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Alive!



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PUBLIC WORKS/EL PUEBLO HISTORICAL MONUMENT

For Art's Sake

Public Works, Olvera Street team up to build a
 stunning gallery for an important 1930s mural.
 They create a masterpiece... for the masterpiece.

— SEE PAGE 6

FROM LEFT: Mahmood Karimzadeh,
 Principal Architect, Public Works/
 Engineering, and Chris Espinosa,
 General Manager, El Pueblo Historic
 Monument (Olvera Street), in front of
 the Siquieros mural, *América Tropical*.

Alive! photo by John Hawkins

The Alive! Feature



PUBLIC WORKS/EL PUEBLO HISTORICAL MONUMENT



Masterpiece For a Masterpiece

The City builds a shelter and gallery for an important 1930s mural that is as much a marvel as the piece it highlights.

Photos by Tom Hawkins, Club photographer; John Hawkins, Club CEO; John Burnes, Alive! editor; and courtesy Public Works

A landmark painting is no good if no one can see it. That's why the City – thanks to a large grant and expertise from the Getty Trust – has built a shelter and viewing gallery for a major mural, painted in 1932 but whitewashed for most of the time since then. Its position on top of a row of buildings on Olvera Street has made it nearly impossible to view.

Until now.

The mural, *América Tropical* by David Alfaro Siqueiros, is now conserved and fully on view through a clever, innovative and impressive shelter and viewing platform on the roof above the Sepulveda House. It's a masterpiece... for the masterpiece.

The following pages highlight the project.



Alive! photo by John Hawkins

FROM LEFT: Mahmood Karimzadeh, Principal Architect, Public Works/Engineering, and Chris Espinosa, General Manager, El Pueblo Historical Monument (Olvera Street), in front of the Siqueiros mural, *América Tropical*.

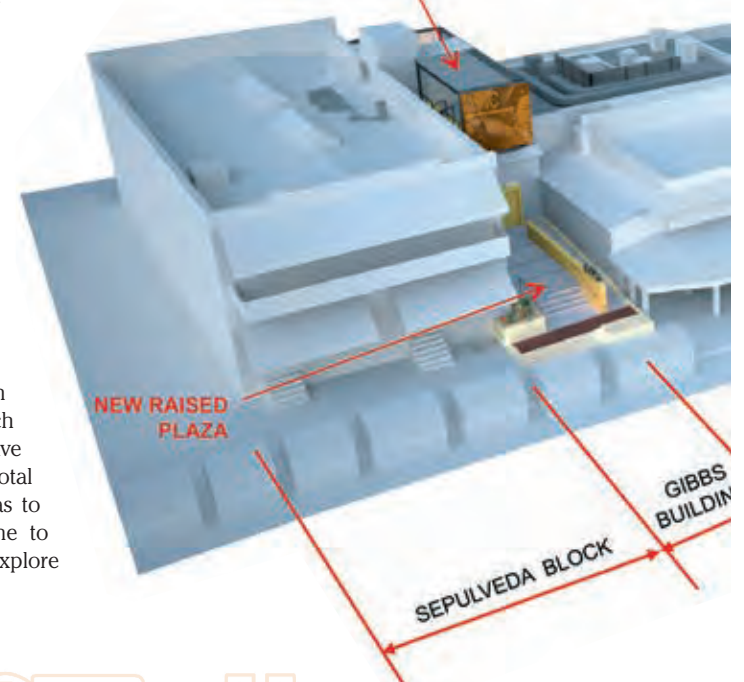
The Alive! Feature



The Siqueros mural, *América Tropical*, in its current conserved state.

Building a Gallery for a Masterpiece

Excerpted from Sheltering Siqueros: Complexities of Building in a Historic Site, by Gary Lee Moore, City Engineer, and Public Works staff



Background

In 1932, two years following the opening of Olvera Street, prominent Mexican muralist David Alfaro Siqueiros painted an 18-foot by 80-foot mural titled *América Tropical* on the south wall of the Italian Hall, a building erected from the Los Angeles City Hall, Olvera Street, and North Main Street. However, the mural was whitewashed some time between 1933 and 1938, and remained unprotected until July 2002, when the Getty Conservation Institute (Getty) installed a structure over the mural to protect it from further deterioration and damage from the environment.

The newly built entrance to the *América Tropical* Interpretive Center on Olvera Street.



América Tropical and its new shelter (upper left) can be seen on the side wall of the Italian Hall, high above the busy Olvera Street.

In July 2006, the Los Angeles City Council accepted a grant in the amount of \$3.95 million from the J. Paul Getty Trust to match City funds for the construction of the Siqueiros Mural Protective Shelter, Viewing Platform, and Interpretive Center Project. The total Project cost was \$9.95 million, and the goal of the project was to protect the mural and to allow the many visitors who come to El Pueblo to experience the mural, learn about the artist, and explore the artistic movement Siqueiros represented.

Construction

Soon after the acceptance of the grant from the Getty, Public Works/Engineering (BOE) was requested by the Mayor's Office to undertake the design and construction management for the project. Brooks+Scarpa Architects was contracted by BOE in July 2007 for the design and construction administration services for the project, because of their knowledge and experience working at El Pueblo.

Planning and designing the Project was an extensive and lengthy process, due to the fact that there were many stakeholders that had to review and agree on the final concept. Several presentations and design workshops were conducted by the BOE with the Mayor's Office, El Pueblo Historical Monument, the Getty, Brooks+Scarpa, the artist community, the Cultural Heritage and Cultural Affairs Commissions, Building and Safety, and the LAFD.

The BOE conducted extensive meetings to discuss and analyze the impacts to the existing historic buildings. By working with the Cultural Heritage Commission, historical preservation consultants, and El Pueblo's curator, BOE was able to develop an acceptable plan to minimize the impacts.

The retail space in the Hammel Building was closed, and all the merchandise removed, to allow the construction of the foundation system for the two large columns that support the protective shelter, and to allow for the protection of the *Zanja Madre* (Mother Ditch), located in the basement of the building.

The design of the Project was completed in late 2009. Construction began in August 2010 by the Royal Construction Co.

The addition of new construction features within the historic buildings required working around historic fabric. This resulted in numerous challenges. The selective demolition work required careful cataloging and removal of historic elements that would ultimately be reinstalled in their original location after the new work was completed.



The inside of the Sepulveda Building during construction, June 2012. Pictured are (from left) Eric Hess, Sr. Construction Inspector, Public Works/Contract Administration, and Javier Gonzalez, Construction Manager, Public Works/Engineering.

Quite a Team

In addition to the Getty Institute, which conserved the mural and provided much-needed funding, City Departments and personnel really came together to create this major project. Here's a list of the main contributors:

Public Works/Engineering

- Deborah J. Weintraub, A.I.A., LEED AP, Chief Deputy City Engineer
- Mahmood Karimzadeh, A.I.A., Principal Architect
- J. Robert Lomelin, Sr. Architect
- Pradeep Ranade, Architectural Associate
- Erick C. Chang, Building Mechanical Engineer
- Shahram Farzan, Building Mechanical Engineer
- Saro Dersarolian, Building Electrical Engineer
- Stephen R. Murata, Mechanical Engineering Associate
- Joseph E. Nehme, Electrical Engineering Associate
- Erik Villanueva, Architectural Drafting Technician
- Jose R. Fuentes, P.E., Principal Civil Engineer
- Javier A. Gonzalez, Civil Engineering Associate
- Robert Shufeldt, Mechanical Construction Estimator
- Anthony M. Pratt, Engineer of Survey
- Robert Nielson, Senior Survey Supervisor
- Christopher Johnson, Geotechnical Engineer
- Benjamin Moore, Geotechnical Engineer
- Gary Lee Moore, City Engineer
- Ted Allen, Principal Civil Engineer
- Annabel Nuno, Sr. Management Analyst
- Miu Ying Tam, Management Analyst

Public Works/Contract Administration

- John L. Reamer Jr., Inspector of Public Buildings
- Frank Rinaldi, Chief Construction Inspector
- Eric A. Hess, Sr. Construction Inspector
- Oscar P. Alanis, Construction Inspector

Public Works/Accounting

- Victoria Santiago, Deputy Chief Accountant
- Franny Huang, Sr. Accountant
- Jemmie Tam, Sr. Accountant

Building and Safety

- Catherine Nuezca Gaba, Structural Engineering Associate
- Ewa O'Neil, Structural Engineering Associate
- Philip E. Ferguson, Sr. Electrical Inspector
- Bill Garcia, Sr. Building Inspector
- Russel T. Ito, Sr. Plumbing Inspector
- Rick A. Harwood, Heating/Refrigeration Inspector

Planning

- Lambert Giessinger, Architect
- Greg Shoop, City Planner

Cultural Affairs

- Haroot Avanesian, Associate Architect

LAFD

- Capt. Robert Holloway, Inspector
- Hani Malki, Risk Management

El Pueblo Historical Monument

- Chris Espinosa, General Manager
- Robert A. Andrade, Former General Manager
- Dianna Martinez-Lilly, Asst. General Manager
- Ed Robles, Property Management
- Walter Schreck, Property Management
- Caroline E. Asencio, Management Assistant



This Public Works graphic illustrates the overall Siqueiros project.

Inside the now-completed América Tropical Interpretive Center in the Sepulveda House.



Chris Espinosa, General Manager, El Pueblo Historical Monument, shows off some of the Interpretive Center's innovative digital kiosks.



Massiel Bobadilla, Community Administrative Support Worker, El Pueblo Historical Monument, is a guide in the Interpretive Center. Thanks for your assistance, Massiel!



The Interpretive Center includes a mockup of a period-correct scaffolding setup that Siqueiros would have used in the painting of *América Tropical*.



The mural is reproduced and explained.

THE ALIVE! INTERVIEW

'The Capstone of El Pueblo'

On April 1, Club CEO John Hawkins and Alive! editor John Burnes sat down with Mahmood Karimzadeh, Principal Architect, Public Works/Engineering, Club Member, and Chris Espinosa, General Manager, El Pueblo Historical Monument (Olvera Street), to talk about the Siqueiros mural project. The interview took place in an El Pueblo conference room leased by the Mexican Cultural Institute. — Ed.

Alive! This is an amazing project; we haven't seen anything quite like it. Chris, explain the Siqueiros mural project in everyday terms.

CHRIS ESPINOSA: It's a three-component project that cost approximately \$10 million. It has a museum on the bottom floor of the Sepulveda House, a viewing platform on the rooftop, and a protective shelter protecting the mural from the sun, the wind, and the rain.

It's not technically a restoration of the mural then is it? It's a conservation effort?

CHRIS: It's a partnership with the Getty Conservation Institute. We didn't restore the mural, but we cleaned it and presented it in its conserved state after it was whitewashed in the 1930s.

Tell us briefly about the mural and why it was whitewashed.

CHRIS: In the 1930s, Christine Sterling was developing the Mexican marketplace, which is now known as Olvera Street.

Okay.

CHRIS: During that period of development, there was an art studio on the second floor of the Italian Hall, called the Plaza Art Center. They commissioned [famous Mexican muralist David Alfaro] Siqueiros to come from Mexico to paint an outdoor mural for Los Angeles. I don't believe that they knew that he was a radical revolutionary. They gave him the title "América Tropical" or "Tropical America" as the subject matter, thinking that he would produce something pastoral. Instead, he presented a very radical, revolutionary image on the second floor. Within 18 months, one component, or one side, of the mural was whitewashed. And over the next several years the rest of it was whitewashed in its entirety and almost forgotten by the public. By the 1960s the sun, the wind and the rain started to take away the whitewash, and so by the 1960s you could once again see the mural from the street level. From that point on, there was a desire to show the mural again to the public, to make it accessible. And the City partnered with the Getty Conservation Institute to create an interpretive display talking about the history, the subject matter, the muralist, the conservation efforts and the platform so that the people can see it once again, and then [to build] the protective shelter to protect it from the elements.

We do stories every month. I don't remember one that involved so many different City departments that all came together. There's the cultural and the artistic aspect, and then there's this enormous engineering and architectural aspect, too. How many departments are involved in this?

MAHMOOD KARIMZADEH: The Bureau of Engineering was the project manager. However, our job was to make sure everybody's involved. So, naturally, we started with the Mayor's office, which helped us throughout the whole process. This was a big part of it. And then we talked and worked with the El Pueblo department. That was two. Then we talked to every other department that, one way or the other, has jurisdiction over the project: Building and Safety, Planning, Cultural Heritage, Cultural Affairs, the Fire Dept. We basically brought in everybody, including the community who also had a stake in this – businesses in the building where we were going to put the protective shelter.

We had to work with all these people and elements to make sure we did our activities around the sensitivities of the businesses and the El Pueblo Monument advocates. The whole thing was started to make sure everybody has a stake and takes ownership. Whenever we had a problem, we could solve it together. During construction, we did not shut down the businesses. When we were drilling the piles 50 feet deep into the ground at the lowest level, we did it at night. The construction activities were started around eight or nine o'clock at night, going all night, and we stopped our work around 8:30 in the morning when the businesses started to come in. It wasn't easy but the partnership went great, thanks.

We had a contractor working with us. The contractor was Royal Construction. We had a weekly meeting at the beginning, and then it became an executive meeting every month. Chris was there to make sure the contractors do the job activities on time.

CHRIS: We did a lot of yelling.

MAHMOOD: A lot of yelling. Right.

At each other?

CHRIS: At the contractor.

Because you wanted to make sure it was done right?

MAHMOOD: Exactly.

CHRIS: And on time. [They laugh.]

MAHMOOD: This was difficult work.

CHRIS: It was hard.

— continued page 10



Mahmood Karimzadeh (left) and Chris Espinosa (right) explain the process of building the gallery with John Hawkins, Club CEO. They stand on the new viewing platform looking at the mural.

THE ALIVE! INTERVIEW

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John Hawkins, Club CEO (left) and Chris Espinosa inside the new América Tropical Interpretive Center.

And the City surveyors were involved, right?

MAHMOOD: Yes, Tony Pratt, head of the Survey Division of the Bureau of Engineering. His staff was an important part of our construction activities. The survey became a very important part of the project right at the end. When we put in the big flying roof over the building, we had to make sure all those connection points were going to the right place.

In terms of engineering, it's an amazing project.

MAHMOOD: It was a big project. It was a great project. We learned a lot through it. It's the pride of City employees. Without City Employees, the project design and construction could not have been successfully completed as it was.

Origins and Obstacles

How did the project get started? How was the Getty involved?

MAHMOOD: The Getty started to discuss a decade ago about how to get this protective shelter above the mural. The Getty commissioned an architect in about 2003 or 2002 to design a protective shelter. It looked different, though. When we got the project, we recognized that we needed to bring a consultant in. This is more than what the City architectural staff could handle in-house. We had to augment the team.

We thought that the company that the Getty hired was the best, and it had almost five years' investment in there already. We asked the authorities to give us permission to bring that consultant in. We hired the consultant and started the design in December 2008, basically.

I see.

MAHMOOD: And then we started meeting with the El Pueblo commissioners, with the community and all that. It took us about 18 months, including the bidding process. We started the construction in August 2010.

An outside contractor did most of the architectural work?

MAHMOOD: An outside contractor did 99 percent of the construction work, right.

What was the biggest obstacle?

CHRIS: There were a few things, but the first is that Olvera Street is a very active tourist site. To accomplish the project, we had to build these steel beams and place them into the ground in a historic fabric. As we developed the project over time, spaces became vacant and we were able to use those vacant spaces to build and construct the project. In addition, at one point we were designing the protective shelter, and one of the beams was going to hit the *Zanja Madre*. The *Zanja Madre* is the—

The Ditch.

CHRIS: The Mother Ditch – the City's first water system to the City, to the Pueblo.

Right.

CHRIS: The Bureau of Engineering worked with the consultant to avoid hitting the *Zanja Madre*. We didn't want to destroy the historical fabric. And, in fact, now we have it exposed and we're going to put our [El Pueblo] visitor center in that space so that people can actually see what the Mother Ditch looks like.

Wow.

CHRIS: So there were major design changes that they incorporated to get the project through.

MAHMOOD: The whole roof is about 110 feet long. And it's about 40 feet wide. Now this has only two columns bringing down all that weight to the foundation. At the foundation, at one side, things are okay because the column didn't have any obstacles. The other one was exactly above the *Zanja Madre*. So we created a transfer beam, like a wishbone. Just like the chicken wishbone. It's made of an inch thick metal plate.

CHRIS: It's humongous.

MAHMOOD: Right. And it was also heavy because we had to fill the inside with concrete. The beam is cantilevered over the *Zanja Madre*.

CHRIS: As we were digging out the dirt, the backhoe – a little

mini-backhoe, not a big one, because we're in a historic site – it broke down.

MAHMOOD: Right. In the middle of the night.

CHRIS: They had to tow it out. And then it broke down again. So we're freaking out. We asked the Aztec Indians to come and do a blessing, and they brought the conch shell and sage and everything, and they blessed it. And after that we had no problems at all.

MAHMOOD: We were good!

CHRIS: That's a true story. We had the Indians bless the project at all the important points, like when we assembled that protective shelter – that's 70,000 pounds. We had them out there blessing it and blessing all of us.

The Design

What's the significance of the sail, the canopy above the mural? It has a very unusual look.

CHRIS: Yes, it has a modern look to it. One of the things that we learned and some architects already knew was that when you build new in a historic environment it should be differentiated from the old. You don't want to try to copy an old look, because then it will look kind of like Disneyland. You want the viewer to understand what is old that they're looking at and what is new.

MAHMOOD: Exactly.

CHRIS: And so you'll notice that some of the architectural design is a very modern design and it was approved through all the kind of public meetings and public processes we had to go through. But that was a very distinct point of making it a modern design – the materials used, like the copper that will have a patina on it or the coloring or even the bricks on the front. All the materials and colors are to reflect the general environment.

MAHMOOD: It keeps the harmony. We're making every effort to create a harmony between the old and new. So visitors are going to go there a hundred, 200, 300 years from now, and they can distinguish between the different eras of addition.

Key Employees

If you had to name City Employees that really made this happen, who would you name?

CHRIS: I have a few. Robert Andrade, the former General Manager of El Pueblo Historical Monument. Olga Garay, the General Manager of Cultural Affairs. They've been a very close partner in this whole project. There's Lambert Giessenger. He's with the Planning Department's cultural heritage division within the planning department.

MAHMOOD: Well, let me start. My big boss, Gary Lee Moore. He's the City Engineer. And my direct boss, Deborah Weintraub, who's the Chief Deputy City Engineer. She's also an architect. These two from above me were very involved, especially Gary who made sure every two weeks at eight o'clock everybody was in the conference room, going through the details of construction problems that we had.

CHRIS: John Reamer, Contract Administration. He would show up with his great person, Frank Rinaldi, who handles all the inspections in the Metro area. He's tremendous. Eric Hess from Contract Administration. Eric's such a great guy.

MAHMOOD: He was field inspector of the project and he did a lot of good work.

We had Robert Lomelin, who is my Senior Architect. He was the Project Manager.

CHRIS: Good guy.

MAHMOOD: And then Pradeep Ranade. But Robert was the lead person, and he was an hour-to-hour, not a day-to-day, person, who actually stayed here some nights to oversee construction activities. Then we have José Fuentes, who was the construction management lead on the project. José did a great job directing and managing the contractor and the construction activities. And Javier Gonzalez, who works for José and did a good job assisting with construction management.

CHRIS: Ed Robles from El Pueblo. Now he's with the Port.

MAHMOOD: I'm sure we're missing some names. I should also mention that the consultant who started the design – Gwennie Pugh, who was with the design consultant at the time and contributed to the design.

Let me add this – when you bring in an outside consulting firm to perform design services, even the best of them could not

efficiently perform their work without City Employees. If City Employees don't hold their hand throughout the project, the result won't be as good and beautiful. And I'm not talking about paperwork. I'm talking about engineering and architectural work. If it wasn't for our City staff, the consulting architect and contractor could not have built this project, or others.

Uniquely Meaningful

Is there anything in the world like this? Have you ever seen a project that took an outdoor piece of culturally significant art and built a structure so people could enjoy it?

CHRIS: It's a very unique project. The Getty Conservation Institute does projects all around the world. A lot of the wall art that they preserve is in caves that are still preserved and/or they're in ruins. Like, say the Mayan ruins. So this blends the past and the present together in one kind of environment.

What's also very good is that we were just recognized by the L.A. Conservancy. We won the President's Award for 2013 for the excellence of this project. We've also applied to the National Trust for Historic Preservation. Siqueiros completed three works in six months here in Los Angeles. One of them was at Chouinard. It was destroyed. The second one was in Pacific Palisades in a house. And that one was actually transported to the Santa Barbara Museum where it's now on display. But this is the only mural that's left intact, in place, done by Siqueiros, one of the great artists of the 20th century.

This is an unbelievable amount of work and passion and funding. To what service? What does this project mean to this City or the citizens of Los Angeles?

CHRIS: For me, it really uncovers a part of L.A.'s history that had been whitewashed in a sense. The 1930s in Los Angeles was a very tumultuous time, and there's a tremendous amount of history and people who had participated in the City and civic life.

This project is the capstone of El Pueblo's general plan. We talk about the history here of Los Angeles – we talk about 1818, the date of the Plaza and of La Placita Church across the way. It's our educational goal to be able to tell our story from 1818 to 1932. Because of the work of the Bureau of Engineering and all the City Employees, we were able to bring that back to the public. So, it was a tremendous accomplishment for all of us, including the Getty. It was one of the longest-running projects they've ever had. Thankfully, it's done now.

How's attendance been?

CHRIS: It's getting very good. We opened October 9, 2012, the 80th anniversary of the first unveiling of the mural. Our most popular exhibit here is the Avila Adobe. Everybody loves to see the oldest house in the City of L.A. It gets tremendous numbers.

Now we're starting to drive people into the [Siqueiros mural] Interpretive Center space and so the numbers keep on growing. Some days we have up to 1,200 guests. There's a line out the door, because you can fit only 20 people on the rooftop platform. It's very limited. And the spaces in the Sepulveda House are limited. But on opening day, we had, I think, about 1,500 visitors. It was tremendous the reception we received.

MAHMOOD: There are scholars and artists around the world who want to come and see this place.

CHRIS: We get a lot of college students. Art students, art history, Chicano studies, general history. They send their students here on a regular basis. It's fun.

And one other thing to mention. When you go to the L.A. Zoo, you get parking for free and you pay to get in. Here in El Pueblo, you generally pay for parking, but all our museums are free. We have five parking lots, and whenever you park at our lots all the money goes back into the operation, into El Pueblo. It goes to pay for the custodians, the museum guides, the lights – all the upkeep of this beautiful historic resource. But all of our museums are free and we're continuing to renovate. I welcome anybody who wants to come by Metro or just for lunchtime during work, but just know that the parking lots around here really help us. They are one of our major revenue sources.

Got it. Thank you very much for the tour and the interview. It's a fantastic thing and we're really happy that you welcomed us in.

CHRIS: We really appreciate sharing it with you.

MAHMOOD: Anytime.



Chris Espinosa (left) and Mahmood Karimzadeh in front of the Siqueiros mural.

The Alive! Feature

The Mural Shelter

After the selective demolition was completed and the remaining historic fabric protected in place, construction began on the foundation for the new mural protective shelter above the Hammel Building, as well as the viewing platform atop the Gibbs Building. The structures were supported by steel columns on top of pile cap foundations with an effective depth of 50 feet.

To avoid having to remove portions of the historic *Zanja Madre*, the design team reconfigured the way one of the protective shelter supporting columns connected to the pile cap. A built-up steel transfer beam was designed in a cantilevered configuration to extend over the *Zanja Madre*, and transmit the vertical load of the eastern column to the pile cap. The canopy alone weighs over 70 tons, and transmitting half the load required a massive transfer beam.

After the successful installation of the piles, pile caps, transfer beam, and built-up columns, the complicated task of placing the steel frame canopy in its final location remained. The layout of El Pueblo, its historic buildings, the fragile infrastructure, and the location of the project (located in one the busiest downtown Los Angeles areas), made it unfeasible to stage the lifting equipment without affecting traffic. Lifting the canopy on to the columns required a 350-ton built-up crane, which arrived on several flatbed trucks that were lined up along Main Street. The canopy was to be placed in two lifts, and the crane had to change locations to manipulate the canopy safely above the roof; the relocation required 12 hours to complete.

The large size of the canopy (40 feet by 90 feet) and a tight tolerance of the bolt holes in the connecting base plates required that the layout of the canopy truss frame be surveyed on several occasions during its fabrication in the shop. After the steel truss members were welded together, the canopy frame had to be cut into five equal sections before it could be safely transported to the job site. The canopy frame was then re-assembled and re-surveyed in the staging area, located in the parking lot across the street from El Pueblo.

On the first day of the canopy move, it was moved from the parking lot to the street and placed on temporary supports. This would allow the crane to re-align on the street for the final move of the canopy. On the second day of the move, as a large group of spectators gathered to witness the event, the crane began to slowly lift the canopy



The mural shelter was delivered by truck onto Main Street...



... lowered onto its massive supports on each side of the mural...



... and firmly attached.

to its final location. The crane lifted the canopy slowly from the street and over the historic buildings, while construction personnel guided the canopy to its two supports previously installed. As the canopy was lowered and guided on to its bolting plates, applause and cheering was heard throughout

El Pueblo as the structure was finally set in to place.

During execution of the contract work on the roof of the Hammel Building, the Getty was performing conservation work to further preserve the mural surface. General Services reinforced the mural wall from behind, on the common wall shared with the Italian Hall.

The Viewing Platform

The completed viewing platform. From left: John Burnes, *Alive!* editor; Mahmood Karimzadeh, Principal Architect, Public Works/Engineering; John Hawkins, Club CEO; and Chris Espinosa, General Manager, El Pueblo Historical Monument.



With the supporting piles driven deep below Olvera Street, a unique viewing platform was built above the Gibbs Building, next to (above) and connected to the Interpretive Center.



The view from the new platform, toward the mural. From left: Chris Espinosa, General Manager, El Pueblo Historical Monument; Mahmood Karimzadeh, Principal Architect, Public Works/Engineering; and John Hawkins, Club CEO.



The viewing platform under construction.

A Job Well Done!

Construction of the Project took a total of 26 months and despite the complexities of constructing within the historic buildings, the care required while making alterations to the historic fabric, and the unforeseen conditions that challenged the Project, El Pueblo staff and the Getty Foundation are quite pleased with the results and held a grand opening in October 2012.

Thanks to the continued support from El Pueblo staff, the impact to their tenants was minimal and the visitors have been kept free from interruptions. The group effort by all City Departments, the Getty, and the Mayor's office will ensure that the memory of Siqueiros and his *América Tropical* will remain accessible to El Pueblo's more than two million annual visitors.

In front of the conserved, sheltered mural are, from left: John Hawkins, Club CEO; Mahmood Karimzadeh, Principal Architect, Public Works/Engineering, and Chris Espinosa, General Manager, El Pueblo Historical Monument.

