youth can practice the skills that they have learned from the SBAA mentoring programs (Venegas 2020; interview by Graves/Bird with M. Rodriguez December 2020).² The SBAA has been a program of the Parks & Recreation Department for 17 years, providing hundreds of youth the opportunity to learn and practice the art of muralism throughout the community.

What is noteworthy about the Ortega Park murals, and somewhat uncommon during the 1970s, is that they were Chicano murals, yet City sanctioned as the result of a partnership between a La Casa, the City of Santa Barbara, the City of Puerto Vallarta, and the greater community. This collaboration is a remarkable point in the history of the City of Santa Barbara that is important and worth highlighting. Furthermore, this undertaking eventually

¹ Los Tres Grandes was the title given to the most influential Mexican muralists Diego Rivera (1886-1957), Jose Clemente Orozco (1883-1949), and David Alfaro Siqueiros (1896-1974). They established what became a modern mural language, based in realism of the working class and revolutionary ideologies (Cockcroft and Barnett-Sanchez 1993).

² The walls designated for the temporary murals intended for education and practice are the low retaining walls where the stage walls once were.

evolved into a thriving arts education program through the SBAA that enhanced the arts education of the community and positively influenced the lives of local youth.

4. Results of Evaluation & Assessment

4.1. Wall Construction

It appears that all of the structures surveyed are constructed with concrete masonry units, over which smooth concrete plaster is applied as a finishing layer, usually around ¼" thick. The aggregate within the plaster finish layer does not protrude and provides a smooth surface on which to paint. The surface on the site walls has a heavier sand finish than the plaster on the restroom building.

4.2. Painting Technique

The murals were painted by first preparing the walls by cleaning with water and, in the case of the murals by Unzueta, then applying isopropyl alcohol to remove any remaining dirt or grease to promote adhesion between the wall and the paint layers. On the whole, a white primer was applied to the bare wall and then subsequent layers of inexpensive exterior house paint were applied to create the designs. As far as could be ascertained through visual assessment and artist interviews, at no time were any varnish layers, UV-resistant or anti-graffiti coatings applied. Restorations, re-envisioned murals, and new murals were applied directly over the existing paint of the murals underneath. In the case of *La Playa*, Cuellar used recycled paints obtained from the dump as a way to provide sufficient materials on a limited budget and use materials that would have otherwise been added to the landfill as a way to be environmentally conscious (Unzueta 2020, M. Rodriguez 2020, Cuellar 2020-21).

4.3. Current Condition (see also Appendix D)

Overall, the Ortega Park murals are in fairly good condition except the *Codex Cospi*. This mural exhibits widespread and severe condition issues such as salt activity leading to flaking paint (Figure 1) and structural cracking of the stucco layer. Other murals that exhibit similar structural cracking are the underwater scenes found inside the wall around the pool— particularly *Dolphins* (Figure 2) found on the opposite side of the *Codex Cospi* wall. *Campeños* has relatively minor vertical structural cracks that run almost the full height and divide the mural into thirds. This condition may affect the stability of stucco if these particular murals are relocated and more robust protection materials may be necessary, especially in the case of *Codex Cospi* and *Dolphins*.

As is typical with murals painted on retaining walls, *Aztec Symbols*, *Green Serpent*, the lower edge of *Coatlicue*, and part of the *Rainbow Quetzal* exhibit a significant amount salt activity, flaking and loss due to water and other contaminants contained within the dirt behind the wall and percolating out through the exposed surface as the environment fluctuates. The murals on the south-southeastern facing walls of the pool house and surrounding walls, which support *La Playa* and *Dolphins*, exhibit the most severe fading and deterioration of paint binder. These condition phenomena are most often seen in blue exterior house paints and are exacerbated by the intense and direct sunlight they receive given their orientation. *Underwater Atlantes/Toltecas* and *Blue Whale* both show the same deterioration, but to a lesser degree.

Of particular note is the lack of graffiti apart from a handful of small spray can tags—likely painted by one westside individual on one event, based on the tags and quality of the paint (Figures 3 and 4)—and small scattered incidences of incised graffiti. This shows that community respect for the Ortega Park murals exists not only throughout the eastside neighborhood but also throughout the westside.

4.4. Historical Integrity³

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

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

This decorative scheme was not intended to be part of the survey, however after discussion with Vallejo and learning that it was painted by him, it was included for documentation purposes. As there are very few records pertaining to this area of the park it is unknown how much the mural has been restored over time, but according to Vallejo, it appears the same as when he painted it, likely as part of the 1985-6 renovations. (Figure 5)

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

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

4.4.3. Farm Worker/Community Inspired Murals (located on the exterior walls of the restroom building): *Campesinos, Niños del Maíz, and Deportes*

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

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

All four murals that remain from the 1979-1980 La Casa project have been entirely repainted during the SBAA restoration process—likely brought about by the fading and deterioration of the inexpensive paints used. The artist signatures are the only original paint that was left visible. Three of these are said to be extremely close to the original due to the careful restoration treatments undertaken by the SBAA, these include *Aztec Chumash Solstice*, *Codex Cospi*, and *Cosmic Unity*. With *Underwater Atlantes/Toltecas* the design and compositional lines were not changed; however, the palette was adjusted during restoration to be brighter and more colorful (interviews by Graves/Bird with M. Rodriguez December 2020, Cuellar January 2021). Unfortunately, there are no original photos of the murals in City or La Casa archives; however, Site & Studio obtained a video compiled by Cuellar of pre-restoration photos, for before and after comparisons (Figures 11 – 14). *La Playa* has not been restored since it was initially painted.

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

4.5. Evaluation of the Ortega Park Murals

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

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

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

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

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

The murals on the low retaining wall with attached benches depict the Aztec statue of Coatlicue or "serpent skirt", one of the most notable and important Aztec deities. The colossal statue, created around 1500, comes from the site of Tenochtitlán, Mexico. During the Spanish conquest it was buried as it was deemed too terrifying and inappropriate to display by Christian settlers, however because care was taken to not destroy it, it is believed that it was highly cherished by those who buried it (Pasztesy 1998). Coatlicue was re-discovered during an 18th c. excavation along with the Aztec Sun Stone (calendar stone), but was reburied again for similar reasons. After a third excavation in the 20th c., the statue was studied and then placed on display at the National Museum of Anthropology in Mexico City shortly after. It was one of the only surviving female divine statues of the figure, mother of Huitzilochtli, patron deity of Tenochtitlán and the god of war and sun. Various myths are written about Coatlicue and how or why she was decapitated but is generally regarded as an earth mother goddess. *Coatlicue* was originally painted by Cuellar in 2007 and restored by Rodriguez in 2016, both efforts under the SBAA. Many view the presence of a Coatlicue to be an homage to Aztec culture and a symbol of indigenous resistance, a theme that is seen among many Latino cultures and throughout Chicano muralism. A similar mural of *Coatlicue* by the

artist can be found in the Franklin Center Parking Lot in Santa Barbara. Special attention has been paid to this theme, even though it is part of the set of temporary murals, because it is obviously well-loved and respected by community members. Over the course of the time on-site, it was observed that a number of community members took photos and videos in front of the mural and offerings such as flowers were left below.

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

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

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

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

In 1986, with the installation of a new restroom facility, *Deportes* was painted by Unzueta. The first iteration of this mural included two figures across an argyle-like background of solid blues, green, and yellow. In 2008, damage to the building necessitated extensive repair to the wall and Unzueta repainted the piece. The current iteration of *Deportes* was completed with a much more dynamic arrangement of figures, symbols, and decorative elements - a style popular in murals of the 2010s. The mural includes a skateboarding figure in the foreground, a trophy and banner across the middle of the wall, and three shadow figures playing basketball, soccer, and baseball in the sky. Along the proper right side of the mural, the letter "SB.CA." are painted to look like stone, referencing Santa Barbara, California. The proper left of the mural has a collection of baseball bats, potentially

referencing the numerous t-ball and softball leagues who use the park. The entire work makes use of a limited palette by skillfully contrasting dark and light across the wall. The scene overall appears to be enveloped by nature, giving a soft edge to the urban landscape (Figure 15).

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

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

Of the seven murals surrounding the pool area, three are found on the interior of the walls of the pool fence, three are painted on the exterior of these walls, and one is found on the south facing exterior wall of the pool house. All of the murals contain similar themes. Four of the murals are original to the first phase of mural making at Ortega Park from 1979-1980 and contain themes of indigenous cultures with subject matter and inspirations from the Chumash tribe, Aztec and Mayan civilizations. These are some of the oldest exterior murals that exist in Santa Barbara.⁴ Although these original murals have been restored, the restoration to *Aztec Chumash Solstice*, *Comic Unity*, and *Codex Cospi* was sensitive to original composition and palette (Figure 17).

In the interior, on the east side of the north wall one of the original murals painted in 1979, *Underwater Atlantes/Toltecas* by Miguel Salazar (Salazar), depicts Toltec warrior statues, similar to statues from the site of Tula, and a Maya relief, possibly of Lady Xoc, as half buried remains in an underwater scene. According to Cuellar, the original mural stops halfway along the wall between the small striped fish and the shark (Figure 18). As suggested by the title, the influence could be traced to one European narrative of the Americas. The artist uses this concept of the Americas as the lost city of Atlantis and depicts various sacred sites and statues as ancient remains underwater. The two other murals on the north and west wall continue a similar underwater or beach theme. In 2005, Cuellar and Teran painted *Dolphins* and *Blue Whale* to complement Salazar's mural. Cuellar describes the pre-Columbian figures included: the statue is to represent "the girlfriend of the Toltec warrior", the piece of detached fresco is "an Aztec figure in a spaceship", as the painting wraps around the wall to join Salazar's original, the last buried figure is an Olmec head. He went on to say that he thinks it is important to incorporate the beauty of the environment into his paintings in order to portray what he would like to see and asked his students what they wanted to see, "beautiful nature, a beautiful environment, we wanted to save the environment. It was important at the time" (interview by Graves with Cuellar January 2021). "Even when evoking precolonial modalities, most artists acknowledge their own role in constructing a new world, one couched in utopian visions" (Miner 2014, 88). In addition to these murals paying homage to the coastal Santa Barbara location, the overall underwater themes give vibrancy and life to the pool area. A community member recalls

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

fond memories of swimming in the pool in the summer and learning about aquatic life through these murals (interview by Solano with Diana Cabral, Unzueta's niece, January 2021) (Figure 19).

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

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

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

Although both *Aztec Chumash Solstice* and *Cosmic Unity* have attempted to include Chumash symbolism in order to honor and acknowledge the Chumash history and their presence in the community, and that *Cosmic Unity* does a better job of capturing the essence of this because it portrays a theme that is found within the Chumash culture, the Chumash tribe members interviewed believe that they are from a Chicano perspective. Marcus Lopez (Lopez), a local Chumash/Chicano artist and activist in Santa Barbara since 2003, has stated how "the artists who painted these murals brought spirit to the murals, and tried to give recognition to the Chumash people of this land." Lopez also mentioned that he believed there are Chumash astrological symbols in one of the murals at the park but could not readily identify which mural (interview by Bird with Lopez, January 2021).

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

4.6 Community Outreach

Parks and Recreation Department Park Design Community Meetings & Online Survey (June 2, 2018-November 12, 2020)

With regard to the murals, only one community member had mentioned concern about murals as a park related concept and that was in the context of making sure that new murals were included in the new park design. During the Planning Commission concept review, there were no public comments regarding the murals (Van Mullen 2020-21).

S&S Interviews (December 28, 2020 – January 12, 2021)

Twenty-eight community members including artists, historians, stakeholders interested in preserving the murals, Chumash tribe members and general park-goers were interviewed. All interviewees were interested in continuing the tradition of mural making in the park and wished to see the City highlight this tradition with sufficient funding and art programs for youth and working artists. Six interviewees were interested in preserving all murals and hoping their preservation took precedence over the park improvements. Nineteen were residents or artists who were interested in the preservation of the oldest murals, associated with Casa de la Raza, as well as the proposed park improvements. Three Chumash tribe members interviewed were honored by their symbolic inclusion in three of the park's murals but felt the iconography was not entirely accurate and were proponents for including Chumash artists in future murals rather than preserving the current murals based on the Chumash-Chicano connection. Four of the artists felt it was most important to have the resources for creating new art.

Community Meetings (dates: March 17, 2021 & April 24, 2021)

Two community meetings were held, where people were invited to speak about their relationship to Ortega Park and the murals. At the meeting on April 24, 2021 over twenty participants spoke, most in favor of the preservation of the murals as well as their significance within the community. Many speakers emphasized the importance of creating new murals, that could be more inclusive, such as seeking out more culturally diverse and women artists. Some of the residents were there to highlight the importance of improved infrastructure to the park, specifically highlighting the need for a new pool. At the April 24, 2021 community meeting a group of Ortega Park muralists identified themselves as the Save Ortega Park Art Committee (SOPAC) and expressed a desire to see new art in Ortega Park.

Community Survey

73 community members responded to the survey, of those 31 were Eastside residents. 95% of the those surveyed responded "yes" to the questions that the murals continue to exist within Ortega Park. Sixteen specifically mentioned that the murals should be preserved as they are and the Master Plan should be redesigned, five respondents specifically mentioned that the mural preservation should accommodate the park improvements by being relocated or repainted.

Murals Working Group (June 24, 2021)

The Murals Working Group recommended preservation in place or relocation for four murals, re-creation of two murals, revision of six murals, and de-accession of two murals. Three small murals, part of the temporary training

area and located on the back of the low retaining wall, (*Unnamed #2* (jaguar), *Unnamed #3* (dragon and geometric symbols), *Unnamed #4* (geometric symbols), were not addressed at this session. The Murals Working Group were in favor of undertaking professional documentation to preserve the history of the murals and guidance for murals that are re-created. Original artists expressed their desire to be offered the opportunity to create new murals in the park and continue the mural painting tradition of having mentor artist oversee community youth to develop the next generation of stewards for art in the park. For re-envisioned murals the Group recommended the original artists use the same general themes and locations of murals if at all possible: i.e. if the original art was near the pool, the re-created/re-envisioned art should be located near the new pool, if feasible (Appendix A).

4.7. Eligibility and CEQA Significance (see Table 1)

This section of the report analyzes the murals' eligibility and significance with regard to the criteria from the City of Santa Barbara Structure of Merit Eligibility, the Latinos in 20th century California National Register guidelines, and the State CEQA Guidelines. It describes the rationale behind how these murals can be classified under these criteria. This analysis also takes into account the community input, specifically with regard to the Murals Working Group recommendations. The Murals Working Group is a committee of representatives from a number of the stakeholder groups as a culmination of all community engagement.

City of Santa Barbara Structure of Merit Eligibility Criteria

Section 30,157.25 of the Santa Barbara Municipal Code states that "in considering a proposal to designate or recommend designation of any structure, site or feature as a Landmark, Structure of Merit or for inclusion on the Historic Resources Inventory, any structure, site, or feature must be at least 50 years of age." Because the oldest mural was painted in 1978, none of the murals are eligible for Structure of Merit designation according to City of Santa Barbara Assistant Attorney, Daniel S. Hentschke (from correspondence with City dated June 17, 2021). Further, if any of the murals were designated as a Structure of Merit, the maintenance and alteration restrictions would cease the organic tradition and current maintenance procedures.

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

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

Cultural Resource Significance per State CEQA Guidelines Sec. 15064.5(a)(3)

The CEQA Guidelines define a significant cultural resource as follows: "Any object, building, structure, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing on the California Register of Historical Resources [CRHR] (Pub. Res. Code 5024.1, Title 14 CCR, Section 4852) including the following:

- (A) Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;
- (B) Is associated with the lives of persons important in our past;
- (C) Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or
- (D) Has yielded, or may be likely to yield, information important in prehistory or history.

Table 1.




Image	Mural	Individually Significant under CEQA	Recommendation	Notes	Potential Costs* for recommended treatment
	Campesinos	Yes. Part of original mural set, though repainted. Artist of national significance. Important to the history of Santa Barbara and the history of Chicano muralism. Technically outstanding. Social and cultural importance as indicated by community representatives.	Preserve in place or relocate	Extraordinarily significant and important to community; preserve as close to original as possible.	Preserve in place: 3-5 days of restoration by artist; potential refiguration of building use-cost is TBD Relocate: \$60,000 - \$300,000
	Niños del Maíz	Yes. Artist of national significance Important to the history of Santa Barbara and to the history of Chicano muralism Technically outstanding Social and cultural importance as indicated by community representatives	Preserve in place or relocate	Significant and important to the community; technically excellent. Preserve as close to original as possible.	Preserve in place: 3-5 days of restoration by artist; potential refiguration of building use-cost is TBD Relocate: \$60,000 - \$300,000
	Deportes	Yes. Artist of national significance Social and cultural importance as indicated by community representatives	Preserve in place or relocate	Important to the community and technically excellent. Chosen by the Mural Working Group to preserve as close to the original as possible.	Preserve in place: 3-5 days of restoration by artist; potential refiguration of building use-cost is TBD Relocate: \$60,000 - \$300,000

Table 1. (con't)




	Coatlícue	Yes. Social and cultural importance as indicated by community representatives	Relocate	Extraordinarily important to the community. The technical ability is so great that repainting would be difficult and expensive, relocation is the best option.	\$60,000
	Cosmic Unity	Yes. Part of the original mural set Themes are unique to Santa Barbara Important to the history of Santa Barbara and to the history of Chicano muralism Rare example of a modern mural with Chumash-Chicano themes Social and cultural importance as indicated by community representatives	Relocate	Historically significant as it is one of the only murals painted in 1979 that remains in good condition and restored state is very close to original. The Chumash inspired iconography is the closest to accurate and a fabulous historical example of this tradition. Preserve as close to original as possible.	\$120,000
	Underwater Atlantes/ Toltecas	Part of the first group of murals Important to the history of Santa Barbara Important to the history of Chicano muralism	Re-create by repainting by local artists through SBAA guidance and community arts organizations	While this mural is historically important, it has been repainted differently than the original as part of its restoration process. However, as it is the inspiration for <i>Dolphins</i> and <i>Blue Whale</i> , it is recommended to re-create these three as a set together in the new pool area as a tribute to the originals.	\$10,000 - \$20,000

Table 1. (con't)

	Dolphins	Painting/theme follows Underwater Atlantes/Toltecas, part of the original mural set Social and cultural importance as indicated by community representatives	Re-create by repainting by local artists through SBAA guidance and community arts organizations	Recommended by Mural Working Group to re-create by repainting. It is recommended to re-create Underwater Atlantes/Toltecas, Dolphins & Blue Whale as a set in the new pool area as a tribute to the originals.	\$10,000 - \$20,000
	Blue Whale	Social and cultural importance as indicated by community representatives	Re-create by repainting by local artists through SBAA guidance and community arts organizations	Recommended by Mural Working Group to re-create by repainting. It is recommended to re-create Underwater Atlantes/Toltecas, Dolphins & Blue Whale as a set in the new pool area as a tribute to the originals.	\$5,000 - \$10,000
	Aztec Chumash Solstice	Part of the first group of murals Important to the history of Santa Barbara Important to the history of Chicano muralism	Re-envision by repainting by local artists through SBAA guidance and community arts organizations	While this mural is historically important, it has come to be known that it does not represent the Chumash as accurately as the name suggests. Given its size and condition, it would be difficult to preserve in place and expensive to relocate. It could be an excellent inspiration for a new mural that is more inclusive and representative of the Chumash-Chicano connection.	\$15,000 - \$25,000
	La Playa	Artist of local significance Themes are unique to Santa Barbara Rare example of a modern mural with Chumash-Chicano themes	Re-envision by repainting by local artists through SBAA guidance and community arts organizations	Recommended by the Mural Working Group to re-envision.	\$10,000 - \$20,000

Table 1. (con't)


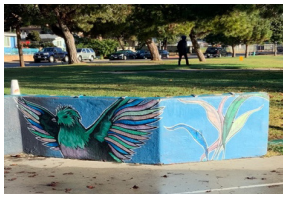

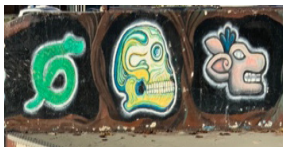



	Codex Cospi	Part of the first group of murals Theme is unique to Santa Barbara	Re-envision by repainting by local artists through SBAA guidance and community arts organizations.	Recommended by the Mural Working Group to re-envision. While this mural is part of the original 1978 set, the condition is deteriorating and the subject matter is not as intertwined with local history and culture as much as the others.	\$10,000 - \$20,000
	Rainbox Queztl	Social and cultural importance as indicated by community representatives	Re-envision by repainting by local artists through SBAA guidance and community arts organizations	Recommended by the Mural Working Group to re-envision.	\$10,000 - \$20,000
	Green Serpent	Considered temporary training space for youth artists.	Document and deaccession	Recommended by the Mural Working Group and artist to document and deaccession.	\$2,500
	Aztec Symbols	Considered temporary training space for youth artists.	Document and deaccession	Recommended by the Mural Working Group to document and deaccession.	\$2,500
	Unnamed #2 (jaguar)	Considered temporary training space for youth artists.	Document and deaccession	Not addressed by the Murals Working Group	\$850

Table 1. (con't)

	<p><i>Unnamed #3</i> (dragon and geometric symbols)</p>	<p>Considered temporary training space for youth artists.</p>	<p>Document and deaccession</p>	<p>Not addresses by the Murals Working Group</p>	<p>\$850</p>
	<p><i>Unnamed #4</i> (geometric symbols)</p>	<p>Considered temporary training space for youth artists.</p>	<p>Document and deaccession</p>	<p>Not addressed by the Murals Working Group.</p>	<p>\$850</p>

Recommendations of the Mural Working Group (Appendix A)

Priority was given to the recommendations for mural treatments that resulted from the community meeting comprised of representatives of a variety of Santa Barbara stakeholder groups.

The CEQA significance of the Ortega Park mural was determined based on the following factors:

- Part of original mural set in the 1970s and therefore some of oldest surviving murals in the Santa Barbara area, possibly central coast (20thC NR Criterion A) (CRHR criteria A, B, C, D)
- Painted by an artist of national significance (29th C NR Criteria A/C) (CRHR criteria B, C)
- Technically outstanding (20th C NR Criterion C) (CRHR C)
- Important to the history of Santa Barbara (20th C NR Criterion A) (CRHR criterion C)
- Important to the history of Chicano muralism (20th C NR Criteria A, C) (CRHR criteria A, B, C, D)
- Important to the history of modern muralism (20th C NR Criteria A, C) (CRHR criteria A, C, D)
- Themes are unique to Santa Barbara (CRHR criterion C)
- Rare example of a modern mural with a blend of Chumash-inspired and Chicano themes (20th C NR Criteria A, C) (CRHR criteria A, C, D)
- Social and cultural importance as indicated by community representatives (Participants of the Parks and Recreation Department meeting on June 24, 2021. See Appendix A)

The Ortega Park murals as a whole can be considered a significant cultural resource under CEQA as they have character defining features and were created through a community youth and artist mentorship program. These murals are a tribute of a rich cultural fabric of the neighborhood and the local traditions of social justice and arts education. This group of murals is not unlike a historic district of building; however, since the murals do not meet criteria for designation under the City Historic Preservation Ordinance they are not treated as a formal Historic District. As a group, the Ortega Park murals are composed of typical Chicano themes, such as Chicano nationalism, pre-Colonial Latin American culture, themes of self-definition to embody the reclamation of culture, labor struggles, and popular culture. Themes more unique to the park's geographical location include ocean imagery and Chumash-derived iconography that are woven together with the Mexican, pre-Colonial, and Chicano themes. These murals were created through a collaborative process as a way of giving the community ownership and pride in the murals. Under the direction of a master muralist, community youth participated in painting the murals. However, not every single mural is individually significant, and therefore some murals may be repainted as long as they retain the character-defining features that make the Ortega Park murals a significant cultural resource (e.g., keep the same themes, involvement of local and original artists and community, and Casa de La Raza. This is consistent with the way historic districts/landscapes are often treated under CEQA.

Five murals rise to the level of being individually significant, because they were done by an artist of local importance, demonstrate skill, and maintain their original integrity. On June 24, 2021, the Ortega Park Murals Working Group identified four murals that were individually significant (*Coatalicue*, *Campesinos*, *Niños del Maiz*, and *Deportes*). Additionally, this report recommends to include a fifth as well (*Cosmic Unity*).

5. Recommendations

Given the significance of the Ortega Park murals it is our recommendation that five murals should be preserved in place or relocated within the park for present and future scholars, community members and historians. Murals which have been determined as significant exemplify the Chumash/Chicano/Mexican fabric of the neighborhood that is unique to Santa Barbara as well as the original 1979-80 murals with contributions from Vallejo and Unzueta and represent the work of La Casa de la Raza. Further, based on the community outreach and assessment results, it is recommended that three murals be preserved by the repainting the artworks as close to the original intention as possible. It is recommended that sufficient resources be provided for more durable materials, didactic materials, and lighting for all murals in the future Ortega Park.

Prior to issuing the building permit, it is recommended to develop a Mural Implementation Plan for the Project with involvement from the Mural Advisory Group made up of local mural stakeholders, local mural artists and youth, and arts and culture organization representatives. This will ensure each placement is consistent with the artists message and theme as well as to ensure that the art remains centered in the identity of Ortega Park. A copy of the Mural Implementation Plan should be submitted to the Environmental Analyst for review and the Arts Advisory Committee to make recommendations to the Parks and Recreation Commission for review and approval. It is recommended that the Plan include the following points:

- Preserve in place or relocate *Campesinos*, *Niños del Maiz*, and *Deportes*. If the murals are preserved in place, reconsider if the building should be a restroom, and relocation should be within Ortega Park.
- Relocate *Coatlicue* and *Cosmic Unity*. Relocation should be within Ortega Park.
- Re-create *Blue Whale*, *Dolphins*, and *Underwater Atlantes/Toltecas*. Re-creation is defined as repainting the entirety of the mural with paint on a similar surface by the original artist or a local artist familiar with the work of art. When possible, re-created murals with aquatic themes should be located close to the pool facility.
- Re-envision *Rainbow Quetzal*, *Codex Cospi*, *Aztec Chumash Solstice*, and *La Playa* by local artists. Re-envisioning is defined by painting a new mural with a similar theme or message. The original artist of record will have first right of refusal to re-envision the new mural.
- The addition of a minimum of 20 mural locations within the new park plan. The mural themes will be consistent with Chicano, Colonial Latin America, Mexican, pre-Colonial, and/or Chumash culture. Through the Parks and Recreation Department and its Arts Alliance program, the mural painting tradition will continue by having mentor artists oversee community youth artists to repair or re-envision murals at Ortega Park and continue to develop the next generation of stewards for art in the park.
- The Mural Implementation Plan and Ortega Park mural repair program should continue to be paid for through dedicated funding in the annual operating budget of the Parks and Recreation Department.
- The Mural Implementation Plan should specify correct preparation of surfaces, quality of paint, and protective coating to be used to increase the lifespan of each mural and include mural maintenance recommendations. For each mural, the Mural Implementation Plan will define: mural concept, themes, location, timeline, budget, materials needed, techniques and methodology (for relocation), artist(s), stakeholders, community engagement process, and maintenance requirements.
- The project should include a new mural with a theme recognizing the history of Santa Barbara as a significant Chumash settlement and its historical geography and land uses of the former Estero. This mural shall be created under the guidance of Chumash artists.

It is further recommended that prior to certificate of occupancy for each project phase, a Mural Implementation Plan status report be submitted to the environmental analyst annually.

In order to preserve the history and cultural heritage of the current murals in Ortega Park, all existing murals should be professionally documented prior to any site work and issuance of a grading permit. Close-range photogrammetry shall be used to capture high-resolution digital photograph (orthomosaics) to provide archival .TIF images true to color and without distortion. Prior the certification of occupancy the digital images of the existing murals, as well as the existing documentation of murals no longer in existence, this will support the development of a report to preserve and share Ortega Park's art and cultural history as well as the muralists and their importance to the community.

Prior to certification of occupancy, it is recommended to install on-site interpretive signage documenting the history and evolution of art in Ortega Park.

The murals *Coatlicue*, *Cosmic Unity*, *Campesinos*, *Niños del Maiz*, and *Deportes* shall be relocated within the park consistent with the Mural Implementation Plan. Prior to issuance of a building permit the Parks and Recreation Department shall retain a qualified professional art conservator, overseen by Parks and Recreation Project Management Team, to review and comment on construction design drawings and monitor relocation of the murals. A Mural Protection Plan shall be submitted to the environmental analyst prior to the issuance of a grading permit outlining timing of removal and relocation of murals and detailed requirements for removal, storage, and re-installation.

5.1. Preserve in place

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

5.2. Relocate within park

There are two options for safe relocation of the murals. The method chosen is typically based on artist's comfort with technique, effectiveness as related to the cost, condition and construction of the murals and substrate, and significance of the structure itself. The first method is whereby the murals are extracted as individual objects, taking the braced concrete masonry unit and mortar construction as one complete piece, for relocation within Ortega Park in a location complimentary to the renovation plans. Stabilization of the paint and plaster layers of the murals will be undertaken prior to relocation. Protective materials will be secured around the murals to prevent mechanical damage, damage due to vibration and direct impact. Vibration monitors will be installed prior to start of work. Then the full length and depth of the wall will be supported from underneath with a steel beam or plate. Kickstands would be applied for temporary stabilization. The mural would then be saw cut and released from its structure. This part of the procedure will differ depending on which of the park structures each of the murals is

attached. Next, a protective steel perimeter frame will be installed and welded to steel plates or cross braces to reinforce the structure, keep the mural vertical, and prevent any torquing. A crane would be used to pick the mural and move it to a desired location within the park. If a truck is needed, a travel frame would have to be constructed to ensure the mural is isolated from vibrations caused by road transport. A display structure would also need to be fabricated to spec in order to support the murals after they have been removed from their current locations.

For murals whose condition can withstand this operation, and it is considered impossible to preserve them in place, this is a viable solution to preserve the authenticity of the murals as well as making them freely accessible in the same location where they were created, thus preserving their history as well. There is always great risk when moving murals and it is recommended that a contractor familiar with the techniques and vulnerabilities should be used. The murals of significance whose condition would be most likely to least impacted by this endeavor would be *Cosmic Unity* and *Coatlque*. It is possible to relocate *Campesinos*, *Niños del Maiz*, and *Deportes* in this manner but it would involve risk and expense.

An alternative, less-expensive method—though still involving high risk to the original paint layers—to relocate *Campesinos*, *Niños del Maiz*, and *Deportes* is suggested by conservator Scott Haskins. This method separates the paint layer from the surface in sections – cut along compositional lines, wrapped around a tube, and prepared for transport. When the new substrate is ready for application, the sections of the mural will be unrolled, a new backing applied to prevent distortion, and the mural sections are readhered to the new construction. As this is a highly invasive technique and risky due to the fact that the paints cannot withstand a facing, it is recommended to have the artist, Manuel Unzueta, or someone authorized by him, be present during this process for oversight and decision making.

5.3 Re-creation

The re-creation of the murals is defined as repainting the entirety of the mural with paint on a similar surface by the original artist or a local artist familiar with the work of art. This process has been utilized previously in Ortega Park. While the work would lose its original brushstrokes, the design, concept and content would remain the same. This option would provide employment for working artists and community engagement in the process. It would also be a potential outlet for art education. If re-creation is chosen, it is recommended to use projections and/or reference photographs to increase accuracy. It is also recommended to use higher quality materials and appropriate coating(s) to protect from graffiti and UV radiation to increase the longevity of the murals.

5.4. Digital documentation

The following techniques are relatively inexpensive, and it is recommended that they be employed for all murals prior to any significant interventions to the murals. Close-range photogrammetry is a type of high-resolution digital photography and post-processing that can produce both 3-dimensional reconstructions of each individual mural as well as 2-dimensional high-resolution images (orthomosaics). The resulting orthomosaics would be archival .TIF images true to the current colors and without any distortion. High resolution 3-D laser mapping of the structures and their murals could be undertaken to collect 3-dimensional measurements and HDR photography. The resulting point cloud generated provides a comprehensive and precise database of the visible surface geometry. When combined with photogrammetry output, the resulting data can generate 3-D models or a “virtual tour” of the park.



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

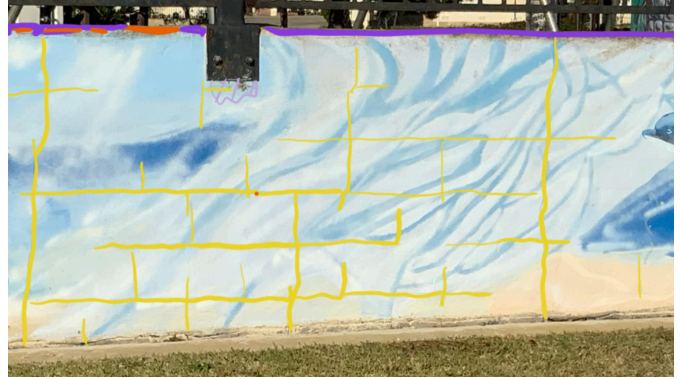


Figure 2. Example of the extensive cracking (drawn in yellow) in the shape of the CMUs found in *Dolphins* and *Codex Cospi*. This type and extent of cracking is what would make these murals extremely difficult to relocate without significant damage.



Figure 3. Example of the graffiti found on the murals currently. All incidences are done with the same green paint.



Figure 4. Example of the graffiti found on the murals currently. All incidences are done with the same green paint.



Figure 5. Decorative symbols painted by Vallejo.



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



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



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



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



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



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



Figure 14. *Aztec Chumash Solstice* after restoration.



Figure 15. *Deportes*



Figure 16. *Niños de Maíz*



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

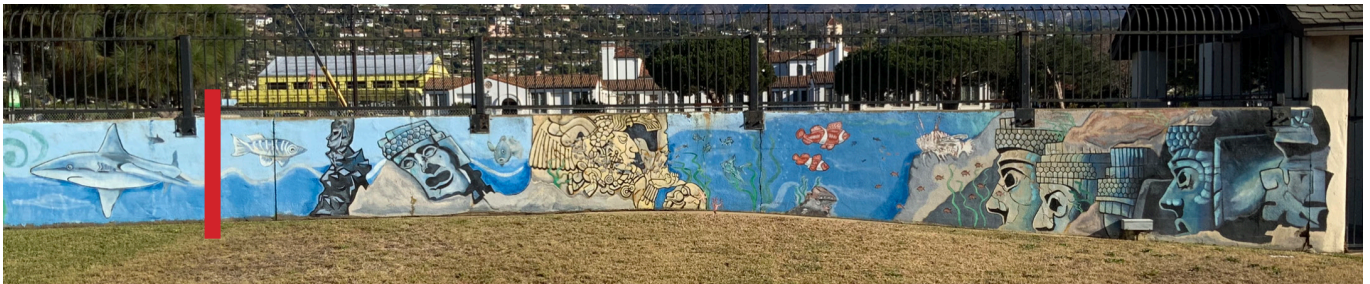


Figure 18. Detail from *Dolphins* and the entire composition of *Underwater Atlantes/Toltecas*, with the red line showing the delineation between the two murals, according to Cuellar.



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



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



Figure 20. *Codex Cospi*



Figure 21. *Aztec Chumash Solstice*



Figure 22. *Cosmic Unity*



Figure 23. *La Playa*



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

Appendix A

ORTEGA PARK MURALS MATRIX - JUNE 24, 2021 WORKING GROUP MEETING

	Mural Name	Artist	Date Created/Restored	Location	Site and Studio	Artist Recommendations	Professional Documentation	Working Group Recommendations
1	Aztec Symbols ~2 x 30 ft	Miguel Rodriguez	2012	Stage/Bball Court	Not rated	Document and either re-create, re-envision, or de-access	Yes	Document and de-access
2	Coatalicue 8.4 x 6.2 ft	Carlos Cuellar Miguel Rodriguez	2007/2016	Stage/Bball Court	Not rated	Document and either re-create, re-envision, or de-access	Yes	Document and relocate to prominent location in park with new mural behind Coatalicue
3	Green Serpent ~2 x 25 ft	Danny Meza	2016	Stage/Bball Court	Not rated	Document and either re-create, re-envision, or de-access	Yes	Document and de-access
4	Rainbow Quetzal ~20 x 20 ft	Lena Zerlav	2015	Stage/Bball Court	Not rated	Document and either re-create, re-envision, or de-access	Yes	Document and re-envision with same theme guided by a female mentor artist
5	Campesinos 11.6 x 20.7 ft	Manuel Unzueta	1986/2008	Restroom	A	Preserve in place (Retain building) or Remove and relocate	Yes	Document and preserve in place <u>OR</u> Remove mural from wall using fine art conservation techniques and relocate to prominent location in park
6	Ninos del Maiz 8.4 x 27.7 ft.	Manuel Unzueta Annette Unzueta	2008/2011	Restroom	B	Preserve in place (Retain building) or Remove and relocate	Yes	Document and preserve in place OR Remove mural from wall using fine art conservation techniques and relocate to prominent location in park
7	Deportes 11.6 x 20.7 ft	Manuel Unzueta Annette Unzueta	2008	Restroom	C	Preserve in place (Retain building) or Remove and relocate	Yes	Document and preserve in place OR Remove mural from wall using fine art conservation techniques and relocate to prominent location in park
8	Cosmic Unity 5.2 x 13.6 ft	Armando Rascon	1979/2005	Pool	A	Document and either re-create, re-envision, or de-access	Yes	Document and re-envision with same theme, to be painted by local artist
9	Blue Whale 5.1 x 13.6 ft	Carlos Cuellar Vanessa Teran	2005	Pool	D	Document and either re-create, re-envision, or de-access	Yes	Document and re-create
10	Codex Cospi 4.5 x 53.8 ft	John Russell	1979/2005	Pool	B	Document and either re-create, re-envision, or de-access	Yes	Document and re-envision with new theme and same educational message
11	Dolphins 4.2 x 86.5 ft	Carlos Cuellar Vanessa Teran	2005	Pool	C	Document and either re-create, re-envision, or de-access	Yes	Document and re-create
12	Aztec Chumash Solstice 5.3 x 70.5 ft	Armando Rascon	1979/2005	Pool	A	Document and either re-create, re-envision, or de-access	Yes	Document and re-envision with same Meso-American and solstice theme
13	Underwater Atlantes/Tolteca 5.3 x 37.8 ft	Miguel Salazar	1979/2005	Pool	B	Document and either re-create, re-envision, or de-access	Yes	Document and re-envision with same theme
14	La Playa 18.2 x 4 x 12.8 ft	Carlos Cuellar	2008	Pool	B	Document and either re-create, re-envision, or de-access	Yes	Document and re-envision with same theme

Revised June 29, 2021

Ortega Murals Working Group Meeting Recap and Murals Plan
Chase Palm Park House
June 24, 2021

Working Group Members Present: Manuel Unzueta (Muralist), Carlos Cuellar (Muralist), Kai Tepper (Arts Advisory Committee), Alejandra Cortes (Bienestar Latinx), Mike Imwalle (SB Trust for Historic Preservation), Lisa Valencia Sherratt (La Casa de la Raza), Kathy McGill (Parks and Rec Commission), Ken Rivas (SOPAC)

Members unable to attend with follow-up prior to and/or post meeting: Marcus Lopez (Barbareno Chumash Tribal Council) and Freddy Janka (Arts Advisory)

City and County Staff: Dan Hentschke, Julia Pujo, Jill Zachary, Justin Van Mullem, Ricardo Venegas, Jazmin LeBlanc, Sarah York Rubin (County Arts and Culture)

Community members in audience: Rosalina Palacios, Arnoldo Gonzalez, Claudia Bratton

Welcome and Introductions

Roundtable introductions with sharing of backgrounds and roles: including: promoting, supporting and producing public art and murals, Eastside community activism and neighborhood improvement, youth art and education, Santa Barbara history – archeological, cultural, geographic, community outreach and education, arts advisory, parks and recreation advisory

Goals and Objectives

- ❖ Develop consensus around vision for Ortega Park to enhance cultural tradition of muralism
- ❖ Build trust and comradery/work collaboratively
- ❖ Work together for long-term advocacy
- ❖ Everyone contributes
- ❖ Decision-making is clear
- ❖ Establish framework for integration of murals, art, history in park renovation
- ❖ Recommend treatment for murals
- ❖ Achieve Murals Plan
- ❖ We can gain from this process to work collaboratively to inform future discussions about public/community art

Areas of Agreement/Vision

- ❖ Ortega Park can be a premier California destination to celebrate the past, present and future of Chicano art. Students to learn and practice with artists on public canvases, ensuring that the next generations become the stewards of the Park and its art.
- ❖ Murals tell a story of Mexican-American and Chicano culture and heritage.
- ❖ Chicano heritage vital to the community identity of Ortega Park
- ❖ Preservation and re-creation/re-visioning of murals is important
- ❖ Park renovation provides opportunity to create new murals and expand art forms, such as mosaics, as well as honor natural history, including Chumash, and provide for future
- ❖ Park improvements to serve the local Eastside community
- ❖ Artist mentors and youth engagement vital to continue and expand with park improvements
- ❖ Opportunities for youth at the forefront of all park plans

- ❖ Original, existing, and new artists as well as youth to be included in the planning, creation, maintenance and preservation of Ortega Park murals

Review of Park Conceptual Plan Mural and Art Opportunities

Presentation of the park conceptual plan showing 26 mural and art opportunities, in addition to existing restroom building. Areas within park design provide locations that surround:

- ❖ Central area for family gathering and children's play
- ❖ Sports field
- ❖ Basketball/handball courts
- ❖ Skate park
- ❖ Community and children's pool area
- ❖ Park entrances on Cota, Ortega and Salsipuedes Streets

Working Group Discussion and Recommendations

- ❖ Since 1940s Ortega Park a symbol of the community
- ❖ Sense of community is the overall theme, murals are very meaningful and beautiful
- ❖ Retain existing themes and legacy, cultural connection and style of the park
- ❖ Murals central to the park identity and located to center in the park
- ❖ Frame park spaces similar to how they are now
- ❖ Locations should map to existing art, retained or recreated as collectives
- ❖ Recognize and honor mural artist recommendations – See matrix
- ❖ Artists should have the opportunity to re-create murals and create new murals
- ❖ New artists and collaborations with more arts, youth and community organizations.
- ❖ Continue the mural painting tradition of having mentor artist oversee community youth artist to develop the next generation of stewards for art in the park.
- ❖ Integrate mosaics in murals and/or as individual installations
- ❖ Provide location for revolving mural that could be removed or replaced
- ❖ For murals located on Restroom walls:
 - Opportunity to honor. Preserve in place and review whether needs to be a restroom
 - Or relocate in the park in a location that keeps them connected and also provides an opportunity for passive enjoyment with the potential for a sitting bench
 - If relocated, consider re-create one of the murals as a mosaic
- ❖ Park renovation provides at least 26 locations to keep/re-create what is there and to create new
- ❖ Youth of the community become stewards of the park and the art
- ❖ Opportunity to show case land use and archaeology of the area
- ❖ Murals in the renovated park need to be culturally inclusive and recognize the history of Santa Barbara as a significant Chumash settlement and its historical geography and land uses of the former Estero.
- ❖ The park renovation provides the opportunity to expand muralism to convey Chumash history under the guidance of Chumash artists. Important to achieve the correct symbolism.
- ❖ Murals to provide science and environmental education opportunities

Murals Plan for the Ortega Park Renovation Project – Developed from Working Group Discussion

The murals center Ortega Park in the community. Murals tell a story; foster community identity and pride; honor heritage; educate youth about history, culture, science and the environment; provide youth mentorship for art and muralism; bring community together; and, enhance park aesthetics. As outlined in the attached matrix with the artist recommendations and Murals Working Group recommendations, the Murals Plan includes a number of treatments including professional documentation, preservation in place or relocation, re-creation, re-envision (paint new mural with similar theme) and de-accession (removal). Professional documentation will preserve the history of the murals and provide guidance for murals that are re-created. The Murals Plan includes the preservation in place or relocation for four murals, re-creation of two murals, re-envision of six murals, and de-accession of two murals

Professional Documentation of Murals

In order to preserve the history and cultural heritage of the murals in Ortega Park today, all murals shall be professionally documented during final project design development. Close-range photogrammetry shall be used to capture high-resolution digital photograph (orthomosaics) to provide archival .TIF images true to color and without distortion. Digital images of the existing murals, as well as the existing documentation of murals no longer in existence, shall support the development of a book, documentary film and other methods to preserve and share Ortega Park's art and cultural history as well as honor the muralists and their importance to the community. The City will work with County Arts and Culture, as well as other arts, culture and community organizations. Professional documentation will also guide the re-creation of murals in the renovated park. Through re-creation, original and youth mentor artists will continue the tradition of bringing a fresh creative perspective to the art.

Murals Treatments by Location

Stage and Basketball Court: There are four murals in this location, including the Aztec Symbols (Miguel Rodriguez, 2012), Green Serpent (Danny Meza, 2016), Coatalicue (Carlos Cuellar, 2007/2016), and Rainbow Quetzal (Lena Zerlav, 2015). As recommended by the muralists and Murals Working Group, treatment for these murals includes:

- ❖ Coatalicue: Relocate within the park to a location that includes additional space for the original artist to enhance and expand the mural theme.
- ❖ Rainbow Quetzal: Re-envision (in a new location with same theme guided by a female mentor artist
- ❖ Aztec Symbols and Green Serpent: De-access and provide original artists with dedicated space in the park for new mural art.

Park Restroom: There are three murals on the walls of the park restroom, including Campesinos (Manuel Unzueta (1986/2008), Niños del Maiz (Manuel Unzueta, 2008/2011) and Deportes (2008). As recommended by the muralists and the Ortega Park Murals Working Group, treatment for these murals includes:

- Preserve in place with the retention of the restroom building or conversion of building OR
- Remove each mural from the walls using fine art conservation techniques completed by a qualified conservator. This will preserve the integrity of the art for reinstallation on a new

building or wall in the park. If this treatment is pursued, the three murals will be relocated as a group. The original artist would have first right of refusal to work on any needed touch-up work.

Pool Enclosure Walls: There are seven murals on the four walls and pool building enclosure, including:

- ❖ Cosmic Unity (Armando Rascon 1979/renovation 2005) – Re-envision with same theme and painted by local artist
- ❖ Blue Whale (Carlos Cuellar/Vanesa Teran 2005) - Recreate
- ❖ Codex Cospi (John Russell 1979/ renovation 2005) – Re-envision with new theme and same educational message
- ❖ Dolphins (Carlos Cuellar/Vanesa Teran 2005) - Recreate
- ❖ Aztec Chumash Solstice (Armando Rascon 1979/renovation 2005) – Re-envision with same Meso-American and solstice theme
- ❖ Underwater Atlantes (Miguel Salazar 1979) – Re-envision with the same theme
- ❖ La Playa (Carlos Cuellar 2005) – Re-envision with the same theme

As recommended by the muralists and the Ortega Park Murals Working Group, treatment for these murals includes re-creation or re-envision of these murals on new mural space in the park, with a focus on grouping together and maintaining their specific themes as well as the educational intent and cultural history.

New Murals, Additional Art and Interpretive Signage

The renovation of Ortega Park provides a number of opportunities for new murals, additional art forms and interpretive signage. The Working Group discussion included expanding the mural themes to recognize to be culturally inclusive of the Chumash people, illustrate the areas historical geography and land uses of the former Estero, provide science and environmental education, and give youth the opportunity to express themselves through new mural art. Working group discussion also included the opportunity to feature other art forms, including mosaics and interpretive signage documenting the evolution of the public space.

Murals Advisory Group

A Murals Advisory Group of local artists and youth, arts and culture organization representatives will advise the Parks and Recreation Department in the location for murals in the renovated park, as well as the methods and process to engage local artists and youth in the creation of the murals and other art when the park renovation is underway. The Murals Advisory Group will begin during project final design development.

Appendix B

Ortega Park Mural Evaluation

604 E Ortega Street
Santa Barbara, CA 93103

Coatlicue



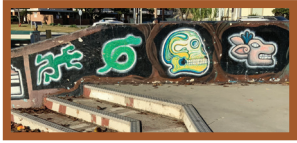
Green Serpent



Rainbow Quetzal



Aztec Symbols



Campesinos



Niños del Maíz



Deportes



Aztec Chumash Solstice



Underwater Atlantes/Tolteca



La Playa



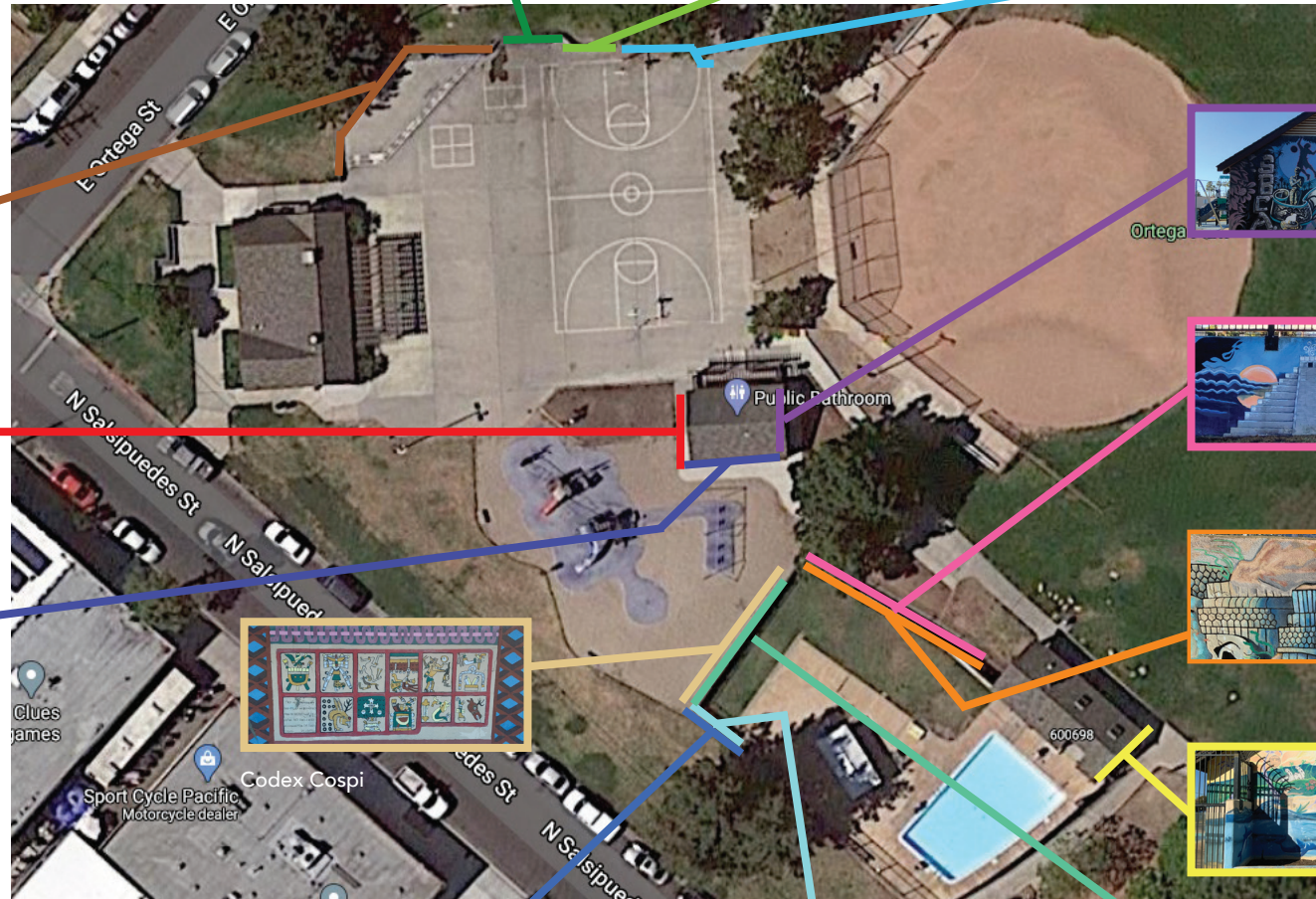
Cosmic Unity



Blue Whale



Dolphins



Graphic Documentation by:
Site & Studio Conservation, LLC

Date: December 2020

Appendix C

History Repairs to Ortega Park Murals (Venegas 2020)

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

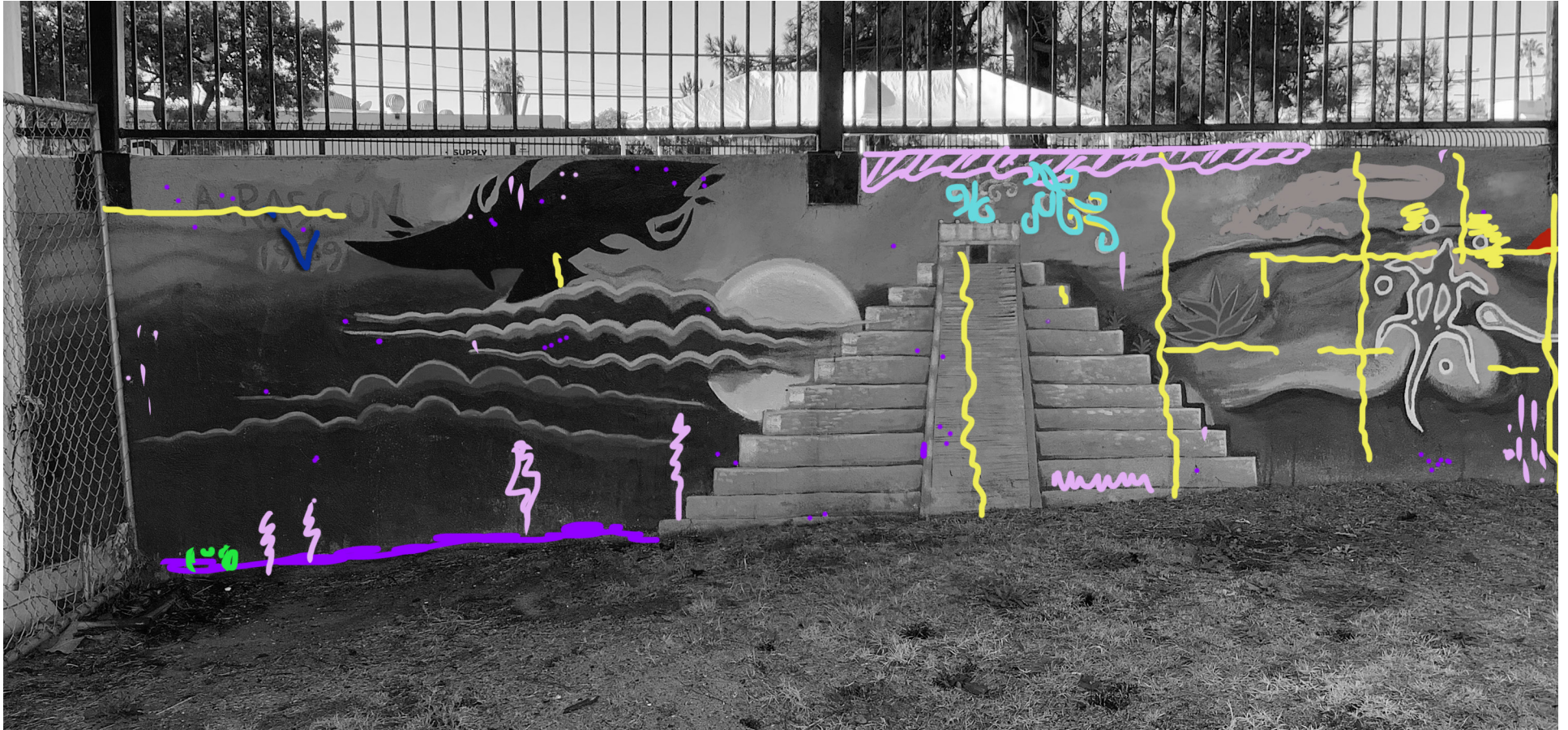
Appendix D

Ortega Park Mural Evaluation

604 E Ortega Street
Santa Barbara, CA 93103

Graphic Documentation by:
Site & Studio Conservation, LLC

Date: December 2020







Aztec Chumash Solstice (1 of 4)

Armando Rascon
1979

Maximum dimentions: 5.3 x 70.5 ft

- Graffiti
- Flaking
- Salt Activity

-  Delamination
-  Cracks
-  Bubbling & lifting
-  Loss

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

Ortega Park Mural Evaluation

604 E Ortega Street
Santa Barbara, CA 93103

Graphic Documentation by:
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Date: December 2020



Aztec Chumash Solstice (2 of 4)

Armando Rascon
1979

Maximum dimensions: 5.3 x 70.5 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

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

Ortega Park Mural Evaluation

604 E Ortega Street
Santa Barbara, CA 93103

Graphic Documentation by:
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Date: December 2020



Aztec Chumash Solstice (3 of 4)

Armando Rascon
1979

Maximum dimensions: 5.3 x 70.5 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

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

Ortega Park Mural Evaluation

604 E Ortega Street
Santa Barbara, CA 93103

Graphic Documentation by:
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Date: December 2020



Aztec Chumash Solstice (4 of 4)

Armando Rascon
1979

Maximum dimensions: 5.3 x 70.5 ft

Conditions:

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

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

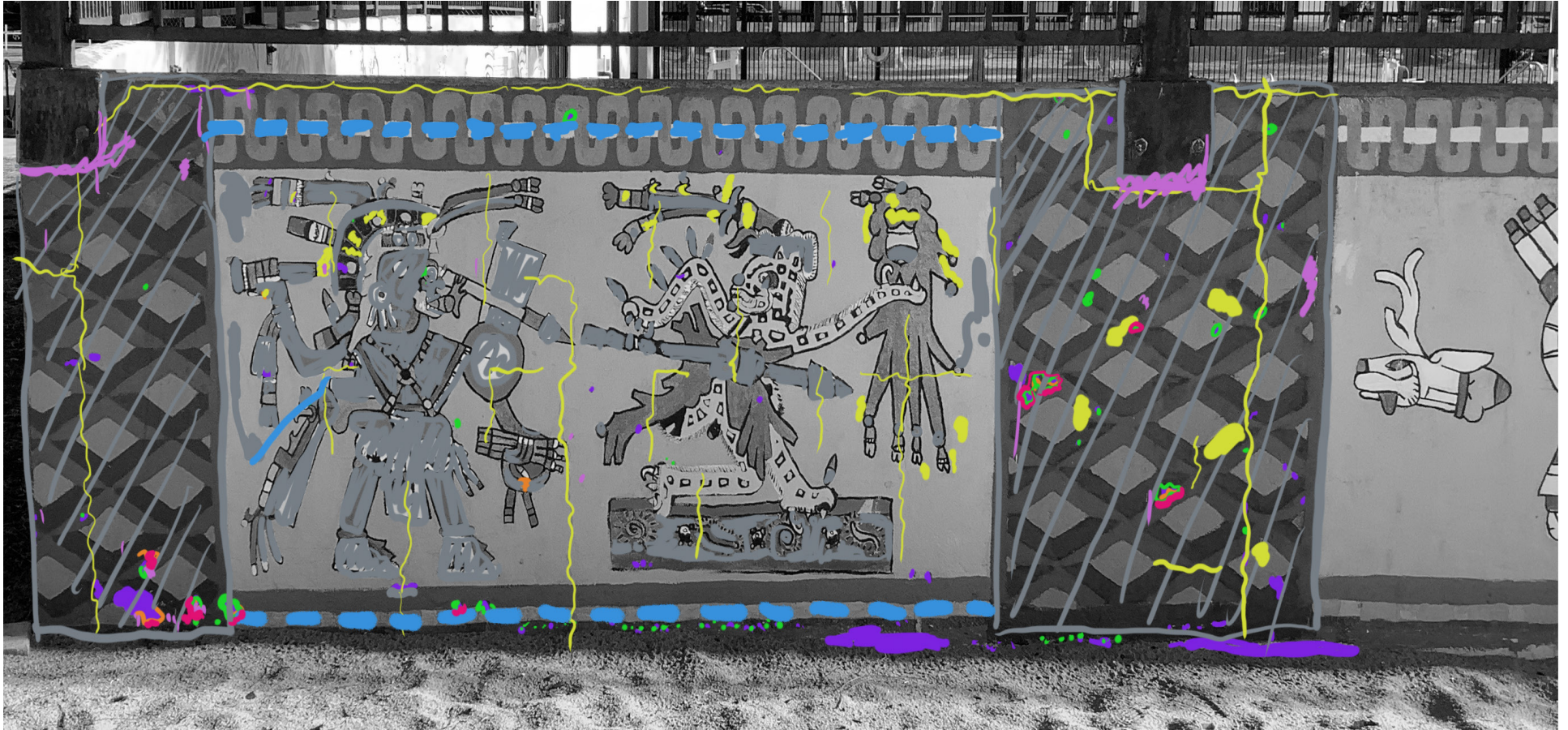
- Grey circle: Evidence of restoration
- Pink circle: Materials on surface
- Light blue circle: Powdering Paint
- Yellow circle: Drying cracks

Ortega Park Mural Evaluation

604 E Ortega Street
Santa Barbara, CA 93103

Graphic Documentation by:
Site & Studio Conservation, LLC

Date: December 2020



Codex Cospi (1 of 6)

John Russell
1979

Maximum dimensions: 4.5 x 53.8 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

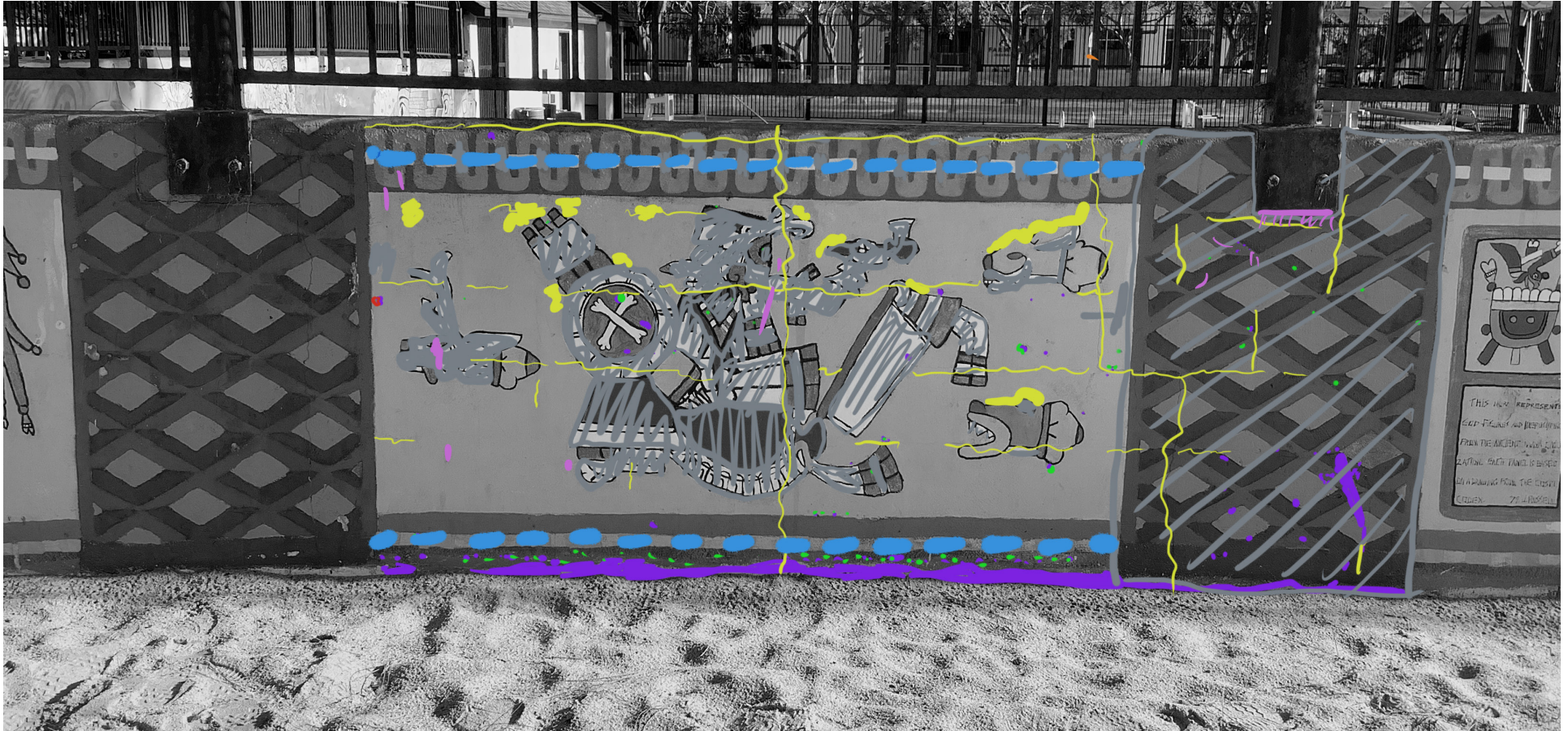
- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

Ortega Park Mural Evaluation

604 E Ortega Street
Santa Barbara, CA 93103

Graphic Documentation by:
Site & Studio Conservation, LLC

Date: December 2020



Codex Cospi (2 of 6)

John Russell
1979

Maximum dimensions: 4.5 x 53.8 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

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

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Codex Cospi (3 of 6)

John Russell
1979

Maximum dimensions: 4.5 x 53.8 ft

Conditions:

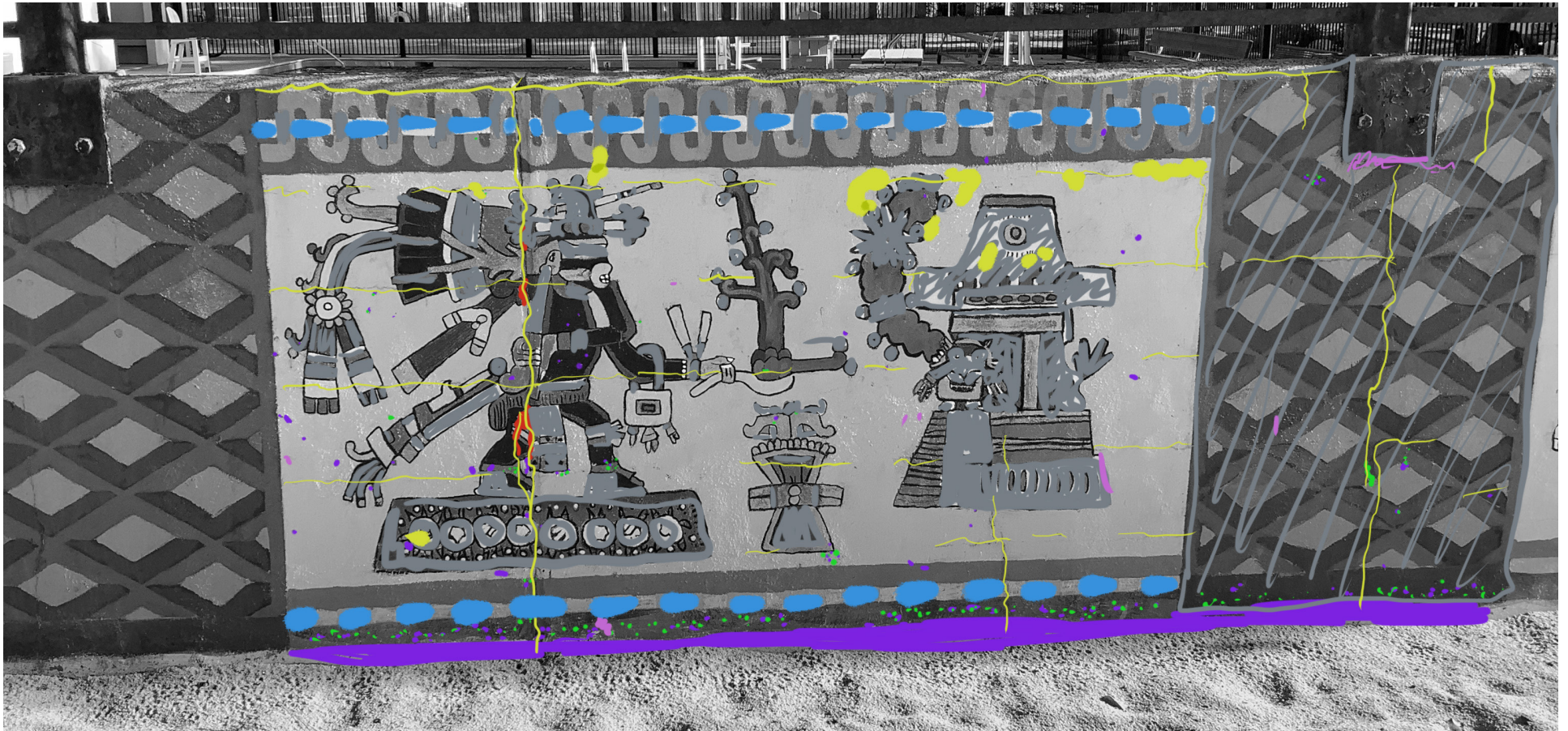
- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

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

604 E Ortega Street
Santa Barbara, CA 93103

Date: December 2020







John Russell
1979

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ⊘ Bubbling & lifting
- Loss

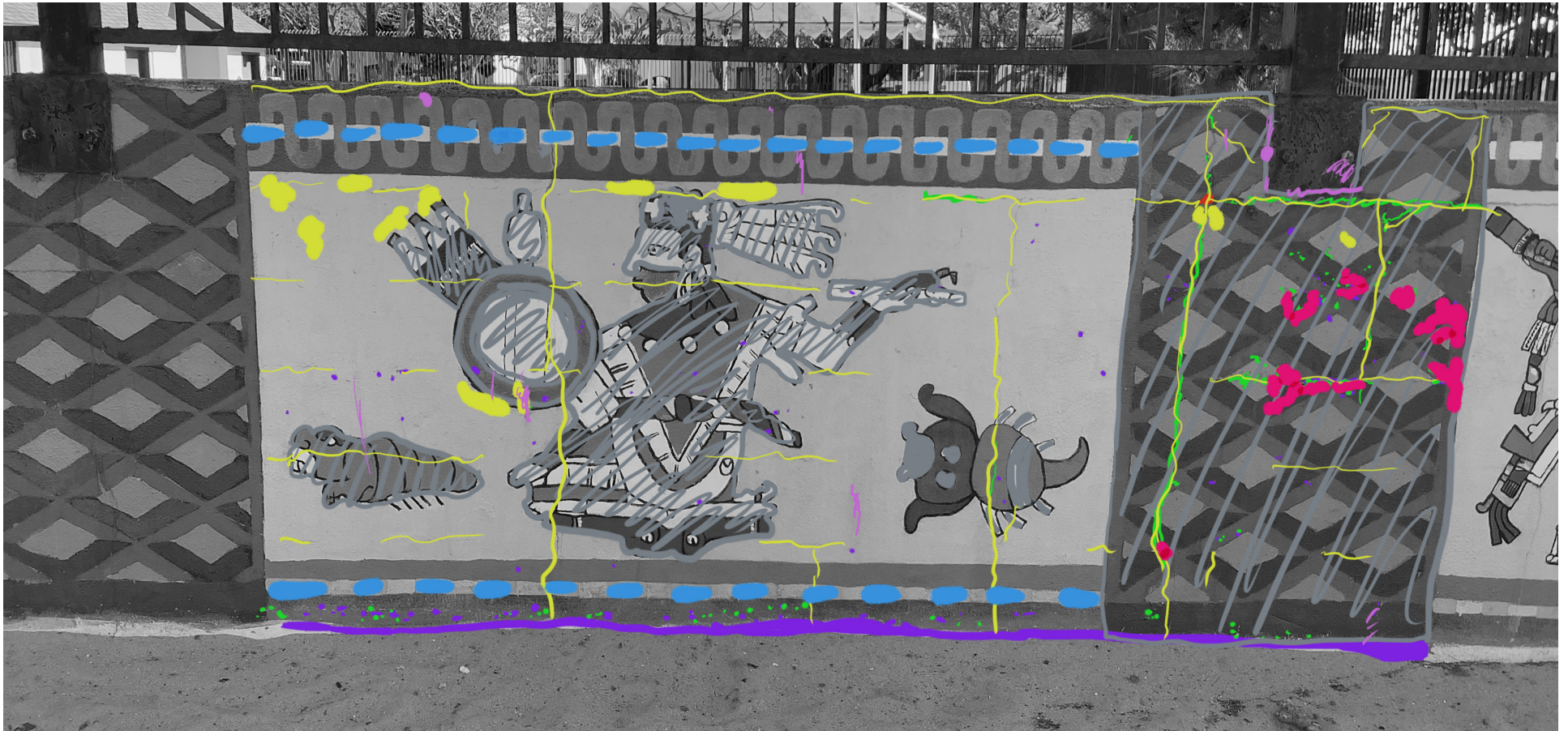
-  Evidence of restoration
-  Materials on surface
-  Powdering Paint
-  Drying cracks

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Santa Barbara, CA 93103

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Codex Cospi (5 of 6)

John Russell
1979

Maximum dimensions: 4.5 x 53.8 ft

Conditions:

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

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

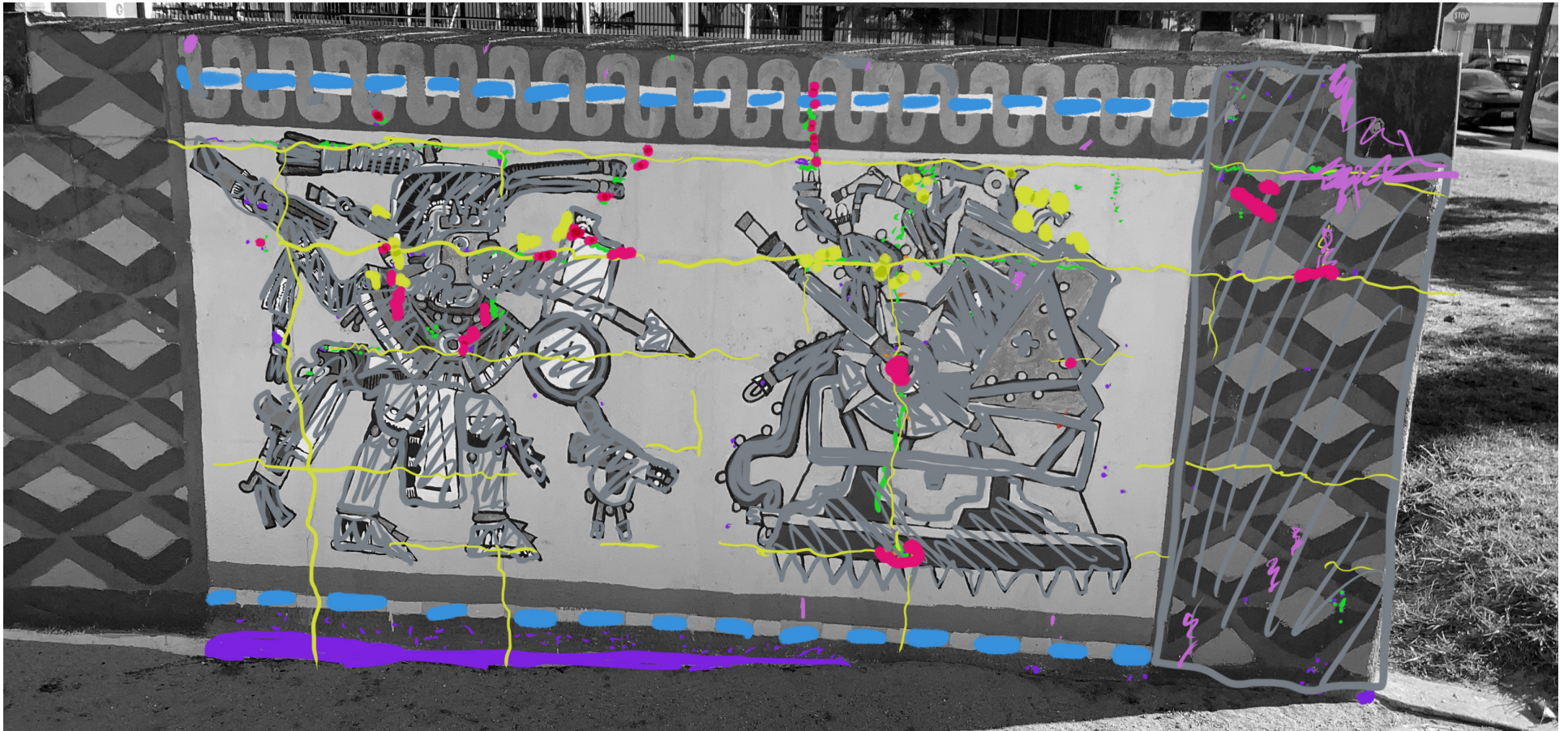
- Grey circle: Evidence of restoration
- Pink circle: Materials on surface
- Blue circle with diagonal lines: Powdering Paint
- Yellow circle: Drying cracks

Ortega Park Mural Evaluation

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Codex Cospi (6 of 6)

John Russell
1979

Maximum dimensions: 4.5 x 53.8 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

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

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Cosmic Unity

Armando Rascon
1979

Maximum dimension: 5.2 x 13.6 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

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

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Blue Whale & Dolphins (1 of 2)

Carlos Cuellar & Vanesa Teran
2005

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

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

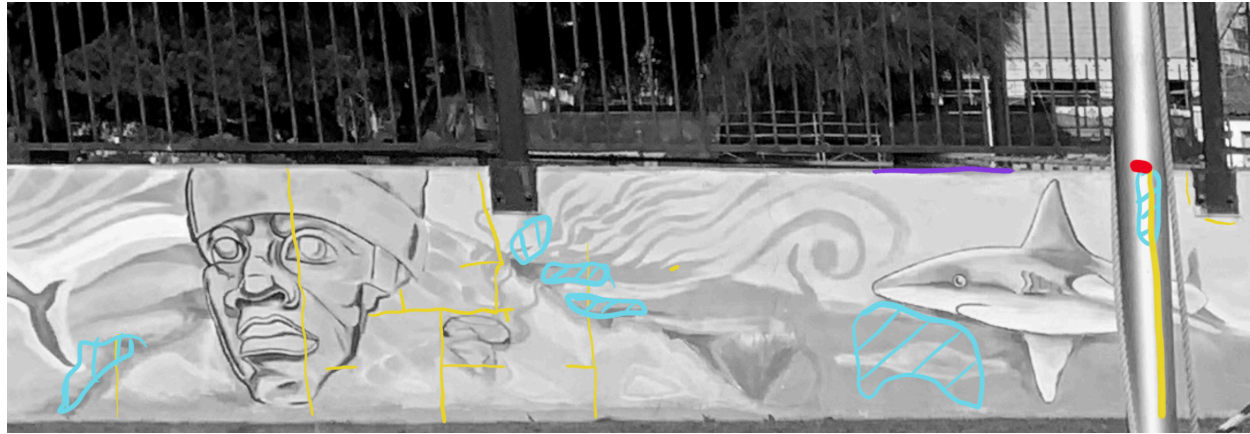
- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

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Blue Whale & Dolphins (2 of 2)

Carlos Cuellar & Vanessa Teran
2005

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

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

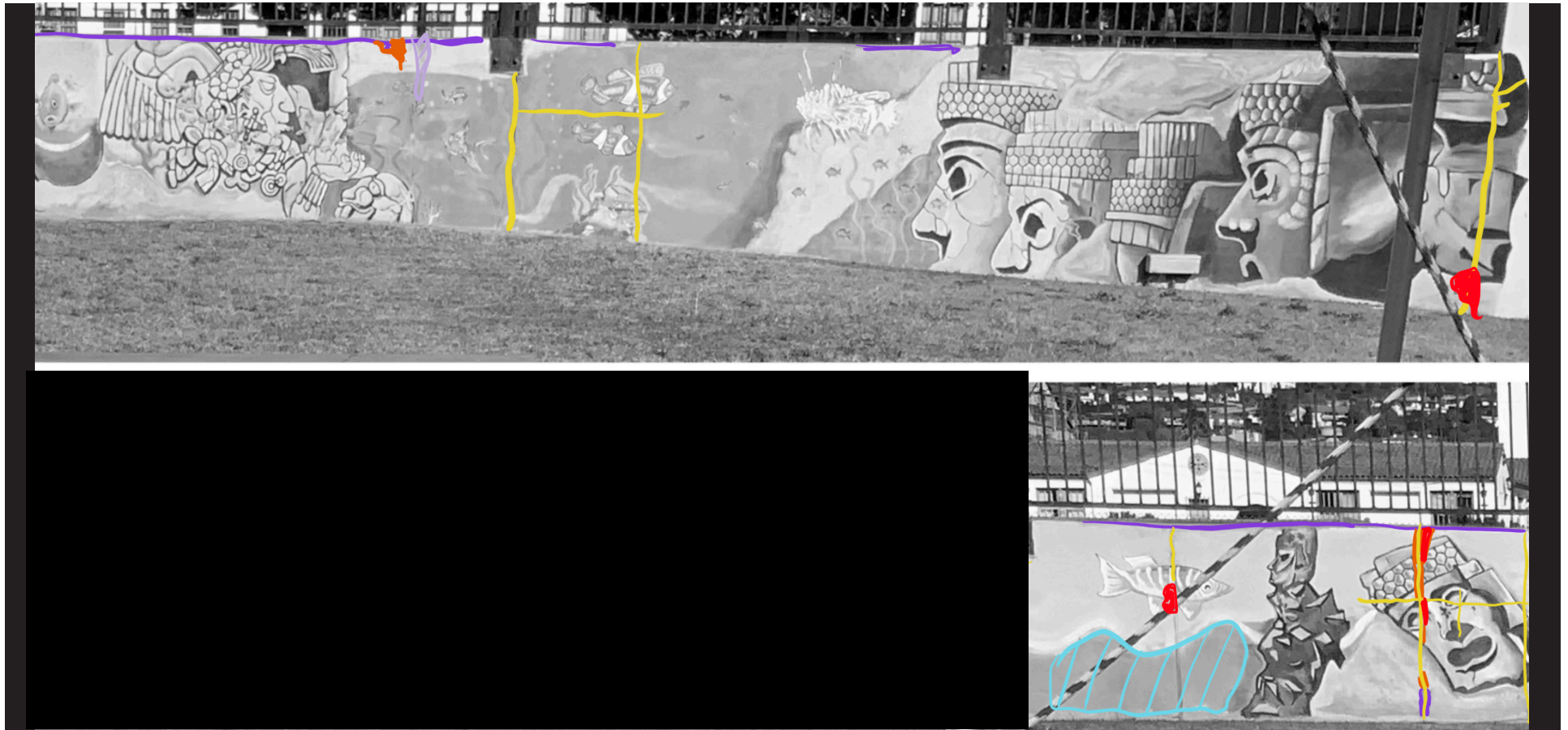
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Underwater Atlantes/Tolteca (1 of 2)

Miguel Salazar
1979

Maximum dimensions: 5.3 x 37.8 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

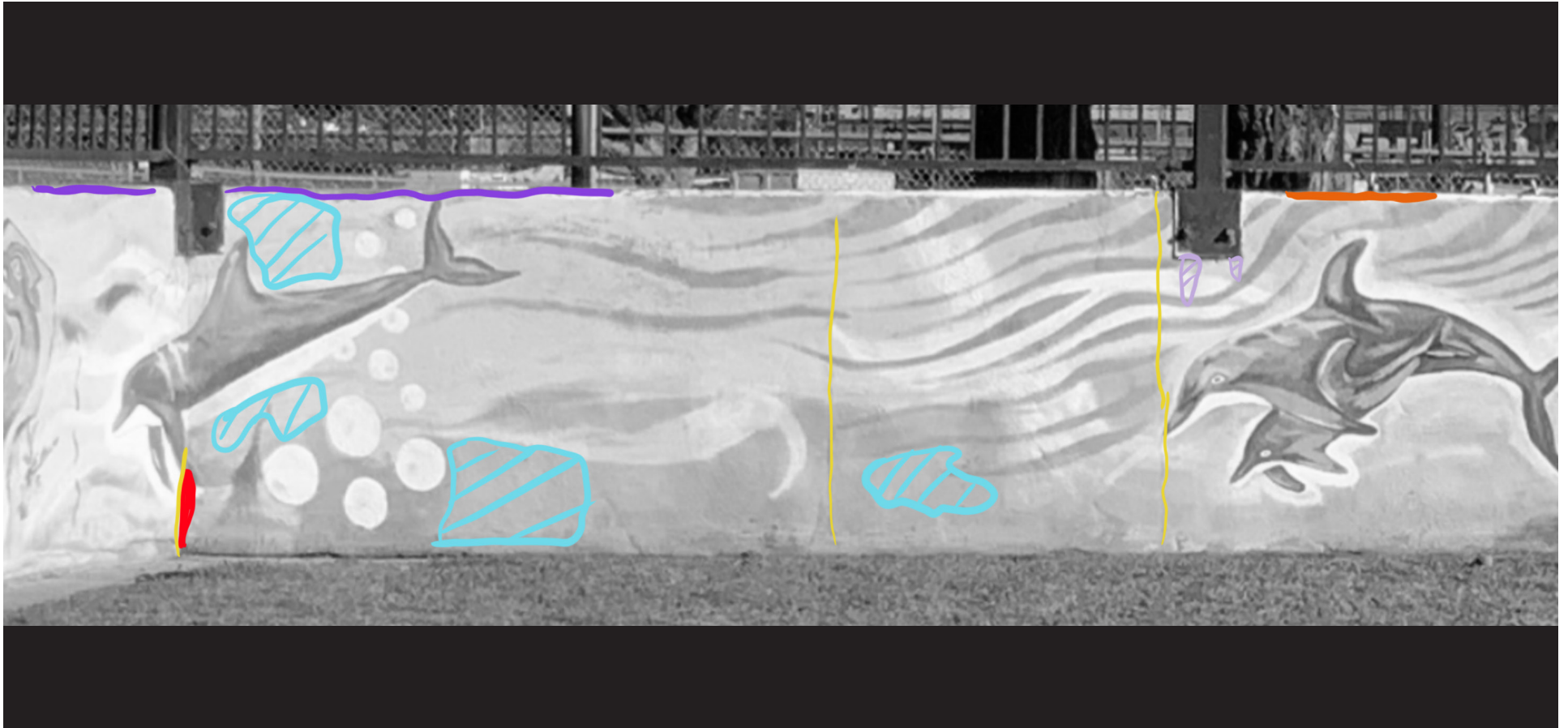
- Evidence of restoration
- ▨ Materials on surface
- ▨ Powdering Paint
- Drying cracks

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Underwater Atlantes/Tolteca (2 of 2)

Miguel Salazar
1979

Maximum dimensions: 5.3 x 37.8 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

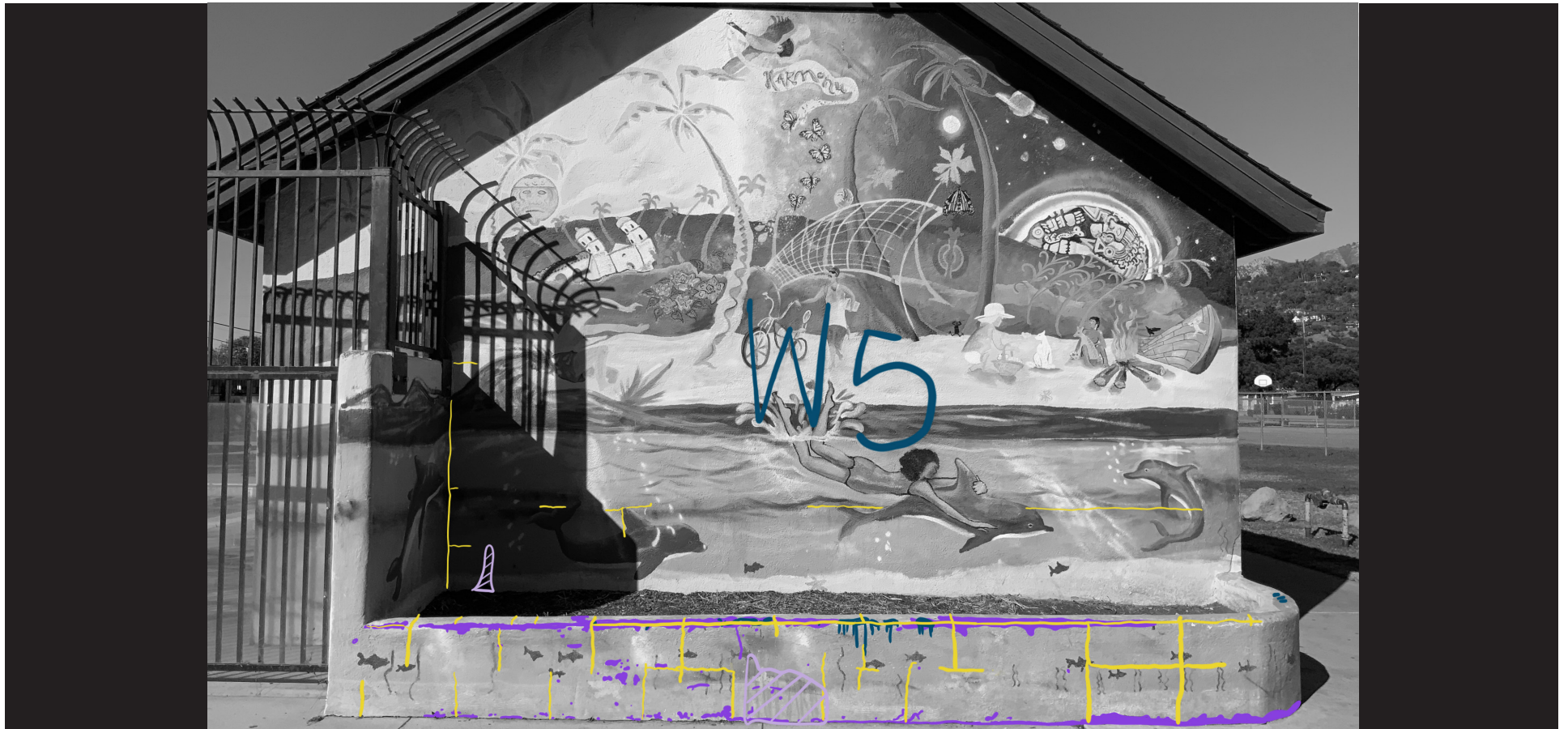
- Evidence of restoration
- Materials on surface
- Powdering Paint
- Drying cracks

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La Playa (1 of 3)

Carlos Cuellar
2008

Maximum dimensions: 18.2 x 4 x 12.8 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

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

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La Playa (2 of 3)

Carlos Cuellar
2008

Maximum dimensions: 18.2 x 4 x 12.8 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

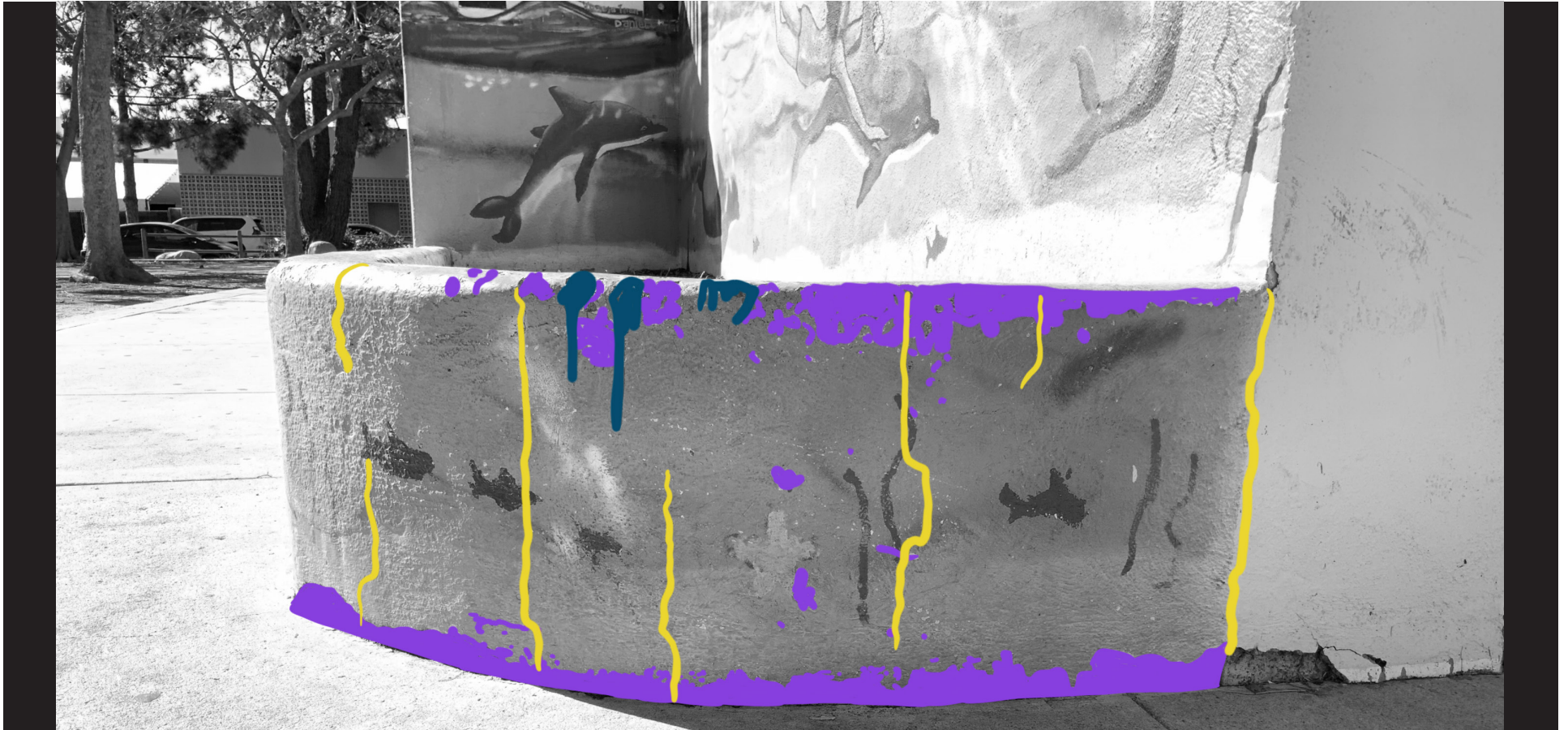
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- Materials on surface
- Powdering Paint
- Drying cracks

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La Playa (3 of 3)

Carlos Cuellar
2008

Maximum dimensions: 18.2 x 4 x 12.8 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- ▨ Bubbling & lifting
- Loss

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

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Campesinos

Armando Vallejo & team
1979 & 1986

Maximum dimensions: 11.6 x 20.7 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

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

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Deportes

Manuel Unzueta
2008

Maximum dimensions: 11.6 x 20.7 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

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

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Ninos del Maiz

Manuel Unzueta w/ Annette & Emmanuel
2008 & 2011
Maximum dimensions: 8.3 x 27.4 ft

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

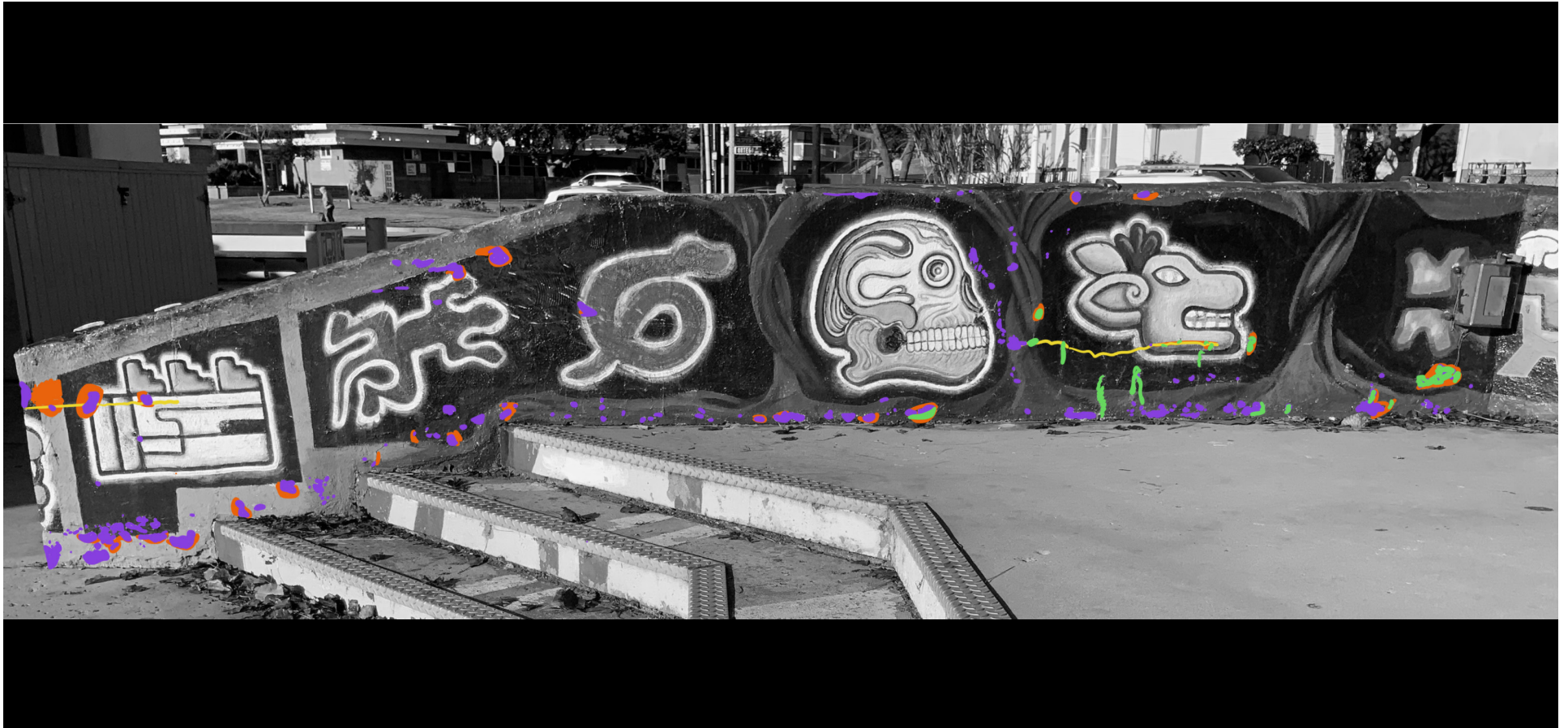
- Evidence of restoration
- Materials on surface
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- Drying cracks

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Aztec Symbols (1 of 2)

Miguel Rodriguez
2012

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

- Evidence of restoration
- Materials on surface
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Aztec Symbols (2 of 2)

Miguel Rodriguez
2012

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

- Evidence of restoration
- Materials on surface
- Powdering Paint
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Coatlicue

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

Conditions:

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

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

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

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Green Serpent

Danny Meza
2016

Conditions:

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

- Red circle: Delamination
- Yellow line: Cracks
- Red hatched circle: Bubbling & lifting
- Purple circle: Loss

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

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Rainbow Quetzal (1 of 4)

Lena Zerlav
2015

Conditions:

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

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

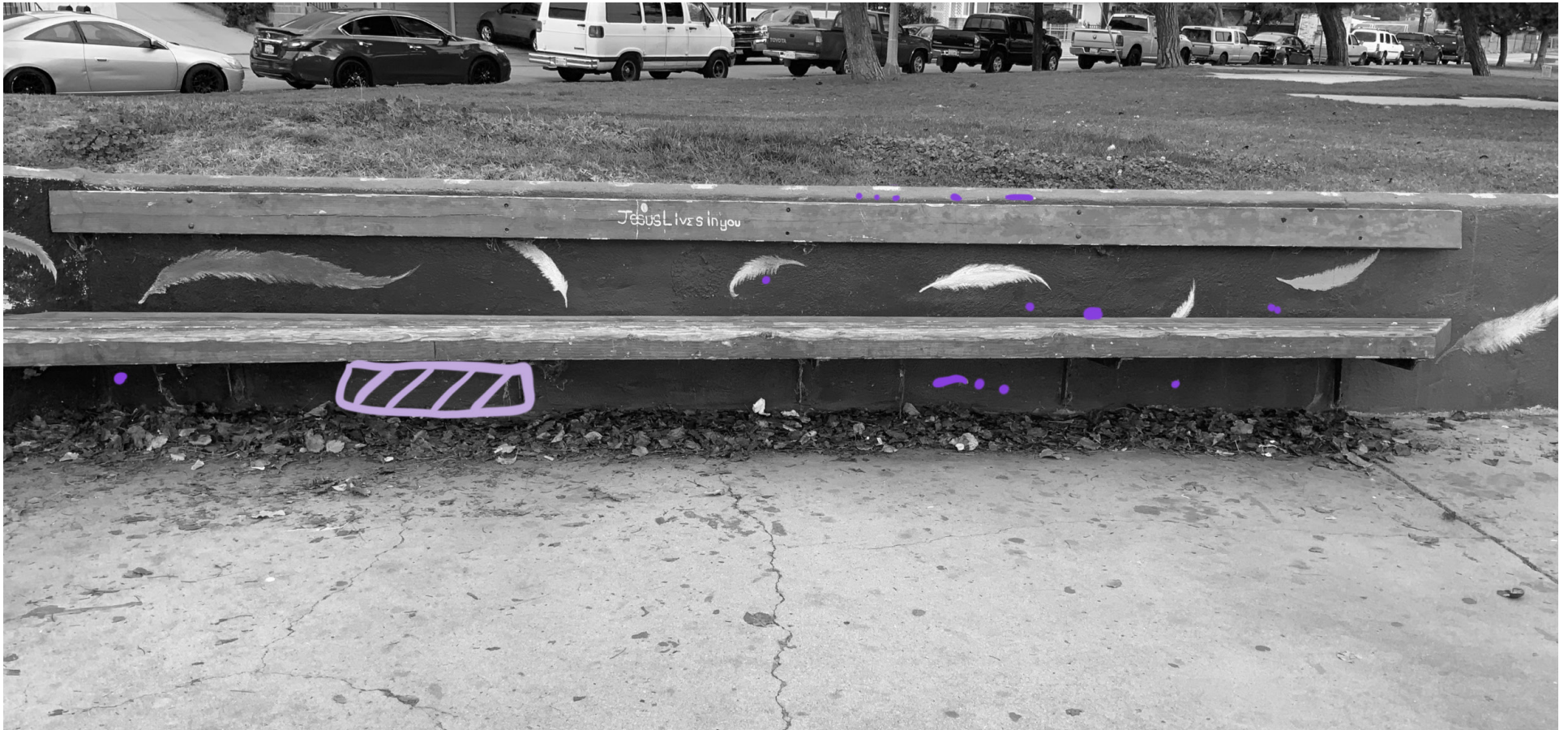
- Grey circle: Evidence of restoration
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- Yellow circle: Drying cracks

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Rainbow Quetzal (2 of 4)

Lena Zerlav
2015

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

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

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Rainbow Quetzal (3 of 4)

Lena Zerlav
2015

Conditions:

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

- Red dot: Delamination
- Yellow line: Cracks
- Red hatched circle: Bubbling & lifting
- Purple dot: Loss

- Grey dot: Evidence of restoration
- Pink hatched circle: Materials on surface
- Blue hatched circle: Powdering Paint
- Yellow dot: Drying cracks

Ortega Park Mural Evaluation

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Rainbow Quetzal (4 of 4)

Lena Zerlav
2015

Conditions:

- Graffiti
- Flaking
- Salt Activity

- Delamination
- Cracks
- Bubbling & lifting
- Loss

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