

City of



OFFICE OF THE CITY MANAGER

DATE: December 23, 2015

TO: KIRSTEN HELTON, Senior Environmental Planner, Caltrans District 6
PHILIP VALLEJO, Associate Environmental Planner, Caltrans District 6

FROM: WILMA QUAN-SCHecter, Deputy City Manager 
RANDALL MORRISON, Deputy City Engineer, Public Works Department 

SUBJECT: Fulton Mall Reconstruction Project - Memorandum of Agreement (MOA) Annual Report #1

As set forth in the Memorandum of Agreement (MOA) for the Fulton Mall Reconstruction Project, the City of Fresno (City) is required to comply with various stipulations within their respective completion dates. These stipulations, the respective completion dates and statuses are outlined on Exhibit A. Since the execution of the MOA, the City of Fresno has worked closely with the California Department of Transportation (Caltrans) to comply with the various stipulations. Progress to date is outlined below.

Stipulation II.1 The City, in consultation with CSO, District and SHPO, will develop a Mitigation and Monitoring plan, concurrently with final design and prior to award of contract currently planned for December 2014, to included Stipulations a-d listed below:

Stipulation II.1.a The City, in consultation with CSO, District, and SHPO, so as to avoid inadvertent damage to historic properties and ensure the protection of their material and structural integrity, will develop a Noise and Vibration Monitoring and Mitigation Plan (NVMMP): (1) The NVMMP shall be prepared prior to the start of any construction activities that would result in vibration and will identify procedures for pre-construction survey of buildings to identify existing cracks, location of basement or underground utility structures and other structural issues, to determine a baseline measure and establish protocol in the event that construction hastens damage; (2) define a pre-construction analysis of anticipated vibration impacts to determine effect thresholds and appropriate measures that might be required to minimize vibration risks during construction; (3) define vibration and analysis methods to be used during construction and outline specific protective response provisions should adverse effects to structural and/or material integrity occur during construction; and (4) vibration minimizing techniques as identified in the NVMMP, construction plans and ESA action plan will be used within six feet of basement areas. Existing sidewalk vault lights uncovered during construction either will be rehabilitated or reconstructed to the Secretary of the Interiors Standards for Rehabilitation or Reconstruction, as applicable, and incorporated into the

new sidewalk design or documented and encased in a manner so as to ensure preservation in place concurrent with construction.

The NVMMP was prepared by Wilson, Ihrig & Associates on June 17, 2015, in accordance with Stipulation II.1.a above, and submitted to Caltrans on June 22, 2015, for consultation with the State Historic Preservation Officer (SHPO). Caltrans performed the necessary consultation during June and July 2015. Through the consultation process comments were received and addressed, resulting in a final version of the NVMMP, dated August 21, 2015. Caltrans' final concurrence that the NVMMP was complete was received on August 21, 2015. The final NVMMP is dated August 21, 2015.

Stipulation II.1.b The NVMMP will be coordinated with the Caltrans Standard Special Provisions, Caltrans Environmental Commitments Record, and will be included as notes in the construction plans for contractors. The City shall be responsible for repairing any material or structural damage, including cosmetic cracks caused to any historic property as a result of vibration. Any required repairs to restore a historic property to its condition prior to the construction work shall be carried out in accordance with the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

As required by Stipulation II.1.b above, the NVMMP was included within the Fulton Mall Reconstruction Project bid package and identified in the project specifications. Specifically, the NVMMP was provided in Division IX of the project specifications and thus incorporated into the construction contract.

Stipulation II.1.c The City, in consultation with CSO, District, and the SHPO will prepare an Archeological Monitoring Plan to identify ground disturbing activities to be monitored by an archeologist who meets the Secretary of the Interior's Professional Qualification Standards for Archeology. One or more Native Americans representing the local tribal communities will be invited to monitor identified construction activities.

The Archaeological Monitoring Plan (AMP) was prepared by Caltrans in accordance with Stipulation II.1.c above. The City reviewed the AMP in May 2015 and provided comments to Caltrans. Additionally, Native Americans representing the local tribal communities have been contacted and invited to monitor identified construction activities. Caltrans performed the necessary consultation during June and July 2015, with no comments received by SHPO. On August 4, 2015, Caltrans informed the City that the AMP was final. The final AMP, dated June 23, 2015, was incorporated into the Fulton Mall Reconstruction Project bid package.

Stipulation II.1.d The City, in consultation with CSO, District and SHPO will prepare an Environmentally Sensitive Area (ESA) Action Plan that will establish the placement of ESA fencing during construction around the extant basement features identified in the Supplemental Finding of Effect Document for the Fulton Mall Reconstruction Project, in order to protect them from proximity impacts. The ESA fencing will be monitored by a

professional who meets the Secretary of the Interior's Professional Qualifications Standards in Architectural History. If ESA fencing cannot be maintained, and basement are damaged as a result of project activities, any associated basement features will be rehabilitated in accordance with the Secretary of the Interior Standards for Rehabilitation. Additional measures may be developed to mitigate for potential adverse effects identified post damage and in consultation with signatories and concurring parties to this MOA.

The Built Environment Environmentally Sensitive Area Action and Monitoring Plan (ESA Plan) was prepared by Caltrans in accordance with Stipulation II.1.d above. The City reviewed the ESA Plan in May 2015 and provided comments to Caltrans. Caltrans performed the necessary consultation during June and July 2015, with no comments received by SHPO. On August 4, 2015, Caltrans informed the City that the ESA Plan was final. The final ESA Plan, dated June 2015, was incorporated into the Fulton Mall Reconstruction Project bid package.

Stipulation II.2 Prior to any work that would adversely affect any characteristics that qualify the Fulton Mall as an individual property or as character defining feature of the Fulton Street/Fulton Mall Historic District, Caltrans shall ensure Historic American Landscape Survey (HALS) documentation consistent with National Park Service standards is completed and will consult with National Park Service Pacific West Region office as to the required level of documentation. Upon completion and approval, the District will distribute HALS documentation to the NPS for transmittal to the Library of Congress; the Office of Historic Preservation; the California Room of the California State Library; the University of California Berkley, Environmental Design Archives, Garrett Eckbo collection; the Regional Information Center at California State University (CSU) Bakersfield; the Madden Library Special Collections Research Center at CSU Fresno; Fresno County Library; Fresno City and County Historical Society Archives; City of Fresno Historic Preservation Manager, Caltrans District 6; and Caltrans Headquarters Library and History Center.

As part of Caltrans' ongoing consultation for the Fulton Mall Reconstruction Project, Caltrans sent out a formal request on September 3, 2014, (Exhibit B attached) to the National Park Service (NPS) requesting them to identify the appropriate level of HALS documentation required as part of our obligations per the above Stipulation. NPS provided a response on September 25, 2014, (Exhibit C attached) outlining the standards and guidelines for the HALS documentation.

The HALS documentation was prepared by Royston Hanamoto Alley & Abey (RHAA) in accordance with the Stipulation II.2 above and the requirements set forth in the September 25, 2014, letter from NPS. The HALS documentation was initially sent to Caltrans on October 19, 2015, for review. Caltrans provided initial comments in November 2015, which the City addressed and resent a revised version dated November 20, 2015. The HALS document is currently being reviewed by NPS and will be finalized prior to start of construction.

Stipulation II.3 The City, in consultation with CSO, District and SHPO and concurring parties will develop an Interpretive Program that documents the project area history including the Fulton Mall, the Fulton Street/Fulton Mall Historic District and individually eligible properties. The interpretive program would include:

Stipulation II.3.a A website and smart-phone application (app) to be made available to the public that will provide an interactive experience for visitors. The website and app would employ GPS/GIS, social media, 3-D imaging, including Lidar data and other electronic technologies, combining historic themes and contexts with present-day conditions and artwork in order to guide visitors to and around Fulton Street. The website and smart-phone app would be made available to the public within 12 months of completion of the project.

In accordance with Stipulation II.3.a above, Linda Cano, the City's Art Consultant, and the Downtown Fresno Partnership have done a significant amount of work to date on the website and smart-phone app. The City invited Caltrans for a tour of the app on November 2, 2015, to showcase work done to date and the app's potential. Caltrans was impressed with the app and provided valuable feedback that the City and Downtown Fresno Partnership will consider prior the apps public launch.

Stipulation II.3.b The City will prepare interpretative panels or plaques or wayside exhibits and identify appropriate locations in consultation with the District, CSO, the SHPO and concurring parties to this MOA. The wording on the panels or plaques or wayside exhibits will be prepared by a professional who meets the Secretary of Interior Professional Qualification Standards in Architectural History and shall be reviewed by the SHPO and concurring parties within 15 days of submission. The plaques will be fabricated within sufficient time for their placement at approved locations by the contractor during construction and under the direction of Caltrans Professionally Qualified Staff who is certified as a Principal Architectural Historian, as described in Attachment 1 to the Section 106 PA.

In accordance with Stipulation II.3.b above, Karana Hattersley-Drayton, the City's Historic Preservation Project Manager, prepared the draft narrative for the wayside exhibits. As required in Stipulation II.3.b., Mrs. Hattersley-Drayton meets the Secretary of the Interior's Professional Qualifications as both a historian and an architectural historian. The narrative was sent to Caltrans for review and comment on July 14, 2014. Based on initial comments from Caltrans the draft Interpretive Sign Plan, dated August 20, 2014, was prepared by RHAA.

As part of Caltrans ongoing consultation for the Fulton Mall Reconstruction Project, Caltrans sent the Draft Interpretive Sign Plan (Stip II.3.b) and the Draft Art Restoration Plan (Stip II.4) to all consulting parties on September 18, 2014, for review and comment. On November 7, 2014, Caltrans informed the City that the consultation requirement was satisfied for the interpretive panels and art restoration. The interpretive signs were included in the Fulton Mall Reconstruction Project construction documents and will be installed by the Contractor.

Stipulation II.4 No less than four months prior to construction, the City, in consultation with CSO, District and SHPO will develop a restoration plan for the twenty-three identified sculptures within the Fulton Mall. These sculptures will be conserved, stored, and reinstalled in the appropriate areas in consultation with CSO, District, SHPO and the concurring parties and designated in the final construction plans. The scope of this work will be incorporated in the construction contract and be completed by the Contractor under the direction of a qualified conservator described below.

In accordance with Stipulation II.4. above, RHAA prepared a draft Art Restoration Plan dated September 12, 2014, which details the proposed location and treatment of all 23 pieces of artwork and 9 mosaic benches identified within the Fulton Mall.

As part of Caltrans ongoing consultation for the Fulton Mall Reconstruction Project, Caltrans sent the Draft Interpretive Sign Plan (Stip II.3.b) and the Draft Art Restoration Plan (Stip II.4) to all consulting parties on September 18, 2014, for review and comment. On November 7, 2014, Caltrans informed the City that the consultation requirement was satisfied for the interpretive panels and art restoration. The details and scope of work identified in the final Art Restoration Plan were incorporated into the Contractor's scope of work specified in the Fulton Mall Reconstruction Project bid package.

Stipulation II.4.a The Build Contractor will contract with an established and qualified art conservator. The Conservator must have demonstrable experience in the field of objects with a Master's Degree in Art Conservation, or related field with a certificate in Art Conservation, plus a minimum of 5 years of experience in that field that includes at least three major successful projects. The conservator/s shall adhere to the Code of Ethics of the American Institute for the Conservation of Historic and Artistic Works (AIC) included in Attachment B of this MOA.

In response to the Fulton Mall Reconstruction Project bid package, the City of Fresno publicly advertised and opened bids on October 20, 2015. The City received three bids. The bids were evaluated and staff determined that the lowest responsive and responsible bidder was American Paving Company (APC) of Fresno. As such, on October 22, 2015, the City submitted a letter to Caltrans containing APC's documentation outlining the qualifications, resumes and lists of comparable projects for the Supervising Conservator, General Conservator and Art Handler specified for the project. This letter and related attachments can be found in Exhibit D.

Stipulation II.4.b. The City and the District will consult SHPO on any potential conservators. This consultation will not exceed 15 days. The conservator will be hired within a timeframe sufficient to supervise the following: examination of the artwork, determination of the method of safe removal, conservation of the artwork and reinstallation within the APE.

Per Stipulation II.4.b above, Caltrans submitted the art conservator qualifications to the SHPO on October 26, 2015. On December 1, 2015, the SHPO provided written correspondence to Caltrans (Exhibit E attached) indicating, "that all of the candidates submitted are very well qualified for the positions available."

Stipulation II.5

Please note that the City is required to comply with Stipulation II.5 within one year of project completion. The City intends to comply with this Stipulation. Reporting for this item will occur in a subsequent Annual Report.

Stipulation II.6 The City, through consultation with the City's Historic Preservation Commission and its public review process, will develop proposed design guidelines that can be applied to individual buildings within the project area to ensure that their rehabilitation will be sympathetic to the historic nature of the area. Within 18 months of execution of this MOA, City staff shall bring these proposed design guidelines before the City Council for consideration. The City may consider such guidelines separately, for incorporation into amendments to the City's zoning ordinance, or as part of the amendment or adoption of land use plans covering the project area, including the Draft Fulton Corridor Specific Plan and Downtown Development Code. Any approved guidelines shall be consistent with the City's Historic Preservation Ordinance, which permits the development of locally designated resources consistent with the Secretary of the Interior's Standard for the Treatment of Historic Properties.

Per Stipulation II.6 above, the City developed design guidelines for application to individual buildings within the project area to ensure that their rehabilitation will be sympathetic to the historic nature of the area. As such, the City prepared a memo to Caltrans dated November 24, 2015, outlining the proposed design provisions and the extensive public review process (Exhibit F attached). On November 25, 2015, Caltrans informed the City that Stipulation II.6 has been met.

Stipulation II.7

Please note that the City is required to comply with Stipulation II.7.a and II.7.b within 18 months of project completion. The City intends to comply with this Stipulation. Reporting for this item will occur in a subsequent Annual Report.

Stipulation II.8 If any of the mitigation measures cannot be completed as proposed or the City fails to approve agreed-upon proposed measures described in this MOA, the signatories and concurring parties will consult to develop alternative mitigation measures within sixty days of notification of failure to adopt.

As of the date of this memo, the City has complied with all of the required Stipulations due at this stage of the project.

Reports on Scheduling Changes, Objections, and Other Issues Related to the Project

Pursuant to Section IV.8 the City provides the following information:

Schedule Changes:

The project has experienced an overall delay of 12 months in order to finalize mitigation measures as required by the environmental document prepared for the Federal approvals associated with the project pursuant to NEPA, Section 4F and Section 106.

Objections to Project Implementation:

The following provides a brief summary of two lawsuits filed to object and challenge the City and Caltran's implementation of the Fulton Mall Reconstruction Project.

CEQA Lawsuit:

On March 28, 2014 the Downtown Fresno Coalition ("Petitioner") filed a Petition for Writ of Mandate to challenge the City's approval of the project based upon City's alleged failure to comply with the California Environmental Quality Act and other state planning laws. On October 21, 2014, the City prevailed in the lawsuit after a hearing was conducted by the trial court on the merits of the Petition. Thereafter, DFC filed an appeal and that appeal is currently pending. The matter is now fully briefed on appeal and the matter is expected to be heard by the Court of Appeal early in 2016 at the latest.

NEPA Lawsuit:

On October 20, 2014 Plaintiffs Stan Bitters, Patty Bartucci, Ray Perez, Herman Patton, Joyce Aiken and Downtown Fresno Coalition filed a lawsuit in the United States District Court for the Eastern District of California. In Bitters et al v. Federal Highway Administration et al, USDC, Eastern District of California Case No. 1:14-cv-01646-KJM-SMS, Plaintiffs allege four causes of action against the City of Fresno (the "City") and California Department of Transportation ("Caltrans"). Two causes of action based on NEPA and one cause of action based on Section 4(f) of the Federal Transportation Act will be decided based on an administrative record that was filed on June 26, 2015. In terms of these claims, Plaintiffs filed a motion for summary judgment. The hearing on this motion took place on October 30, 2015. The parties are awaiting the Court's ruling on this motion. Litigation of this cause of action, which will involve discovery, is stayed until resolution of the other three causes of action. On December 17, 2015 Plaintiffs filed a motion for injunctive relief with the court. The hearing on this motion is scheduled to take place on January 15, 2016.

It is noted that currently neither lawsuit precludes the City or Caltrans from moving forward with implementation of the project.

EXHIBIT A

Prior to Contract Award/Construction				
Item #	Due	Mitigation	Completed	Responsibility
II	Prior to award of contract	Develop a Mitigation and Monitoring Plan	x	Public Works
II.1.a	Prepared prior to the start of any construction activities that would result in vibration.	<ul style="list-style-type: none"> ■ Prepare a NVMMP 	x	Public Works
II.1.b		<ul style="list-style-type: none"> ■ The NVMMP will be coordinated with Caltrans and included as notes in the construction plans for contractors 	x	Public Works
II.1.c		<ul style="list-style-type: none"> ■ Prepare a Archaeological Monitoring Plan 	x	Public Works
II.1.d		<ul style="list-style-type: none"> ■ Prepare an Environmentally Sensitive Area Action Plan 	x	Public Works
2	Prior to construction	HALS documentation		
3b	Prior to construction	Prepare interpretative panels/plaques/wayside exhibits as part of Interpretive Program	x	PW/DARM
4	No less than 4 months prior to construction	Develop a restoration plan for the 23 sculptures	x	Public Works
4.b	Prior to award of contract	Consult with SHPO on any potential conservators	x	Public Works

Within 18 Months of MOA Execution				
Item #	Due	Mitigation	Completed	Responsibility
6	Within 18 months of MOA execution (11/15)	Develop proposed design guidelines and bring to City Council for consideration	x	DARM

Within 1 Year of Project Completion				
Item #	Due	Mitigation	Completed	Responsibility
3.a	Within 12 months of project completion	Develop website and smart phone app for Fulton and art work as part of Interpretive Program.		PBID/City
5	Within one year of project completion	Reevaluate historic properties within the APE		DARM

Within 18 Months of Project Completion				
Item #	Due	Mitigation	Completed	Responsibility
7	Within 18 months of project completion	Develop and present to City Council for approval two local programs that provide financial incentive for owners to rehabilitate buildings - described below:		DARM
7.a	Within 18 months of project completion	<ul style="list-style-type: none"> ■ Preservation Mitigation Fund to preserve and maintain historic/cultural resources. Funding procedures will be established to make the Fund available within 5 years of completion of project. 		DARM
7b	Within 18 months of project completion	<ul style="list-style-type: none"> ■ Develop an ordinance to establish the City as a Mill Act entity 		DARM

Annual Reporting				
Item #	Due	Mitigation	Completed	Responsibility
8	60 days of notification	If mitigation fails as approved, develop alternative measures		PW/DARM
8.a	By December 31 of each year. Beginning 12/31/2015	Provide annual updates and post updates to District project website		Public Works

*This table is for tracking purposes only. Stipulations are summarized. Please refer to the Fulton Mall MOA for a complete description of each stipulation.

EXHIBIT B

DEPARTMENT OF TRANSPORTATION**DISTRICT 6**

855 M STREET, SUITE 200

FRESNO, CA 93721-2716

PHONE (559) 445-5793

FAX (559) 445-6236

TTY 711

www.dot.ca.gov



*Serious drought.
Help save water!*

September 3, 2014

Elaine Jackson-Retondo, Ph.D.
Division of National Register Programs
National Park Service
Pacific West Regional Office
333 Bush Street, Suite 500
San Francisco, CA 94104-2828

FHWA_2013_0819_001
FPN: TCSPL-5060(263)
Fulton Mall Reconstruction Project

Dear Dr. Jackson-Retondo:

Pursuant to the executed Memorandum of Agreement (MOA) for the Fulton Mall Reconstruction Project (copy attached), the California State Historic Preservation Officer has determined that the required HALS documentation for the Fulton Mall should be included in the Library of Congress collections. The California Department of Transportation (Caltrans), as assigned by the Federal Highway Administration, is requesting that your office specify the appropriate type and level of HALS documentation that will be submitted to the Library of Congress for this historic property. Pursuant to the MOA, Caltrans shall ensure the documentation is consistent to the National Park Service standards to the level you specify.

The Fulton Mall is a pedestrian mall in downtown Fresno consisting of six linear blocks (0.74 linear mile) made up of trees, planter boxes, various seating and shade areas, sculptures, water features/fountains, and grassy areas, all designed to form an "organic whole."

The Keeper of the National Register of Historic Places (NRHP) determined the Fulton Mall to be eligible for the NRHP in October 2010 at the local level of significance under Criterion A for its importance as an urban park and at the national level of significance under Criterion C, and Criterion Consideration (g), as an exceptionally significant landscape. It is considered the finest example of a post World-War-II-era, federal urban renewal pedestrian mall. Moreover, it is considered the work of a master landscape architect, Garrett Eckbo. Additionally, it is an excellent example of Modernist design influence on landscape architecture. Its period of significance is 1964.

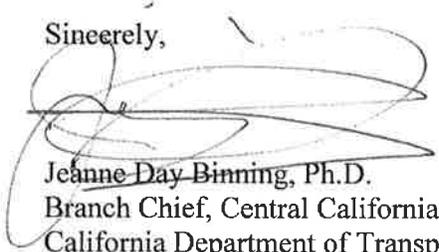
The Fulton Mall Reconstruction Project proposes to open up the pedestrian Fulton Mall to vehicular traffic. This requires the removal of most of the landscape features. Caltrans, on behalf of FHWA and as the Federal Lead agency, has determined that the proposed undertaking will have an adverse effect on the Fulton Mall historic property through the demolition of all historic concrete, hardscape, and water features and the removal and relocation of all twenty-three sculptures. The impacts associated with this undertaking will render the Fulton Mall ineligible to the NRHP.

Elaine Jackson-Retondo, PhD
September 3, 2014
Page 2

For a detailed analysis of the impacts associated with this undertaking, please refer to the Supplemental Finding of Adverse Effect document that is available online at http://www.dot.ca.gov/dist6/media/hpsr_fulton_mall/docs/fulton_mall_supp_foe_final_april2014.pdf. Alternative 1 is the selected alternative. All of Caltrans cultural documentation for this undertaking can be accessed online via the District 06 website at <http://www.dot.ca.gov/dist6/>. Hard copies of any of the documents are available upon request.

Should you have any questions or comments regarding our request, please call me at (559) 445-5793 or provide them to me in writing at the above address. Thank you for your time and attention.

Sincerely,



Jeanne Day Binning, Ph.D.
Branch Chief, Central California Cultural Resources Branch
California Department of Transportation, District 06

Enclosure: Memorandum of Agreement Between the California Department of Transportation and the California State Historic Preservation Officer and the Advisory Council on Historic Preservation Regarding the Fulton Mall Reconstruction Project, City of Fresno, Fresno County, California

cc: Carol Roland-Nawi, SHPO
Kelly Hobbs, DEA-CSO
Bob Pavlik, DEA
Gloria Scott, DEA

EXHIBIT C



United States Department of the Interior



NATIONAL PARK SERVICE

Pacific West Region
333 Bush Street
San Francisco, California 94104

IN REPLY REFER TO:

H38 (PWRO-CR)

September 25, 2014

Jeanne Day Binning, Ph.D.
Branch Chief, Central California Cultural Resources Branch
California Department of Transportation, District 06
855 M Street, Suite 200
Fresno, California 93721-2716

Re: Historic American Landscapes Survey Mitigation Documentation for the Fulton Mall
Reconstruction Project

Dear Dr. Binning:

Thank you for your inquiry to the National Park Service, Pacific West Regional Office, concerning Historic American Landscapes Survey (HALS) mitigation documentation for the Fulton Mall, a pedestrian mall located in downtown Fresno, California. The information in this letter is intended to help your agency fulfill the HALS mitigation documentation stipulation in the Memorandum of Agreement, Between the California Department of Transportation and the California State Historic Preservation Officer, and the Advisory Council on Historic Preservation Regarding the Fulton Mall Reconstruction Project, City of Fresno, Fresno County, California.

HALS documentation is intended to convey the conditions of a property at the time of documentation. All documentation must be completed in accordance with HALS standards and guidelines. The HALS documentation for this project will consist of a single report or set of documentation that includes:

1. A Historical Report as specified below and following the Outline Format in accordance with *HALS Guidelines for Historical Reports*, which is available online at:
<http://www.nps.gov/history/Hdp/standards/HALS/HALSHistoryGuidelines.pdf> ;
2. HALS Drawings as specified below and in accordance with *HALS Guidelines for Drawings*, which is available online at:
<http://www.nps.gov/history/Hdp/standards/HALS/HALSDrawingsGuidelines.pdf>;
3. Archival Photographs as specified below and in accordance with the *Heritage Documentation Programs HABS/HAER/HALS Photography Guidelines, November 2011*, which are available online at:
http://www.nps.gov/history/Hdp/standards/PhotoGuidelines_Nov2011.pdf

Historical Report

The historical narrative and descriptive portion of the documentation will follow the outline format for HALS documentation. Given the nature of the resource, the design features portion of the report will likely be extensive. The preparer of the report should take care that the character defining design features such as water features, sculptures, benches, vegetation etc. are documented in the Historical Report.

Photographic Documentation

1. Large-format (4" x 5" or larger negative size) photographs that convey the character defining features, textures, spatial relationships setting, etc. of the district as a whole as well as more specific areas and or blocks within the pedestrian mall. All photographs shall be processed for archival permanence in accordance with *Documentation Programs HABS/HAER/HALS Photography Guidelines, November 2011*.
2. If historic views are available, photographic copies should be made of select views and repeat photography should be used to capture the change and or integrity of significant character defining features, spatial relationships, setting, etc. All copy work of historic photos and drawings should be properly cited as to their source following Library of Congress copyright policies. Copyright information is available at www.loc.gov/copyright/; and a copyright release form must be included with the final submission.
3. 8 x 10 photographic reproductions of select construction documents, if available should be included in the photo documentation.

Drawings and Graphic Representations

The linear nature and length of the site will likely make it necessary to use a 34 x 44 sheet size in order to capture the entire site at a large enough scale; and more than one sheet may be needed for each of the drawing types that will be included in the report. Please reference the *HALS Guidelines for Drawings* for acceptable sheet size, content, sheet format, line weights as well as the type of information that each type of drawing should convey. The report should include, at a minimum, the following drawings as defined in the guidelines:

1. Location Plan
2. Existing Conditions Plan(s)
3. Layout Plan(s)
4. Planting Plan(s) (could be combined with the "Layout Plan")
5. Site Section(s),
6. Detail Drawings (as needed to convey important information not easily captured in a photograph of narrative)

A copy of the draft documentation shall be submitted to our office for review prior to transmitting the final documentation. We will return the draft documentation with our comments, final submission requirements, and guidelines for preparing the final documentation. Please keep in mind that the final submission will include two sets of the large format archival photographs as well as drawings and the written report. Once completed and accepted, the final

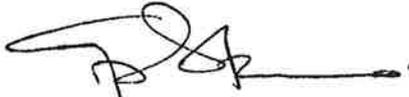
documentation will be placed in the Historic American Landscapes Survey collection at the Library of Congress where it will be available to the public. Our office will forward the duplicate archival copy to the State Historic Preservation Office.

Please send the draft report directly to our Seattle Office for review:

Christine Avery
National Park Service, Cultural Resources
909 First Avenue, Fifth Floor
Seattle, Washington 98104-1060

We look forward to working with you in preparing this documentation. If you have any questions please feel free to call or email me at (415) 623-2368, or elaine_jackson-retondo@nps.gov.

Sincerely,



Elaine Jackson-Retondo, Ph.D.
Supervisory Historian,
National Historic Landmarks & National Register Programs

EXHIBIT D



October 22, 2015

Mr. Philip Vallejo
California Department of Transportation, District 6
855 M Street, Suite 200
Fresno, CA 93721

**SUBJECT: FULTON MALL RECONSTRUCTION PROJECT CONSERVATOR
REFERENCE MATERIAL CONSULTATION**

Dear Mr. Vallejo,

As part of the required consultation for the Fulton Mall Reconstruction Project, per the Fulton Mall Reconstruction Memorandum of Agreement (MOA), the City of Fresno (City) is providing the attached reference documents for the proposed Supervising Conservator, General Conservator and Art Handler for the Project. Section II. Treatment of Historic Properties, Subsection 4, b), of the MOA states:

"The City and the District will consult with SHPO on any potential conservators. This consultation will not exceed 15 days. The conservator will be hired within a timeframe sufficient to supervise the following: examination of the artwork, determination of the method of safe removal, conservation of the artwork and reinstallation within the APE."

The City is providing the attached information in order to start the consultation process as required under the MOA. Thank you for your assistance on this matter. Should you have any questions, please contact me by phone at (559) 621-8703, or by email at: Randall.Morrison@fresno.gov

Sincerely,

A handwritten signature in black ink, appearing to read "Randall Morrison".

Randall Morrison, PE, MCE
Deputy City Engineer

315 North Thorne Avenue
PO Box 4348
Fresno, Ca 93744

American Paving Co.

Telephone: 559-268-9886
Fax: 559-268-2908

Date: October 21, 2015
To: City of Fresno
Attn: Jean Runnels
Subject: Fulton Mall Reconstruction Project
Documentation Required Within One Working Day

Ms. Runnels,

Please find enclosed the following documents that are required to be submitted within one working day of the bid opening:

Item 16 - 3 Comparable Projects Completed Within 2 Years, Section 12 10 00, Quality Assurance, Supervising Conservator. -- **(Sculpture Conservation Studio, Andrea Morse - Resume Included)**

Item 17 - 3 Comparable Projects Completed Within 2 Years, Section 12 10 00, Quality Assurance, General Conservator. -- **(Sculpture Conservation Studio, Elizabeth Patt - Resume Included)**

Item 18 - Resume, Section 12 10 00, Quality Assurance, Art Handler or Preparator. -- **(L.A. Packing, Crating and Transport, Nikki Chang)**

Item 19 - Subcontractor Information - Detail, page 1.18. -- **(American Paving Co.)**

Please call with any questions or concerns.

Sincerely,



Ross A. Jenkins
Senior Estimator / Project Manager

2015 OCT 21 PM 1:26
CITY OF FRESNO

16/17 = COMPARABLE PROJECTS

Bidder's Checklist

Fulton Mall Reconstruction Project

Bid File Number: 3365-11724

16-17: Three Comparable Projects Completed within 2 years:

-Supervising Conservator: Andrea Morse and General Conservator: Elizabeth Patt

2013-2014 AZTEC BREWERY

City of San Diego, San Diego, California

The Aztec Brewery was a historical brewery located in San Diego until its demolish in 1989. The brewery's furnishings and decorative objects were removed by the City of San Diego because of their cultural significance. Sculpture Conservation Studio was responsible for conserving these objects, including a full bar, chandeliers, wooden door, tiled bar area, and stain glass windows. This conservation project was completed in 2014. The objects will be installed in a new and historically accurate Aztec Brewery once the building construction is completed.

2014-2015 PACIFIC CHARTER SCHOOL HISTORIC MURALS

East Los Angeles, California

This building housed a marketplace for the residents in East Los Angeles for many years. The building had 19 tile murals set into the facade, which are an important example of the beginning of the Chicano art movement. The building was sold and a charter school for the area was to be built there. The community would only allow the school to be built if the murals were removed and placed in the façade of the new school. SCS removed all the tile murals and are now doing the conservation work and preparation for mounting them back onto the front of the school.

2014 EL PALACIO BUILDING

West Hollywood, California

El Palacio is a 1931 Spanish Colonial apartment building located in West Hollywood, where its regular maintenance was neglected due to many changes in ownership. As a result, roof leaks caused the wooden infrastructure to weaken and the stucco application over the decorative plaster bas-reliefs on the façade caused the plaster to weaken and crumble. Sculpture Conservation Studio completed this 1 million dollar conservation and restoration project in 2014.

ANDREA MORSE
SCULPTURE CONSERVATION STUDIO
1946 South La Cienega Boulevard
Los Angeles, California 90034
sculpcons@gmail.com
sculptureconservationstudio.com

Resume

EDUCATION

1972 Bachelor of Arts Degree
University of California at Los Angeles
Major in Art History; Minor in Fine Arts
1974 Master of Arts Degree
San Francisco State University
Graduate Program, Fine Arts Interdisciplinary Studies
Master thesis work in establishing a Conservation program
between SFSU and the De Young Museum, San Francisco

1975-78 Apprenticed in Objects Conservation Department at the Los Angeles
County Museum of Art under the direction of Benjamin Johnson

1986-93 ASSISTANT CONSERVATOR, OBJECTS, in Conservation at the
Los Angeles County Museum of Art, under the direction of Dr. Pieter
Meyers and Ben Johnson.

*Worked on all three-dimensional objects in the permanent collection
and many traveling exhibitions (i.e., ceramics, metals, glass, wood,
plastics, etc.) Periods inclusive from 3000 B.C. to present.

*In charge of maintenance of various permanent collections, including
Cantor Sculpture Garden and Contemporary Outdoor Sculpture, Ivory
and Wood Netsuke collection, Japanese ceramic and lacquer collection,
Ancient Glass, Limoge Plate collection, Arthur Gilbert Silver and Mosaic
collection and Gold Boxes Collection, Islamic Ceramics, Andy Warhol
Corn Flake Boxes and Brillo Pad Boxes, Claus Oldenborg Pool Balls, et al.

*Traveled as "Special Exhibition Courier and Conservator" Sackler
Museum, Washington, D.C., and Topkapi Museum, Istanbul, Turkey for
"Timur and the Princely Vision" exhibition.

1984-1986 Worked in the Objects Conservation Department of the
Los Angeles County Museum of Art on NEA grants.

1994-97 Owner of private conservation studio, Objects Conservation Lab, in Los Angeles

PROFESSIONAL EXPERIENCE 1997 TO PRESENT:

Majority partner and principal Conservator in the SCULPTURE
CONSERVATION STUDIO, a private conservation firm working on
objects, sculpture and architecture. Responsibilities include examining
and studying potential of new projects, writing up proposals (RFP's),
coordinating the calendar schedules and coordinating daily routines
for staff, budgeting the studio, organizing conservation interns and staff,
Conservation work includes research on projects, documentation,

treatment, treatment reports, scheduling and working on maintenance projects, organizing incoming art in the studio and hands-on conservation on artifacts in a various materials in and outside the studio.

Partial List of Conservation Projects:

Conservation and restoration of the interior of the Aztec Brewery (including Restoration of the bar, tile and mirrored backsplashes, doors, wooden caps on Beams, stained glass mirrors and wooden frames and plaster decorative Aztec themed Wall elements.

Conservation and reproduction of stone fountainheads and basin in La Lavanderia, La Purisima Mission, Lompoc, California

Conservation and restoration of the sandstone memorial and wall in the Rosencrans Military Cemetery, San Diego.

Conservation and restoration of original 1930's plaster relief on the El Palacio Apartments façade, West Hollywood.

Conservation and restoration of a 1930 's interior sunburst pattern terrazzo floor and exterior surrounding terrazzo sidewalks at the Eastern Columbia building, downtown Los Angeles, California

Conservation of outdoor public art for the State of Hawaii.
Assessment (1999 and 2007) and conservation of a 1915 Japanese Stone Lantern, Kapa'a, Kauai, Hawaii

Consulting and hands-on historic architectural Conservator for the restoration of the Will Rogers Ranch House, Pacific Palisades, California

Assessment and evaluation of over 2500 North American Indian artworks housed in the Antelope Valley Indian Museum for the purposes of removing, packing and storing.

Conservation and restoration of a 60 panel (240') petrachrome mural by WPA artist Helen Lundeberg. A Getty grant was issued to assess the condition and possible conservation, relocation of the mural. From the results of the Getty Grant, four California State Grants were awarded to perform the conservation work and relocation of the mural.

Conservation consultant for the USC Old Hospital Administrative Building, Los Angeles; the Alvarado Water Treatment Plant historic terrace and fountain, San Diego, and the Los Angeles to Pasadena Metro Gold Line.

Conservation of the post moderne, yellow terracotta façade of the old Robinson's building, 7th and Grand, Los Angeles, California.

Assessment of 8 California missions. Grant was provided by Mervyn's. From these assessments, funds were raised to restore the wooden polychrome figure of "St. Ines" from Mission Santa Inez and funds were raised from Mission San Juan Capistrano to have specific condition reports made of their historic collection, along with storage recommendations and lectures to the staff and public regarding conservation.

Assessments of public art for the cities of San Jose, Palm Desert, Ventura, Santa Monica, West Hollywood, and Culver City. Worked with updating public art program, along with short and long term maintenance plans for their public art.

Conservation and supervision of outdoor public artworks for MTA, City of Pasadena, City of Santa Monica, Port Authority of San Diego, San Diego International Airport and City of Los Angeles.

Annual maintenance of the 77 sculptures in the Franklin Murphy sculpture Garden on the campus of University of California, Los Angeles.

The studio performs regular maintenance with the City of Pasadena, UCLA Sculpture Garden, Skirball Cultural Museum, City of Santa Monica, City of Los Angeles, City of Palm Desert Port Authority of San Diego and many other private art collectors.

SCS also performs architectural conservation (L.A. Times Building, Alcazar Gardens in San Diego, Hollyhock House at Barnsdall Park, Cypress Lawn cemetery etc.)

- Involved with conservation and restoration of Downtown Los Angeles Public Library

- Restoration of Arts and Crafts Period Batchelder tile lobby and mezzanine of City of Hope Building, downtown Los Angeles

1997 Conserved, cleaned and waxed 47 bronze plaques for the Los Angeles Coliseum

FURTHER EDUCATION

1983 Restoration of Modern and Ancient Glass, The Getty Institute

1984 McCrone Course on Microscopy

1985 Getty Institute Course on Electrolytical Metal Making 1988

Attended International Institute of Conservation Studies (IIC)

in Kyoto, Japan

1988 Smithsonian Institute Course on Outdoor Sculpture Maintenance

1992 Metal Corrosion Conference at Buffalo State University, New York

1993 Tenth Triennial Meeting of ICOM (International Council of Museums) Committee for Conservation in Washington, D.C.

1993 Seventeenth International Symposium on Conservation and Restoration of Cultural Property/Conservation of Urushi Objects in Tokyo, Japan

1995 Attended Gilded Metal Surface Symposium in St. Paul, Minnesota

1996 Attended Eleventh Triennial Meeting of ICOM,

Committee for Conservation, Edinburgh, Scotland
1996 Met with Conservators of the Forbidden City,
Beijing, China and visited Xian, China
1998 Attended AIC Meeting in Disaster Preparedness, Arlington, Virginia
1999 Attended class on plastics, AIC meeting, Philadelphia, PA.

SURVEYS, ASSESSMENTS AND AWARDS

2007 SOS Assessment Grant for Stone Lantern,
Kauai, Hawai
i

2000 **Assessment of House and artifacts:**
Casa del Herrero, Santa Barbara, California
Adamson House, Malibu,

SOS Assessment Grant for Buffalo sculpture for the City of
Flagstaff, Arizona.

SOS Assessment Grant for Flagler Monument,
City of Miami Beach, Florida

Survey of Public Art:
City of Santa Monica, Santa Monica, California
All California Missions

2001 **Los Angeles Conservancy Preservation Award** for
conservation of "Vanishing Race" 1936 WPA sculpture

2002 SOS Assessments performed for outdoor artwork in Chandler, Arizona;
Clifton, Arizona; MacArthur Park in Los Angeles, California; Will
Rogers State Park, Los Angeles, Ca.; Governor State University,
Matteson, Illinois

CAP Assessments performed for Goldwell Open Air Museum in
Rhyolite Nevada, and Nathan Manilow Sculpture Park at Governor State
University, Matteson, Illinois

2003 Getty Grant, URCC Grant, California Heritage Fund, and
CCHÉ grant awarded to City of Inglewood for the Conservation
and reinstallation of the "History of Transportation" mural.

2005 Old Riverside Foundation, award of historic preservation for
the restoration of the 1896 cast iron fountain.

Papers Co-authored and Published:

LACMA paper by Near Eastern Art Curator, Tom Lenz on
"Islamic Pottery" (researched subject matter with Tom)

LACMA catalogue by Curator of American Art on
"American Furniture and pottery"

Co-authored project and paper with Catherine Hayes
On "Carbon Dioxide Cleaning of Stone Base of Bronze
Union Soldier"

WAAC paper on "Helen Lundberg "History of Transportation"

Restoration project - "In the Beginning, Part I"
"Mega documentation problems for a monumental 240'
WPA project: Helen Lundeberg's 'History of Transportation'
Petrachrome free standing mural. AIC general session June, 2005

Lectures:

Conservation of a WPA 240' petrachrome mural "History of
Transportation" Given at AIC meeting 2005, IIC international
Conservation group, London, UK 2007

"Storage and Handling of Artifacts". Given at the Mission
San Juan Capistrano, Spring, 2004

"How the California environment affects your artworks and
other interesting stories" given at the City of Beverly Hills
Forum series, Fall 2004.

"How the environment affects human beings and artworks:
or how plastic surgery is like art conservation"
Scottsdale Museum of Modern Art, February, 2005

"The importance of Art Conservation/Restoration"
University of Hawaii, Graduate school, Historic Preservation Program
June, 2005

"The importance of Art Conservation in the everyday world"
Shriner's Club, Palos Verdes Peninsula chapter
August, 2005

PROFESSIONAL AFFILIATIONS AND MEMBERSHIPS

1. Western Association of Art Conservators (**WAAC**)
American Institute for Conservation of Artistic Works
2. (**AIC**) *Professional Associate* (attended annual meetings since 1977)
3. International Institute for Conservation (**IIC**)
4. International Sculpture Association (**ISA**)
5. Art Conservation Institute of Great Britain
6. ICOM Committee for Conservation (International)
7. Founding Member of Museum of Contemporary Art, Los Angeles
8. Former board member of the Barnsdall Art Gallery
9. Founding Member of Robert O. Anderson wing of Los Angeles County Museum of Art
10. Art Conservation Advisor to Art Advisory Committee Task Force for
Frederick R. Weisman Art Foundation
11. Member, National Historic Preservation Association
12. Member, Los Angeles Conservancy
13. Founding member of Beverly Hills Architectural Conservancy
14. Member of the Public Art Committee for the Cultural Affairs
Commission for the City of Los Angeles.

Elizabeth Patt

Sculpture Conservation Studio
1946 S. La Cienega Blvd.
Los Angeles, CA 90034

EDUCATION:

Loyola Marymount University, Los Angeles, CA May 2010
Bachelor of Arts, Art History
Award for Academic Excellence

Software Knowledge: Mimsy, Patrons Edge, Raisers Edge, Micros, File Maker Pro, Excel, Photoshop, Power Point and Microsoft office.

WORK EXPERIENCE:

Sculpture Conservation

May 2013- Present

Jr. Assistant Conservator

As the Jr. Assistant Conservator for Sculpture Conservation Studio, I am responsible for a wide range of responsibilities including assessments of artwork, writing treatment proposals, researching methodologies for conservation, collaborating with clients and museums, and carrying out complex treatments on objects. Assessments of artworks, whether museum and private collections, or individual pieces are routinely performed both on-site and in laboratory. Assessments require research into appropriate procedures, methods, and techniques to be performed once in treatment. Developing treatment proposals as well as post-treatment reports is a chief responsibility of mine that I meticulously conduct on a regular basis. Objects treated range from fragile pre-columbian artifacts, antique glass, and bronze- to contemporary plastics and every material in between. Due to the expanse of materials and mediums I work with, an extensive knowledge and experience in the conservation treatment process employing a variety of methodology is crucial. An object in treatment, for example, may require several processes: the use of high-tech survey equipment, manual removal of debris, injection of Polaroid B-72, cement fabrication, and detailed in painting- all requiring specific and refined skill. While my primary focus is in objects restoration and conservation, I am often working in the capacity of architectural assessment and treatment, working on national landmarks and historical structures. Collaborating with conservators and engineers is key to ensure that aspects of architectural reinforcement, fabrication, installation, and maintenance are all executed properly and thoroughly. Architectural jobs commonly require working with city officials as well as engineers, construction crews, and various laborers making it essential to effectively communicate in every circumstance. Additionally, in a role of leadership as an assistant conservator and project manager, it is my duty to manage and work closely with technicians and interns on location and in laboratory, making sure everyone's needs are met while completing tasks thoroughly and efficiently.

The Autry Museum, Los Angeles, CA

June 2011- May 2013

Development Services Coordinator

Managed the constituent files on our Raisers Edge database
Drafted letters to donors and trustees
Tracked invitations to donor events
Helped organize and staff annual fund events

Drafted invitations for donor and trustee events including the annual Gala
Reviewed Grant proposals for errors
Processed memberships and mailed renewal notices
Managed e-mail lists for soliciting
Processed gifts and donations through Raisers Edge
Wrote reports about membership sales

MOCA, Los Angeles, CA

July. 2010- June 2011

Visitor Services Representative

Sold tickets and memberships to museum guests
Used the ticketing system, Patrons Edge
Handled cash and credit card records
Solved membership problems with lost cards or faulty records
Oriented volunteers and assigned them tasks

Los Angeles County Museum of Art (LACMA), CA

June 2009- August 2009

Registrar Intern

Took a training class on art storage, packing, and preventative conservation
Worked with the special projects registrar to organize the artwork in the LACMA West storage facility for transport to an off site storage space
Took photographs and made an inventory of all crated and stored art in LACMA West
Made and submitted damage reports to conservation
Gave a specific moving number to all stored crates and made a record of each number on the LACMA database, MIMSY, combined with a photo and written description of the object
Did database entry and filing for outgoing and incoming loans

Art Gallery Services, Culver City, CA

June. 2010- May 2011

Art Installer

Installed art work in private homes and local galleries
Drove the work van to locations all over Los Angeles
Packed, crated, and transferred art from galleries to private residents
Used many different tools on the job including: electric drill, hammer, skill saw, protective gloves, florets, screws, nails, wall anchors, D-rings, Z-hooks, and more.
Painted and patched walls
Customized and built hooks and hangers for various art pieces

Christie's Art Auction House, Los Angeles, CA

Jan. 2010- May. 2010

Administrative Intern

Worked with the Customer service department performing clerical duties including answering phones and responding to mail
Oversaw the shipping of art to and from our storage facility
Set up meetings for three different departments and booked flights, hotels, restaurants and meeting rooms for visiting colleagues from New York
Used their database system, Siebel, on a daily basis to look up information about clients before speaking with them
Worked with event coordination and at local auctions and helped to organize the Los Angeles viewing of Michael Crichton's collection.

Met with potential clients to discuss consignment and to photograph pieces for Auction Estimates

National Army Museum, London, England

Oct. 2009- Dec. 2009

Fine and Decorative Arts Intern

Organized and filed historic prints and drawings to be de-accessioned

Did database management and updating on their system, Cabal

Had a private training class on how to handle prints and drawings properly

Did research about objects histories for record keeping

Devised a new organizational system for storing their prints and drawings

Helped with researching preventative conservation measures when re-organizing the print room and placed paper prints in Acid free paper folders and polyester bags

Los Angeles Contemporary Exhibitions, Hollywood, CA **Aug. 2008- May 2009**

Administrative Assistant/ Gallery Attendant

Was responsible for the day to day operations of the gallery including opening and closing, cleaning, painting walls, as well as installation and de-installation of art shows

Worked directly with the director of operations and the out-reach coordinator on special projects

Was responsible for weekly data entry on sales and visitor information using Excel

Managed the staffing schedule for 11 interns

Interacted directly with visitors and artists during gallery hours and special events

Helped with event coordination by hiring caterers, sending personalized invitations, acting as host at the event, and selling tickets at the front door

Performed clerical duties, including answering phone calls and responding to inquires

Researched artists and relevant information for upcoming LACE publications

Took "minutes" at board meetings

16/17/18

*Sculpture
Conservation
Studio*

1946 S La Cienega Blvd.
Los Angeles, CA 90034
T: 310 839 5300 F: 310 839 5044
sculpcons@gmail.com
sculptureconservationstudio.com

SCULPTURE CONSERVATION STUDIO, INC. is a full service art conservation and historic preservation facility dedicated to the care of sculptural art objects, artifacts, and historic architecture. Our work covers all time periods and materials.

Since 1988, Sculpture Conservation Studio has provided advanced conservation treatments, historic preservation, sculpture maintenance programs, and consultation services to a wide range of museums, foundations, municipal, and private clients. Some of our clients include the City of Los Angeles, City of Pasadena, City of San Diego, the University of California Los Angeles, and the Port of San Diego. Sculpture Conservation Studio performs in-house work in a 2,200 square foot facility located in West Los Angeles. We travel and work on-site frequently as many of clients are located throughout the United States.

Sculpture Conservation Studio has been recognized with LA Conservancy Awards and AASLH Leadership awards for outstanding WPA and architectural rehabilitation projects. Principal conservator Andrea Morse is a Professional Associate of the American Institute for Conservation of Historic and Artistic Works.

PHILOSOPHY:

Our aim as conservators is to preserve as much original historic fabric of a building or work of art as possible. This philosophy is in accordance with the Code of Ethics and Standards of Practice of the American Institute for Conservation of Historic and Artistic Works as well as the United States Secretary of the Interior's Standards for Preservation of Historic Buildings. Material will not be replaced indiscriminately to save money and time or to improve aesthetics. We are often required to design innovative physical and chemical treatments to meet this end. Wherever possible, tested, reversible, and non-destructive treatments will be implemented. In all cases we avoid the use of harsh and potentially damaging substances. All of our work is fully documented and the reason for the use of particular material or approach is always justified at the outset.

SERVICES:

- Advanced conservation treatments on historical, modern, and contemporary works comprised of the following materials: adobe, aluminum, brick, bronze, cast cement, cast/wrought iron, concrete, ceramic tile, Edison, frames, glazed terracotta, granite, Jahn mortar, leather, lacquer, linoleum, marble, masonry, metals, mortar, mosaics, painted surfaces, paper, plaster, plastics, polychrome wood, resin, sandstone, stone, stained glass, sterling silver, terracotta, terrazzo, wood, and zinc.
- Historic preservation of architecture and monuments, including consulting and treatment services.
- Develop and implement customized sculpture maintenance programs for public and private art collections.
- Consultation services in all of our areas of expertise including:
 - Supervision of large-scale conservation and historic preservation projects
 - Art collection surveys and documentation
 - Treatment proposals for fundraising, grants, and bids
 - Insurance claim evaluations and cost estimates
 - Preventative conservation plans and emergency salvage programs
 - Artist project assessments
 - Basic conservation care and maintenance workshops

CONSERVATION TEAM:

Andrea Morse, President & Principal Conservator: An AIC Professional Associate since 1994, Ms. Morse has over 25 years of conservation experience with an emphasis on public art and museum surveys. From 1975 to 1993, she was a member of the conservation staff at the Los Angeles County Museum of Art, Department of Objects Conservation.

In 1997, Ms. Morse joined Sculpture Conservation Studio as President and Principal Conservator. Since then, she has overseen the majority of the studio's surveys and projects, specializing in the large-scale outdoor sculpture projects and conservation of Chinese bronzes and ceramics.

Starting in 1998 to the present, Ms. Morse helped initiate and continues to participate in the Public Art Committee Panel, a program between City of Los Angeles Department of Public Art, conservators, and the public. Ms. Morse has co-authored and published numerous papers on conservation and regularly lectures on public art and conservation as a means of raising awareness of conservation issues in the public sector.

Education:

- 1972 BA, University of California, Los Angeles
Major in Art History; Minor in Fine Arts
- 1974 San Francisco State University
Graduate Program, Fine Arts Interdisciplinary Studies
Master thesis work in establishing a conservation program for SFSU and the De Young Museum, San Francisco

Experience:

- 1997 – now: President and Principal Conservator, Sculpture Conservation Studio
- 1985-93 Assistant Conservator, Objects Conservation Department,
Los Angeles County Museum of Art
- 1975-78 Apprentice, Objects Conservation Department,
Los Angeles County Museum of Art with Benjamin Johnson

Specialized Education:

- 1983 Restoration of Modern and Ancient Glass, Getty Institute
- 1984 McCrone Course on Microscopy
- 1985 Getty Institute Course on Electrolytic Metal Making
- 1988 Attended International Institute of Conservation Studies (IIC)
in Kyoto, Japan
- 1988 Smithsonian Institute Course on Outdoor Sculpture Maintenance
- 1992 Metal Corrosion Conference at Buffalo State University, New York
- 1993 Tenth Triennial Meeting of ICOM (International Council of Museums)
Committee for Conservation in Washington, D.C.
- 1993 Seventeenth International Symposium on Conservation and
Restoration of Cultural Property/Conservation of Urushi Objects in
Tokyo, Japan
- 1995 Attended Gilded Metal Surface Symposium in St. Paul, Minnesota
- 1996 Attended Eleventh Triennial Meeting of ICOM, Committee for
Conservation, Edinburgh, Scotland
- 1996 Met with Conservators of the Forbidden City, Beijing, China
- 1998 Attended AIC Meeting in Disaster Preparedness, Arlington, Virginia
- 1999 Attended class on plastics, AIC meeting, Philadelphia, PA

Alex Sandoval, Historic Preservation Field Engineer: Mr. Sandoval heads the historic preservation and restoration department with over 25 years of experience. Mr. Sandoval specializes in murals, decorative painting, sculpting, terrazzo, concrete, iron, bronze and glass. Alex's expertise in mural work includes cleaning, varnish removal and re-application, re-touching and restoring damaged canvases, panels and substrates.

He has also worked to restore such prestigious projects as the *History of Transportation Mural* in Inglewood, the Hollenbeck Police Extension Mural in East Los Angeles as well as the Watts Towers. Alex's restoration project portfolio also includes Frank Lloyd Wright's Hollyhock House in Hollywood, Catalina Island Casino in Avalon, the Wilshire Theatre in Beverly Hills, the El Dorado Lofts, the Eastern Columbia Building in downtown Los Angeles, Museum of Man San Diego, Bob Hope Patriotic Hall in Los Angeles, and the Cal Tech Campus in Pasadena. He was the Historic Restoration Manager at preservation/restoration firm for five years prior to joining Sculpture Conservation Studio.

Carlos Flores, Historic Preservation Technician: Mr. Flores has fifteen years of experience working in historic restoration and construction. From 2000 - 2008, he was part of the Watts Towers restoration team. Also, Mr. Flores was part of the 1994 Northridge Earthquake reinforcement/restoration initiative. He specializes in electrical work, welding, masonry, and brick restoration.

Elizabeth Petersen, Jr. Assistant Conservator: Ms. Petersen graduated from Loyola Marymount University with a BA in History and Art History in 2010. She has held a wide range of positions in galleries and museums around Los Angeles over the past six years including the Museum of Contemporary Art, the Autry Museum, Los Angeles Contemporary Exhibitions, and Art Gallery services. She has completed internships at the Los Angeles County Museum of Art and the National Army Museum in London.

SELECTED PROJECTS:

2015 UNIVERSITY OF CALIFORNIA, LOS ANGELES

Los Angeles, California

Sculpture Conservation Studio holds an ongoing contract to conserve the Bruin Bear, Richard Serra's *T.E.U.C.L.A.*, and the Franklin D. Murphy Sculpture Garden, which consists of 79 outdoor sculptures.

PORT AUTHORITY OF SAN DIEGO

San Diego, California

Since 2002 Sculpture Conservation Studio has received annual conservation maintenance contract to conserve over 50 outdoor public art sculptures for the Port of San Diego.

PACIFIC CHARTER SCHOOL HISTORIC MURALS

East Los Angeles, California

This building housed a marketplace for the residents in East Los Angeles for many years. The building had 19 tile murals set into the facade, which is an important example of the beginning of the Chicano art movement. The building was sold and a charter school for the area was to be built there. The community would only allow the school to be built if the murals were removed and placed in the façade of the new school. SCS removed all the tile murals and are now doing the conservation work and preparation for mounting them back onto the front of the school in late 2015.

- 2014 EL PALACIO BUILDING**
West Hollywood, California
 El Palacio is a 1931 Spanish Colonial apartment building located in West Hollywood, where its regular maintenance was neglected due to many changes in ownership. As a result, roof leaks caused the wooden infrastructure to weaken and the stucco application over the decorative plaster bas-reliefs on the façade caused the plaster to weaken and crumble. Sculpture Conservation Studio is restoring the exterior decorative elements to return this Hollywood building to its original charm.
- 2013 AZTEC BREWERY**
City of San Diego, San Diego, California
 The Aztec Brewery was a historical brewery located in San Diego until its demolish in 1989. The brewery's furnishings and decorative objects were removed by the City of San Diego because of their cultural significance. Currently, Sculpture Conservation Studio is responsible for conserving these objects, including a full bar, chandeliers, wooden door, tiled bar area, and stain glass windows. They will be installed in a new and historically accurate Aztec Brewery.
- 2012 LA LAVANDERIA FOUNTAIN**
La Purisima Mission State Historic Park, Lompoc, California
 Founded in 1787, La Purisima Mission is the 11th mission of the 21 Spanish Missions in California. *La Lavanderia* is an original architectural feature that was used to wash clothes. A large round concrete pool with two sets of steps into the pool, water came out of two sandstone fountainheads with a relief of a human face on each. In recent history, *La Lavanderia* was neglected so that the fountainheads were deteriorated and the pool was crowded with biological growth. Sculpture Conservation Studio reproduced and installed new fountainheads as well as conserved the basin to good working condition.
- VROMAN'S BOOKSTORE**
Pasadena, California
 The back steps and wall of this bookstore have a colorful mosaic design created by a local artist. The steps' small rectangular tiles cracked and fell apart while the wall had a water leak, which caused the mosaic glaze to pop off the tiles. Sculpture Conservation Studio replicated the original rectangular tiles, reglazed, and installed the new tiles while conserving original tiles on-site.
- JONES BENCH**
City of Santa Monica, Santa Monica, California
 This is a cast cement bench on Palisades Drive in Santa Monica, over-looking the ocean. One cast concrete cylindrical arm had been broken into several pieces and the other cylindrical arm had the top section removed due to vandalism. Sculpture Conservation Studio made molds of the cylindrical arm, cast the two sections, and installed the new concrete pieces. Currently the bench is in good condition.
- SANDCASTS**
San Diego Regional Airport Authority, San Diego, California

Sandcast is a two-dimensional sculpture and depicts in a textured relief various historical aeronautical imagery such as planes, blimps, gliders, and spacecrafts. It consists of nine 44" x 75" steel reinforced plaster and fiber panels. *Sandcast* was de-installed in October 2012 by Sculpture Conservation Studio and transported to SCS facilities in December 2012 where it was documented, dusted, and washed. All losses and damages were in-filled with plaster and shaped to achieve uniform texture as well as inpainted using color-matched acrylics.

LUCKY SPIRIT

San Diego Regional Airport Authority, San Diego, California

At the San Diego International Airport, Lucky Spirit consisted of a large than life size figure of Charles Lindbergh painted onto a dibond aluminum composite boards attached to an outdoor concrete wall. Sculpture Conservation Studio deinstalled the figure (aluminum panels) in June 2012 where it was taken to their facility to perform a through condition report and laboratory testing.

2011

PANAMA-CALIFORNIA SCULPTURE COURTYARD, BALBOA PARK

City of San Diego, San Diego, California

The 16 plasters in this courtyard depict statues on the façades of the Spanish-Revival style buildings in Balboa Park. The casts were created in 1915 and were put outside for 30 years or so. They were then housed inside, but sustained damage and soiling to them. Sculpture Conservation Studio was awarded the contract to conserve all of the plaster casts for a new exhibition space.

SURFING MADONNA GLASS MOSAIC MURAL

City of Encinitas, Encinitas, California

This 10' x 10' glass mosaic was mysteriously placed in a train track trestle on Earth Day (also Good Friday). It depicted the Virgin of Guadalupe on a surfboard in the ocean with the words "Save the Ocean" on the side. Sculpture Conservation Studio was hired to examine the sculpture and find out any information about the mounting of this illegally placed guerilla artwork and possible removal. The artist came forward and the City asked him to remove the mural, which he did by himself.

COLPO D'AL SCULPTURE BY ARNALDO POMODORO

Department of Water and Power, Los Angeles, California

This sculpture is a large copper alloy sculpture that is based on an inverted pyramidal shape. It is split into 2 halves, where the interior displays a rough, irregular surface characterized by geometric projections. The downward and upward planes are to be polished mirror bright according to the artist. However, the artwork is installed in a large reflecting pool and it had oxidized and become a dull dark brown color on the surface and the interior was just a unified dark color. SCS sanded and polished the entire piece in August 2011 and then coated the now shiny surface with several coats of an acrylic coating.

2010

UNITED SPANISH WAR VETERANS MEMORIAL

Los Angeles, California

This is a 23' monument on the corner of Veteran Avenue and Wilshire Boulevard and is part of the Los Angeles National Cemetery. It depicts a sailor and a soldier flanking a large female figure carrying a torch. The sculpture is concrete, stucco, plaster and fiberglass, painted white. SCS removed all over-paint, filled all cracks and losses and re-painted the entire sculpture.

USS BENNINGTON MONUMENT AND WALL*San Diego, California*

This is a 1907- 60' high granite and cement mortar obelisk dedicated to the sailors who lost their lives on the USS Bennington. It is located in Ft. Rosecrans National Cemetery in San Diego, California. The obelisk was washed, all minerals were removed and all flaking or loss of mortar was replaced. The granite wall around the monument had been buried (to provide more room in the cemetery) and was lifted back into place and cleaned and conserved by SCS, working with R and R Construction.

ASSESSMENT OF PLASTER SCULPTURES/CASTS*City of San Diego, San Diego, California*

SCS was contracted to assess and determine the needed conservation work for 19 original 1915 plaster casts used to create the decorative exterior of the Casa del Prado building and statues in front of the Museum of Art for the Panama California Exhibition in Balboa Park, San Diego, California.

BATTLE OF SAN PASQUAL MONUMENT*San Diego, California*

This granite rock monument is located in the Ft. Rosecrans National Cemetery, San Diego, California, and honors the military encounter at what is now San Diego in the Mexican-American War in 1846. The granite was covered with algae, staining and vegetation, which SCS conserved and restored back to the original color of the stone. SCS cleaned the bronze plaque, filled all missing areas of mortar and repaired the broken cement base.

WARNER GRAND THEATRE*Los Angeles, California*

SCS was awarded a National Trust for Historic Preservation grant to perform tests and research as to why the original paint in this 1931 Art Deco theatre is lifting off the walls of the auditorium. From this research, a treatment proposal and cost will be submitted to Grand Visions Foundation to perform the work.

2009**HOLLENBECK POLICE STATION MURAL***Boyles Heights, California*

A mosaic mural by California artist Joseph Young was created for the original Hollenbeck police station in Boyle Heights, CA. The police station was torn down, but the community insisted that the mural be saved and placed in the new station. Sculpture Conservation Studio restored this 35' mural and installed it in the community meeting room of the new police station.

ANNENBERG "SUNNYLAND" ESTATE ART COLLECTION*Palm Springs, California*

SCS was contracted to perform an assessment of all the sculptures (indoors and on the grounds) of the Annenberg Estate in Palm Springs, California. From that assessment, 4 Tang period ceramic figures were removed from their mounts and all of the artwork was removed to retrofit the house in order that it can become a museum.

"W" HOLLYWOOD HOTEL & RESIDENCES*Los Angeles, California*

SCS and Lendrum Fine Arts worked closely with 4 artists on the design, materials, and installation their artworks into the W Hotel on Hollywood Boulevard and Vine. SCS performed the maintenance on these sculptures, which include LED columns and LED strings of lights over the entrance to the hotel.

2008 KA'PAA CAST CONCRETE LANTERN

Ka'paa, Kauai, Hawaii

This 15' 1915 cast concrete lantern was originally a working gas lantern in the center of the town of Ka'paa, Kauai. It was buried and then damaged throughout its life. SCS restored the entire lantern, created a new glass bulb at the top and repainted it the original colors.

2007 PALM SPRINGS ART MUSEUM

Palm Springs, California

Sculpture Conservation Studio completed an art assessment of over 30 sculptures from the Weiner collection. Fifteen of these sculptures, including 4 monumental size pieces, were conserved, cleaned and hot waxed.

SMOCA ART ASSESSMENT AND CONSERVATION

Scottsdale, Arizona

Scottsdale Museum of Contemporary Art had SCS perform a complete assessment of over 43 sculptures from the Goldschmidt collection, along with a cleaning and waxing of the entire collection.

MISSION INN – BRONZE FOUNTAIN

Riverside, California

SCS cleaned years of mineral deposits off of a bronze European fountain, along with cleaning the putti at the top of the fountain and caryatid cement base in the atria of the famous Mission Inn, Riverside, California.

2006 ADAMSON HOUSE

Malibu, California

Sculpture Conservation Studio was selected to restore 14 historic light fixtures and reproduce a copy of a mission Spanish rod iron fixture. In 2007, Sculpture Conservation Studio restored the historic low-fired patio tiles.

EASTERN COLUMBIA BUILDING

Los Angeles, California

Sculpture Conservation Studio restored the original terrazzo flooring in the lobby and matching exterior sidewalk of this historic building. This building was given the 2008 Los Angeles Conservancy preservation award for excellence in historic restoration.

DESMOND BUILDING

Los Angeles, California

Sculpture Conservation Studio conserved the 1928 Art Deco lobby of this historic building by architect Gilbert Stanley Underwood. This included revealing and conserving a original painted mural on the ceiling, conserving the hand painted water scene on the elevator doors, the terrazzo floor, Caen stone walls with wooden trimmed display cases and pigmented cement on the upper floors of the building.

HISTORY OF TRANSPORTATION WPA MURAL*Inglewood, California*

Artist: Helen Lundeberg

The State of California awarded The City of Inglewood and Sculpture Conservation Studio grants totaling \$1.3 million to conserve restore and relocate this unique freestanding WPA petrachrome mural. This was a three-year project. The mural is 240' long, made from 60 petrachrome panels. The conservation/restoration of this mural was awarded the 2008 Los Angeles Conservancy Preservation Award and the 2009 Governor's State of California Award. The project began in 1999 with a "Preserve LA" grant from the Getty Museum to conduct an assessment into the possibility of restoring this mural.

2005

WILL ROGERS RANCH HOUSE*Pacific Palisades, California*

Sculpture Conservation Studio was hired as the Architectural Historic Conservator to supervise the restoration of the architectural features of this landmark home. SCS advised on the methods of reinstalling the historic plaster on the walls, and completed the conservation work on filling the losses and inpainting the historic plaster authentic to the historic research. In 2009, Sculpture Conservation Studio conserved original parts of the garage, while it was undergoing transformation into a visitors center and bookstore.

UNBRIDLED MURAL by David Gordon*Santa Monica, California*

Sculpture Conservation Studio performed a full restoration, along with the artist, of this outdoor mural for the City of Santa Monica. The mural was 250' long and created with Keim paints

2004

CITY OF BEVERLY HILLS*Beverly Hills, California*

Art conservation was performed on the green cast cement Indian Sculpture at the top of the Electric Fountain, the bas-relief, "History of California" circular basin at the base of the statue and the blue and white tiles around the exterior of the fountain basin. This fountain is located on the corner of Wilshire Boulevard and Santa Monica Boulevard, the entrance of the park beltway. The cement Indian sculpture was depicted on the 2011 Rose Parade float for the City of Beverly Hills.

CITY OF PHILADELPHIA*Philadelphia, Pennsylvania*

Conservation and re-patination of two monumental size outdoor bronze sculptures – Pegasus (2) located in Memorial Park.

CARRIER CENTER/ ROBINSON'S BUILDING*Los Angeles, California*

Conservation and restoration was performed on the 1930s moderne terracotta façade. This included digital photographs of the entire façade to outline all of the damaged tiles and extent of damage. SCS performed conservation of all cracks and losses in the tiles and supervision on replacement of all large glazed floor and corner tiles, which replicated the original damaged tiles.

THOMAS STARR KING MIDDLE SCHOOL

Los Angeles, California

Conservation of WPA cast concrete sculpture entitled, *Vanishing Race*. Over 14 layers of latex paint were removed and missing parts were created. Sculpture Conservation Studio received a Los Angeles Conservancy Award for this project.

BANNING MUSEUM: CAST IRON CORNSTALK FENCE*San Pedro, California*

Five-year conservation maintenance program for the turn of the century cast iron cornstalk fence was given to the Sculpture Conservation Studio. In 2010, one of the panels of the gate was restored and converted to a handicapped gate.

PANTAGES THEATRE, HOLLYWOOD, CA*Hollywood, California*

Restoration was performed on a historic tile fountain and elaborate tile back splash in the lobby of the renovated Pantages Theatre. This included removal of the fountain from one wall and reinstallation on a new wall. The original basin of the fountain was completely conserved and several new, replacement tiles needed to be created.

WASHINGTON STREET BRIDGE*Los Angeles, California*

Conservation of the yellow and black 1920's glazed terracotta murals and cast concrete pillars on the pylons of the bridge on Washington Boulevard over the Los Angeles River.

CITY OF FRESNO: SOS ASSESSMENT SURVEY OF PUBLIC ART*Fresno, California*

Condition reports for an SOS Assessment grant were performed on four of the outdoor public art sculptures in the downtown Fresno Mall. The City of Fresno at the same time, requested that SCS perform Condition reports and Treatment proposals on all of the outdoor sculptures located at the downtown mall

CABRILLO NATIONAL MONUMENT*San Diego, California*

Sculpture Conservation Studio received grant from National Park Service to conserve three bronze plaques and two ship models for Cabrillo State Park.

CITY OF FLAGSTAFF, ARIZONA: SOS ASSESSMENT FOR THE 1960s**BUFFALO by Charles Booney***Flagstaff, Arizona*

Sculpture Conservation Studio performed assessment on this outdoor painted sculpture of a buffalo.

ADAMSON HOUSE,*Malibu, California*

A condition survey of the interior furnishings, wall structure, coverings and exterior furnishings and fountains was performed for the California Parks Service.

ANTELOPE VALLEY INDIAN MUSEUM STATE HISTORIC PARK*Antelope Valley, California*

The State of California, Department of Parks and Recreation awarded

Sculpture Conservation Studio a grant for an assessment of the entire art collection, which included the condition, protection, movement, storage plan and inventory of over 2500 objects in this museum.

RESTORATION OF DALE CHIHULY SCULPTURES

Los Angeles, California

Sculpture Conservation Studio examined, created condition reports, treatment proposals and worked with Insurance adjusters on the damage of 22 glass Chihuly sculptures on loan from the Portland Museum of Art. From these proposals, 9 glass sculptures were restored.

2003

CITY OF LOS ANGELES, CULTURAL AFFAIRS DEPT.

Los Angeles, California

Sculpture Conservation Studio was asked to restore a sculpture of Father Junipero Serra, and assessment of three murals: Return to the Light, Filipino-Americans, and La Ofrenda for the City of Los Angeles. SCS also conserved the public art sculpture, "Drive by Art" in conjunction with Cultural Affairs and the MTA.

CITY OF PALM DESERT

Palm Desert, California

Sculpture Conservation Studio was awarded a two-year conservation maintenance contract to maintain 35 sculptures in the city public art collection and 18 sculptures on exhibition on the El Paseo corridor. SCS still works with the City of Palm Desert on all conservation projects of individual sculptures in their collection.

MISSION SANTA INEZ

Solvang, California

Sculpture Conservation Studio was hired to restore the 18th Century, 50" wooden polychrome sculpture of Santa Inez back to her original layered polychrome colors and appearance.

2002

PORT AUTHORITY OF SAN DIEGO

San Diego, California

Sculpture Conservation Studio was asked to conserve two monumental bronze sculptures, Lindbergh: The Boy and the Man, and In Search of Wilderness, located at the San Diego International Airport. Sculpture Conservation Studio also conserved *The Tunaman's Memorial* on Shelter Island. Since 2002 Sculpture Conservation Studio has received annual conservation maintenance contracts to conserve the numerous outdoor public art sculptures for the Port of San Diego and for the San Diego International Airport.

CITY OF SANTA MONICA - SOS ASSESSMENT

Santa Monica, California

A SOS Assessment Grant was given to the Sculpture Conservation Studio to perform a thorough condition assessment of the *Big Wave* Sculpture, which is located over Wilshire Boulevard, where Los Angeles County ends and the City of Santa Monica begins. This is also one of the 10 major outdoor sculptures, which SCS performed conservation treatment on for the year 2002.

Sculpture Conservation Studio has an annual maintenance contract to conserve outdoor public art for the City of Santa Monica beginning fiscal year 2003.

NATHAN MANILOW SCULPTURE PARK,

Governors State University, University Park, Illinois

Sculpture Conservation Studio performed a conservation condition survey of the outdoor contemporary sculpture in this park through a CAP Assessment Grant.

SURVEY OF PUBLIC ART FOR THE CITY OF PALM DESERT

Palm Desert, California

Sculpture Conservation Studio was asked to perform a survey of all of the public art in the City of Palm Desert, with condition and descriptions of each artwork in order to create an annual conservation maintenance program for the City.

LOS ANGELES TO PASADENA - METRO GOLD LINE

Los Angeles, California

Conservation Studio performed consultation and fabrication studies with local Southern California artists designing 12 light rail stations on the Metro Gold Line. SCS role in this public art project helped link the artist's design ideas of their MTA stations with the realistic creation, fabrication and maintenance ideas of the construction authority.

STATE OF CALIFORNIA, DEPARTMENT OF PARKS & RECREATION WILL ROGERS STATE HISTORIC PARK

Pacific Palisades, California

Sculpture Conservation Studio was awarded a grant to survey, condition and provide proposed treatments for over 100 organic and inorganic objects at the Will Rogers State Historic Park.

THE MURALISTS by Richard Wyatt

Hollywood, California

Sculpture Conservation Studio examined and performed preliminary conservation on this mural by the well-known Los Angeles muralist, Richard Wyatt located in the heart of Hollywood.

2001

CITY OF SANTA MONICA

Santa Monica, California

A complete survey was performed documenting all the art belonging to the City of Santa Monica. This included condition reports, locations and photography. A maintenance program began in January 2002, with Sculpture Conservation Studio performing conservation work on ten major public art sculptures, which were listed in the Survey as needing immediate conservation attention.

CITY OF BEVERLY HILLS

Beverly Hills, California

Conservation work was performed to conserve two fountains, including cast cement elements, sculptural pieces, and tiles in and around the fountains for the City of Beverly Hills. Conservation work and annual maintenance was also performed on various sculptures owned by the City of Beverly Hills.

HOLLYHOCK HOUSE, BARNSDALL PARK

Los Angeles, California

Conservation/restoration of the historic terrazzo lobby floor and matching exterior sidewalk area around the Eastern Columbia Building, downtown Los Angeles.

- 2005 OLD RIVERSIDE FOUNDATION AWARD**
This award was given to SCS for the historic conservation of an 1898 cast iron fountain in front of the Grant Elementary School.
- 2002 CALIFORNIA HERITAGE FUND (Prop. 12)
URCC GRANT (Prop 12)**
A total of \$1,090,000.00 was awarded to the City of Inglewood and the Sculpture Conservation Studio for the conservation and restoration of the 60-panel petrachrome WPA mural *History of Transportation*.
- 2001 LOS ANGELES CONSERVANCY PRESERVATION AWARD**
Conservation of the 1936 WPA sculpture, *Vanishing Race* located in the courtyard of the Thomas Starr King Middle School in Los Angeles.
- 2000 GETTY "PRESERVE L.A." AWARD**
This grant was awarded to Sculpture Conservation Studio to assess the damage to the Lundeberg *History of Transportation* 60 panel petrachrome WPA mural and the costs for restoring and moving the mural.
- 1998 CALIFORNIA PRESERVATION FOUNDATION DESIGN AWARD**
Conservation of *House of Hospitality* historic fountains Balboa Park, San Diego, California.
- 1997 LOS ANGELES CONSERVANCY AWARD**
Conservation of *The Portal of the Folded Wings* Pierce Brothers Valhalla Memorial Park, Burbank California

S.O.S. ASSESSMENT GRANTS AWARDED:

- Assessment of *Falling Meteor, For Lady Day, and Icarus*, 3 outdoors sculptures at the Manilow Sculpture Park, Governor State University, Illinois.
- Assessment of *Pavimento Por Chandler* site sculpture in Chandler, Arizona.
- Assessment of 7 outdoors sculptures in MacArthur Park, Los Angeles, California.
- Assessment of 6 outdoor sculptures located on the grounds of the Goldwell Open Air Museum, Rhyolite, Nevada.
- Assessment of the public art in the downtown Fresno Mall, Fresno, California.
- Assessment on the 1960s *Buffalo* by Charles Booney, Flagstaff, Arizona.
- Assessment of the *Big Wave* sculpture by Tony DeLapp, Santa Monica, California.
- Assessment of the interior artifacts in the historic home Casa del Herrero Santa Barbara, California.
- Assessment of all exterior sculptures and fountains at Lotusland, Santa Barbara, California.

REFERENCES

Ms. Rochelle Branch (626) 744-4000
Cultural Affairs Manager
City of Pasadena, Department of Cultural Affairs
175 North Garfield Drive
Pasadena, California
Email: rbranch@cityofpasadena.net

Portland McCormick (310) 443-7062
Director, Registration and Collections Management
Armand Hammer Museum of Art and Cultural Center
University of California, Los Angeles
10899 Wilshire Boulevard
Los Angeles, California 90024
Email: pmccormick@hammer.ucla.edu

Mr. Allan Tait (619) 686-7247

Public Art Manager
Port of San Diego
P.O. Box 120488
San Diego, CA 92112-0488
Email: altait@portofsandiego.gov

LA PACKING, CRATING AND TRANSPORT
 5722 W. Jefferson Blvd. Los Angeles, CA 90016
 www.lapackinginc.com
 t. 323.937.2669
 f. 323.937.9012

Summary:

L.A. Packing, Crating and Transport has nearly three decades of experience with moving and installing oversized sculpture or objects. We have assisted with art rigging, sculpture moving and craning art for private collectors, galleries, and major institutions throughout the state of California.

Recent Projects:

Some of the large-scale sculptural moves completed by L.A. Packing in the last few years have included work for the following institutions:

May 2013: The University of Southern California
 August 2013: The Orange County Art Museum
 January 2014: The Italian cultural Institute
 May 2014: Montalvo Arts Center
 June 2015: The Natural History Museum, Los Angeles
 October 2015: The Japanese American National Museum

Leadership:

All major sculpture installations and moves are overseen by L.A. Packing's General Manager, Steve Spargur, who joined the L.A. Packing, Crating and Transport team in 1989. Steve has expertise in all areas of art installation and logistics and is highly skilled at providing successful solutions to the most difficult installations. He specializes in large, complex and sculpture installations and is exceptionally knowledgeable in rigging, hoisting and craning artworks. Steve is responsible for site visits to client residences or places of business to assess projects for installation, storage and point-to-point transport.

Client Testimonial:

"In my twelve years as a collections manager, I have been extremely pleased with the services provided by L.A. Packing. Across the board, they have displayed the utmost professionalism and courtesy when taking care of our shipping and crating needs. Their staff is more than accommodating, often conducting independent research on local artists; such attention to detail has translated to safe packing and transport of the artwork. Their drivers have always handled the artwork with extreme care and are more than helpful when transporting the work into our storage areas/galleries. And I only use L.A. Packing for our crating needs for I am assured that our artwork will be properly secured and sealed during transit.

Ultimately, when choosing an art shipper, my overarching concern centers around the safety of the artwork on hand. And L.A. Packing always comes through."

Nikki Chang
 Collections Manager
 Japanese American National Museum
 369 East First Street
 Los Angeles, CA 90012

EXHIBIT E

**OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION**

1725 23rd Street, Suite 100
SACRAMENTO, CA 95816-7100
(916) 445-7000 Fax: (916) 445-7053
calshpo@parks.ca.gov
www.ohp.parks.ca.gov



December 1, 2015

Reply To: FHWA_2013_0819_001

Phillip Vallejo, Architectural Historian
Caltrans District 6
855 M Street, Suite 200
Fresno, CA 93721-2716

Re: Qualifications and References Document for fulfillment for the Fulton Mall Reconstruction Project Memorandum of Agreement, Fresno, Fresno County, CA

Dear Mr. Vallejo:

Thank you for providing the qualifications and reference documents for the Supervising Conservator, General Conservator, and Art Handler for the Fulton Mall Reconstruction Project. You are submitting this as part of continuing consultation pursuant to Stipulation II.4.b of the 2014 *Memorandum of Agreement Between the California Department of Transportation and the California State Historic Preservation Officer and the Advisory Council on Historic Preservation Regarding the Fulton Mall Reconstruction Project, City of Fresno, Fresno County, California*.

Based on my review of the submitted documents it appears that all of the candidates are very well qualified for the positions available.

If you have any questions, please contact Natalie Lindquist of my staff at (916) 445-7014.

Sincerely,

A handwritten signature in black ink, appearing to be "Julianne Polanco", with a long horizontal flourish extending to the right.

Julianne Polanco
State Historic Preservation Officer

EXHIBIT F

City of



OFFICE OF THE CITY MANAGER

DATE: November 24, 2015

TO: Kirsten Helton, Senior Environmental Planner, Caltrans District 6
Philip Vallejo, Associate Environmental Planner, Caltrans District 6

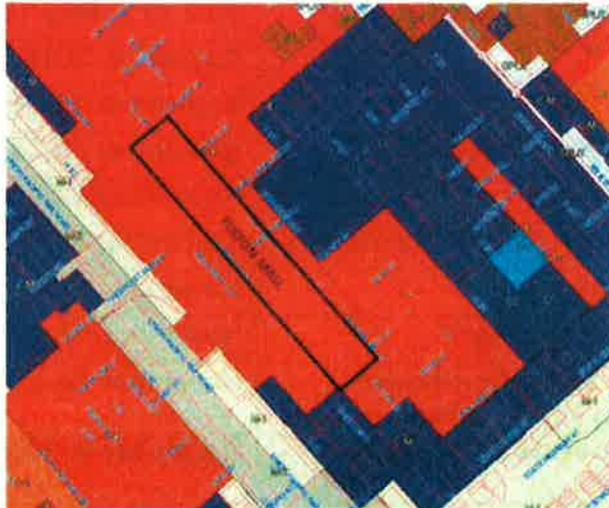
FROM: Wilma Quan-Schecter, Deputy City Manager

A handwritten signature in blue ink, appearing to read "Wilma Quan-Schecter", written over the "FROM:" line.

SUBJECT: Requirement Met for Stipulation #6 Fulton Mall MOA

Per Stipulation 6 of the Memorandum of Agreement (MOA) for the Fulton Mall Reconstruction Project, the City has developed design guidelines that can be applied to individual buildings within the project area to ensure that their rehabilitation will be sympathetic to the historic nature of the area. In addition, the proposed design guidelines went through an extensive public review process with workshops at the Historic Preservation Commission, the Planning Commission, and were presented to City Council for consideration as outlined below. Please note that the relevant portions of the PowerPoint presentation presented to City Council at their November 12, 2015, meeting have been attached for your convenience. As such, the City believes Stipulation 6 of the MOA has been met.

The proposed design guidelines are consistent and not in conflict with any provisions of the City's Historic Preservation Ordinance. The proposed design guidelines were developed as part of the Regional Mixed Use (RMX) zone district in the Citywide Development Code. This code will apply to the downtown area on an interim basis until the adoption of the Downtown Development Code, anticipated for the spring of 2016. During this interim period, the new RMX zone will apply to all parcels that are presently zoned C-4. This includes all parcels along the entire length of Fulton Mall, as shown below:

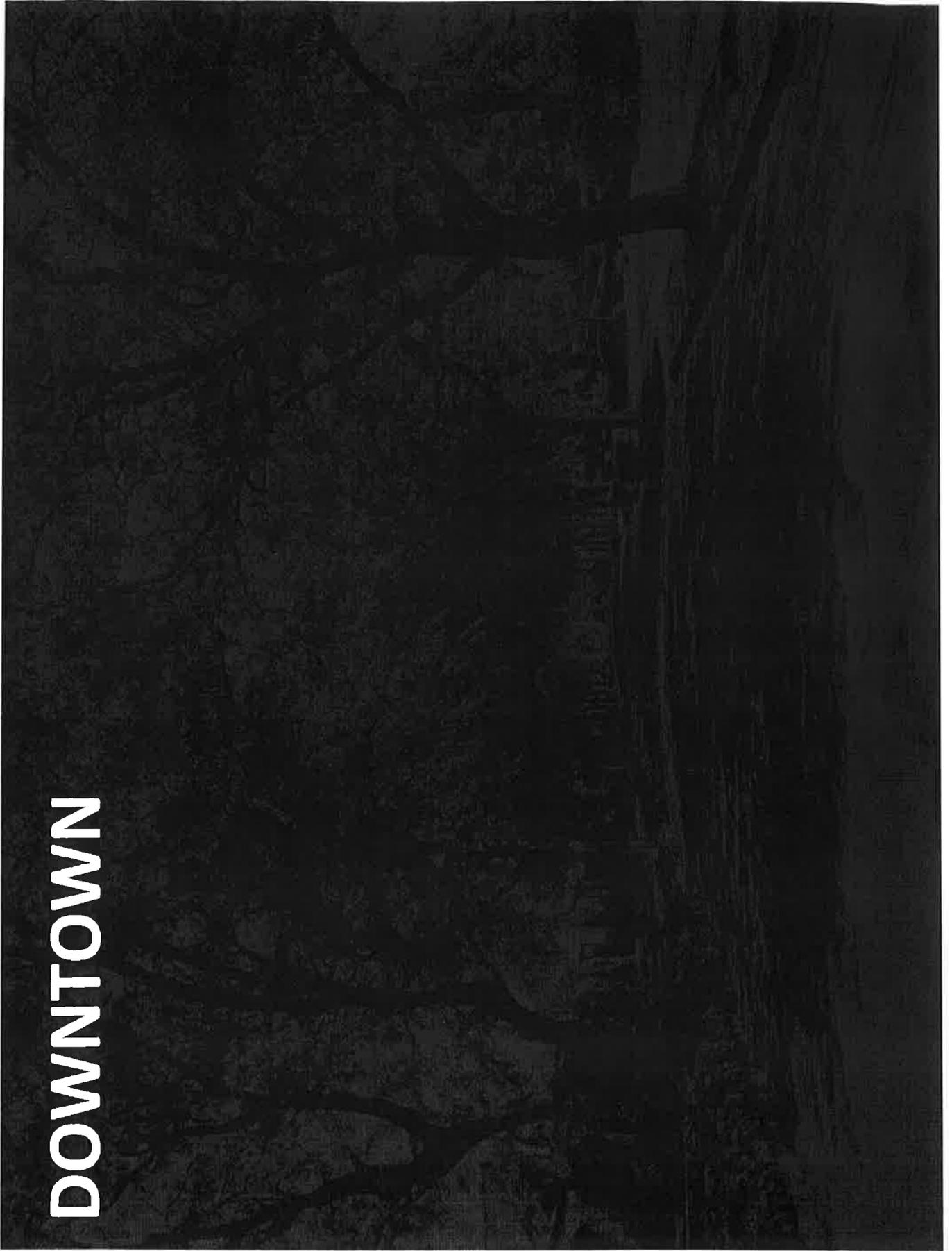


The RMX zone includes many design provisions that will ensure that new projects will be sympathetic to the historic nature of the area, including:

- No less than 80% of the street frontage must be occupied by a building, in keeping with the historic pattern of a continuous streetwall along Fulton.
- Pedestrian connections directly into ground floor uses must be provided at a rate of at least 1 per 100 feet of frontage.
- Facades must have an articulation (such as an offset in the building plane, or a column or pilaster) every 25 feet, which happens to be the width of the first lots along Fulton in the original plat for the area.
- The elevations of multi-story buildings must be broken into base, middle, and top elements by cornices, belt courses, material changes, or step backs, which is a technique used in many historic buildings along Fulton, including the Pacific Southwest Building, the Patterson Building, Bank of Italy Building, Helm Building, and the Mattei Building, among others.
- There are several standards requiring high quality building materials and finishes.
- At least 70% of windows must have a vertical proportion, meaning they are taller than they are wide, which matches the pattern of historic buildings.
- 60% of the ground floor (between 2.5 feet and 7 feet from the sidewalk) must consist of windows and doors, which is consistent with the historic storefront pattern on Fulton.
- Building walls are required to be parallel to the street (no sawtooth pattern) and to have no slope (no pyramids) which is consistent with the building historic pattern.

Public Review Process Dates	
Public Comment Draft	March 31, 2015
Public Comment Period	March 31 to June 1, 2015
Public and Stakeholder Workshops	April 23 to May 19, 2015
HPC Workshop	August 24, 2015
Revised Draft	September 11, 2015
Planning Commission Workshop	September 16, 2015
Stakeholder Workshops	September 22 to September 29, 2015
Planning Commission Recommendation	September 30, 2015
City Council Workshops	November 3 and 12, 2015
City Council Public Hearing	November 12, 2015
Anticipated City Council Continued Hearing and Action (1st Reading)	November 19, 2015
Anticipated City Council Action (2nd Reading)	December 3, 2015

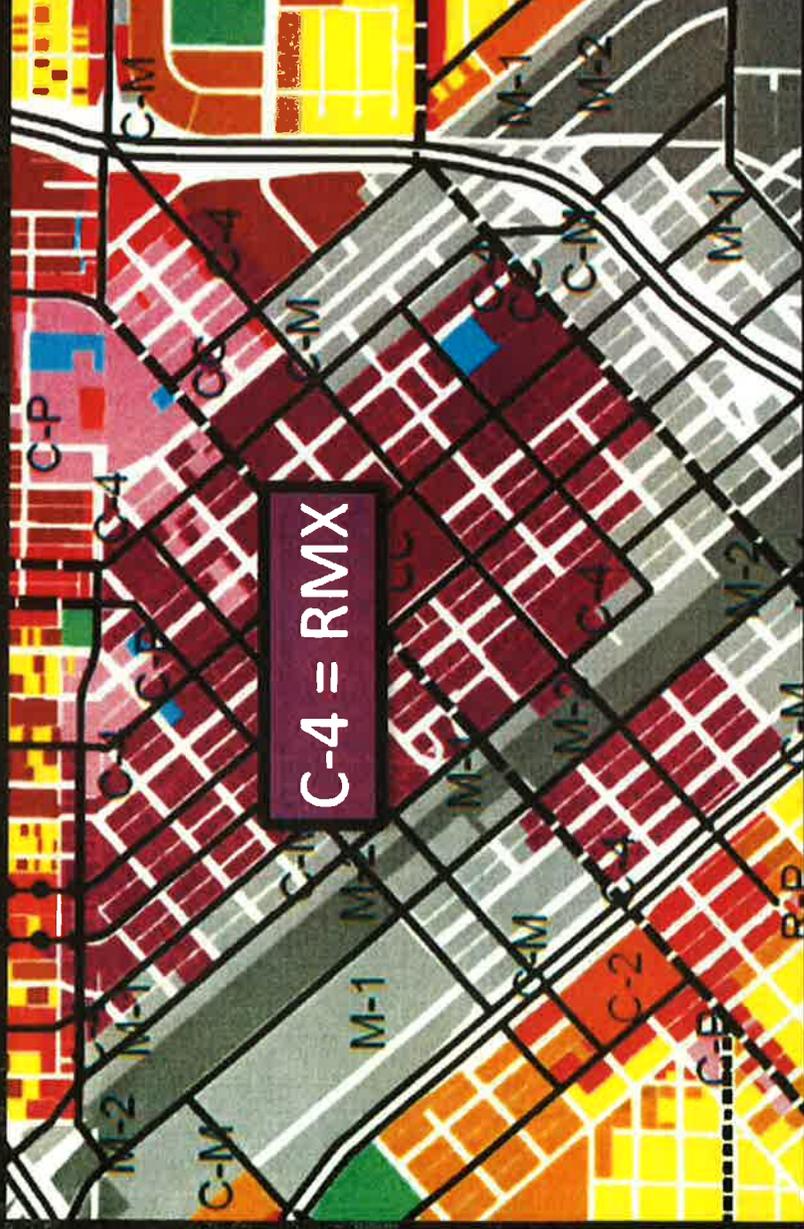
DOWNTOWN



Zoning Designation Translation Table

Existing Zoning Designation		Applicable Standards
AE-20	Exclusive Twenty-Acre Agricultural District	B Buffer
AE-5	Exclusive Five-Acre Agricultural District	RE Residential Estate
R-A	Single Family Residential-Agricultural	RS-1 Residential Single Family, Extremely Low Density
R-1-E	Single Family Residential Estate	RS-1 Residential Single Family, Extremely Low Density
R-1-EH	Single Family Residential Estate (Horses)	RS-1 Residential Single Family, Extremely Low Density EQ Equine Overlay
R-1-A	Single Family Residential	RS-2 Residential Single Family, Very Low Density
R-1-AH	Single Family Residential (Horses)	RS-2 Residential Single Family, Very Low Density EQ Equine Overlay
R-1-B	Single Family Residential	RS-3 Residential Single Family, Low Density
R-1-C	Single Family Residential	RS-3 Residential Single Family, Low Density
R-1	Single Family Residential	RS-4 Residential Single Family, Medium Low Density
R-2-A	Low Density Multiple Family Residential- One Story	RM-1 Residential Multi-Family, Medium High Density
R-2	Low Density Multiple Family Residential District	RM-2 Residential Multi-Family, Urban Neighborhood
R-3	Medium Density Multiple Family Residential	RM-2 Residential Multi-Family, Urban Neighborhood
R-4	High Density Multiple Family Residential	RM-3 Residential Multi-Family, High Density
MH	Mobile Home Single Family Residential	RM-MH Mobile Home Park
T-P	Trailer Park Residential	RM-MH Mobile Home Park
CC	Limited Neighborhood Shopping Center	CC Commercial - Community
C-1	Neighborhood Shopping Center	CC Commercial - Community
C-2	Community Shopping Center	CC Commercial - Community
C-3	Regional Shopping Center	CR Commercial - Regional
C-4	General Trading	RMX Regional Mixed Use
C-5	General Commercial	OMS Commercial - Main Street
C-6	Heavy Commercial	OH Commercial - Highway and Auto
CR	Commercial Recreation	CR Commercial - Recreation
R-P	Residential and Professional Office District	O Office
RP-L	Residential and Professional Limited Office District	O Office
CC	Civic Center District	RMX Regional Mixed Use
C-P	Administrative and Professional Office District	O Office
C-M	Commercial and Light Manufacturing District	IL Light Industrial
S-L	Storage/Limited, Mini Storage Facility District	O Office
M-1-P	Industrial Park Manufacturing District	IL Light Industrial
M-1	Light Manufacturing District	IL Light Industrial
M-2	General Industrial District	IH Heavy Industrial
M-3	Heavy Industrial District	IH Heavy Industrial
O	Open Conservation District	OS Open Space
P	Off-Street Parking District	PI Public and Institutional
ANX	Annexed Rural Residential Transitional Overlay District	ANX Annexed Rural Residential Transitional Overlay District
BA	Boulevard Area Overlay District	None
BP	Bluff Preservation Overlay District	BP Bluff Preservation Overlay District
CCO	Civic Center Area Modifying Overlay District	None
EA	Expressway Area Overlay District	EA Expressway Area Overlay District
R-M	Residential Modifying Overlay District	RM Residential Modifying Overlay District

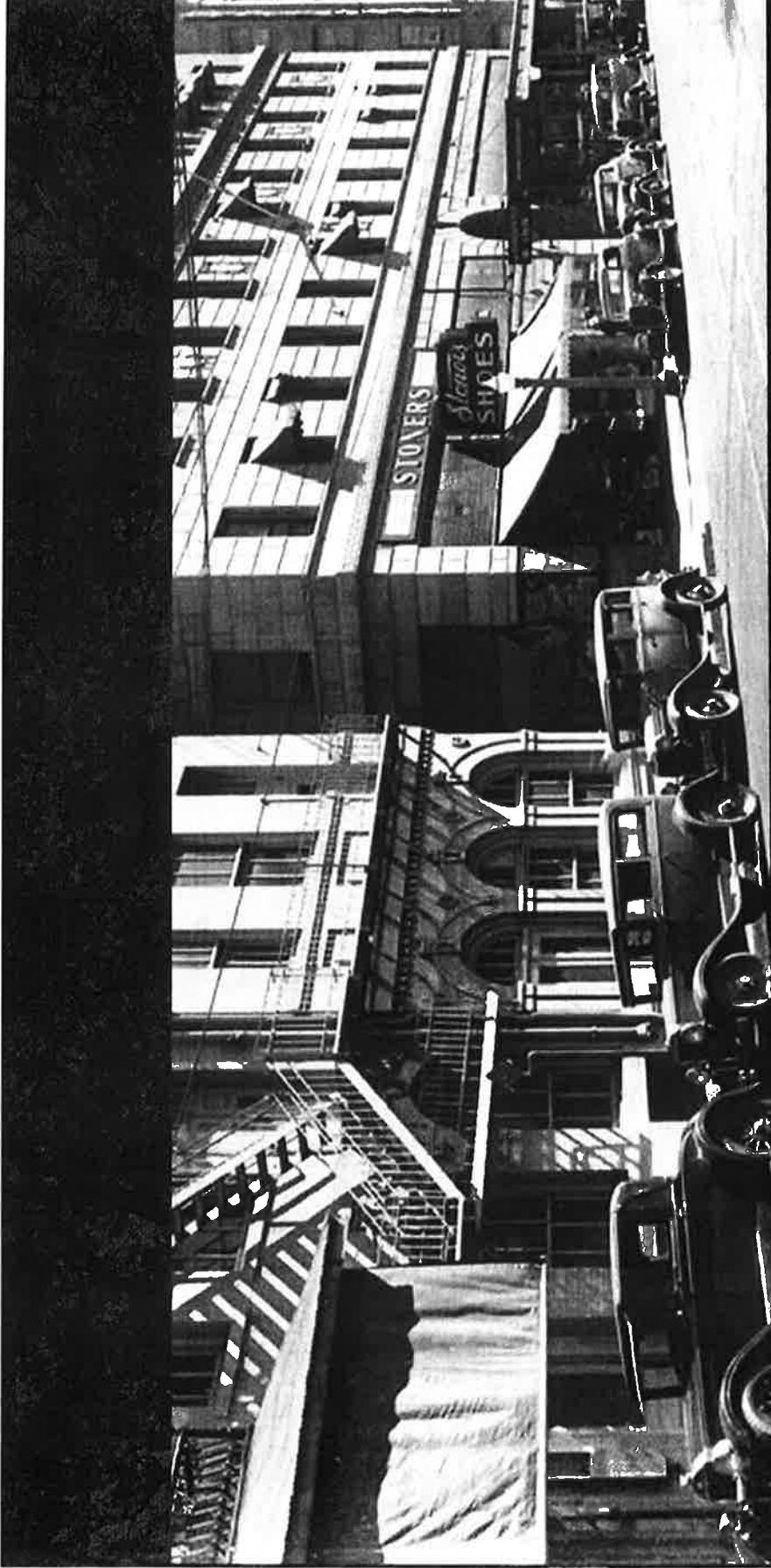
DOWNTOWN



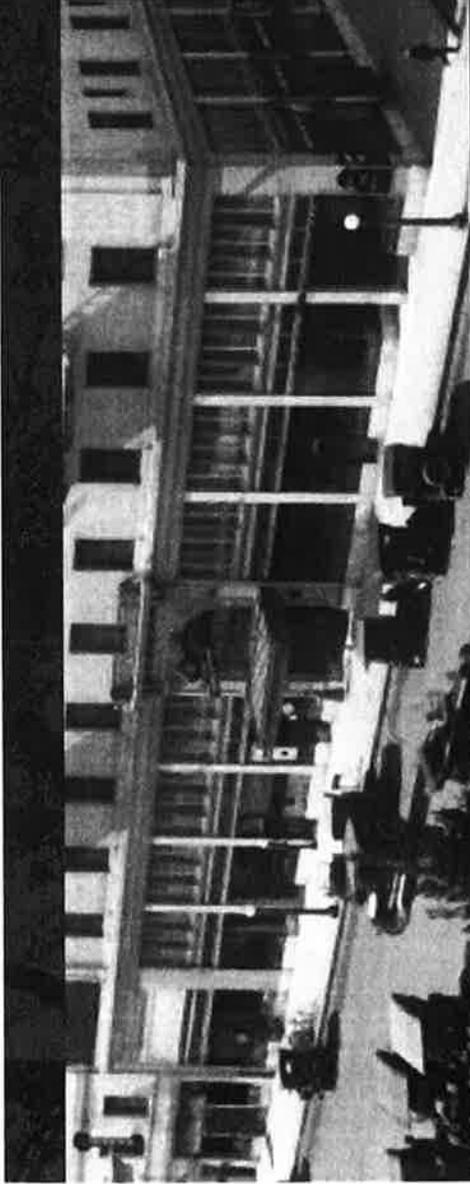
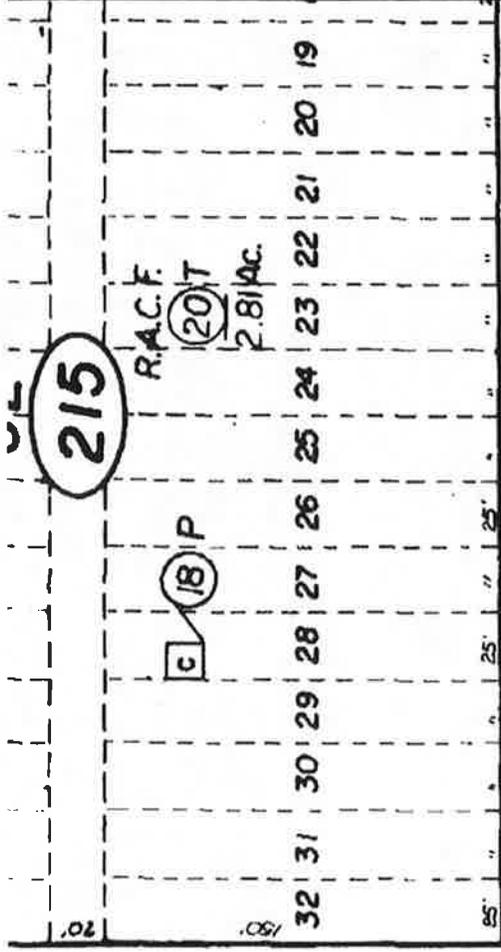
THE RMX ZONE



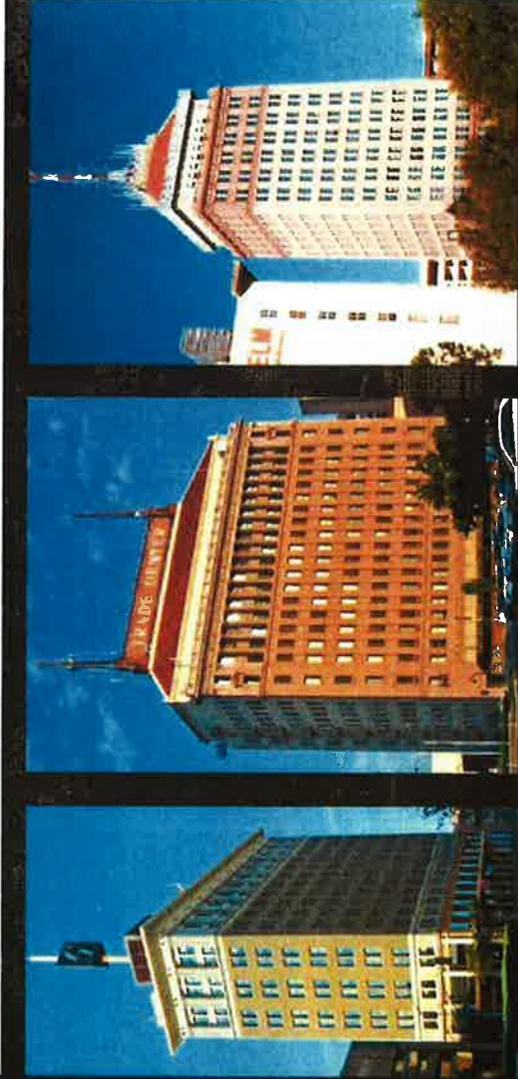
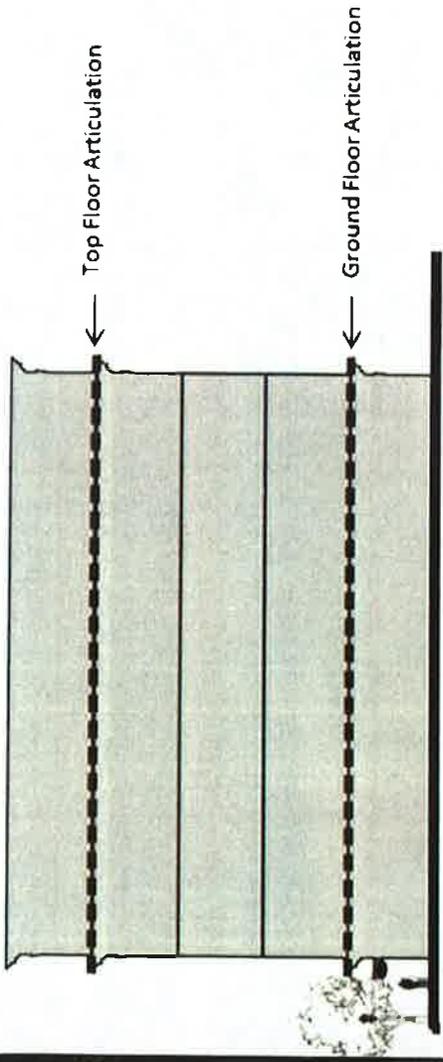
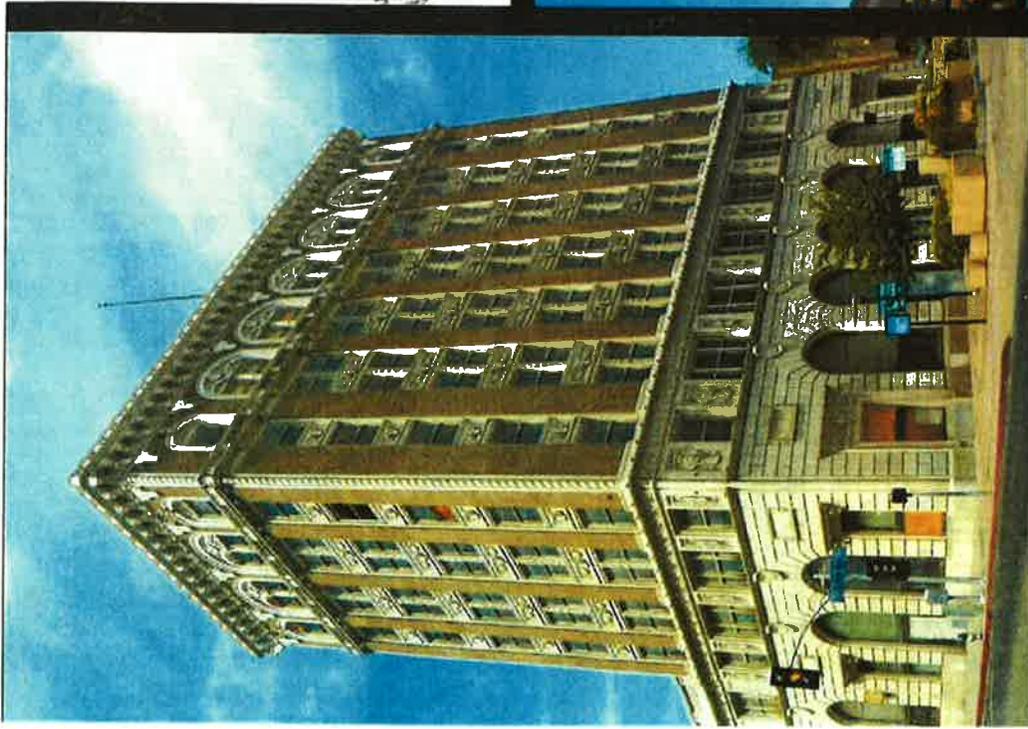
- No less than 80% of the street frontage must be occupied by a building, in keeping with the historic pattern of a continuous streetwall along Fulton.



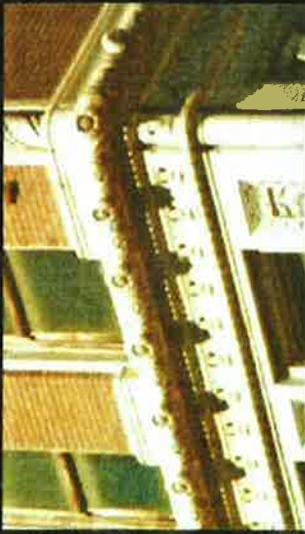
- Pedestrian connections directly into ground floor uses must be provided at a rate of at least 1 per 100 feet of frontage.



- Facades must have an articulation (such as an offset in the building plane, or a column or pilaster) every 25 feet, which happens to be the width of the first lots along Fulton in the original plat for the area.



- The elevations of multi-story buildings must be broken into base, middle, and top elements by cornices, belt courses, material changes, or step backs which is a technique used in many historic buildings along Fulton, including the Pacific Southwest Building, the Patterson Building, Bank of Italy Building, Helm Building, and the Mattei Building, among others.



Building Materials and Finishes.

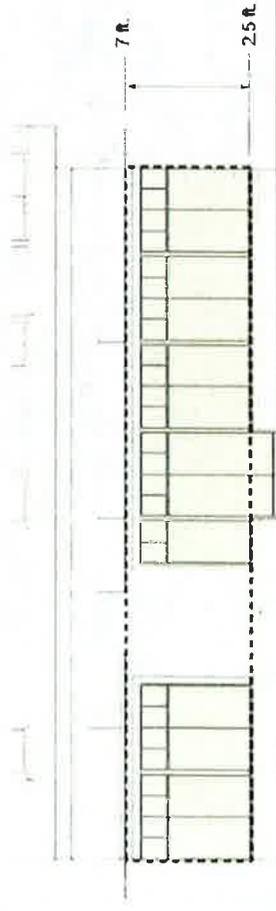
1. Each side of a building that is visible from a street or passenger railway shall be designed with a complementary level of detailing and quality of materials.
2. A minimum of two exterior wall finish materials shall be used.
3. Veneers should turn corners, avoiding exposed edges and continue down the side of a building to a logical break, such as a change in wall plane.
4. Trim materials and finishes shall be differentiated from adjacent wall cladding materials and finishes. Acceptable trim materials shall be wood, precast concrete, stone, tile, or similar materials. Stucco trim shall be permitted at the discretion of the Review Authority, and in such instances it shall feature a smooth finish that contrasts significantly from adjacent stucco wall cladding.
5. Building entrances and common areas shall include finishes and materials that are durable and high quality and distinguish these spaces from other elements of the building.
6. Parking areas and structures shall be designed to be compatible with the architectural character, materials, and colors of the overall development.



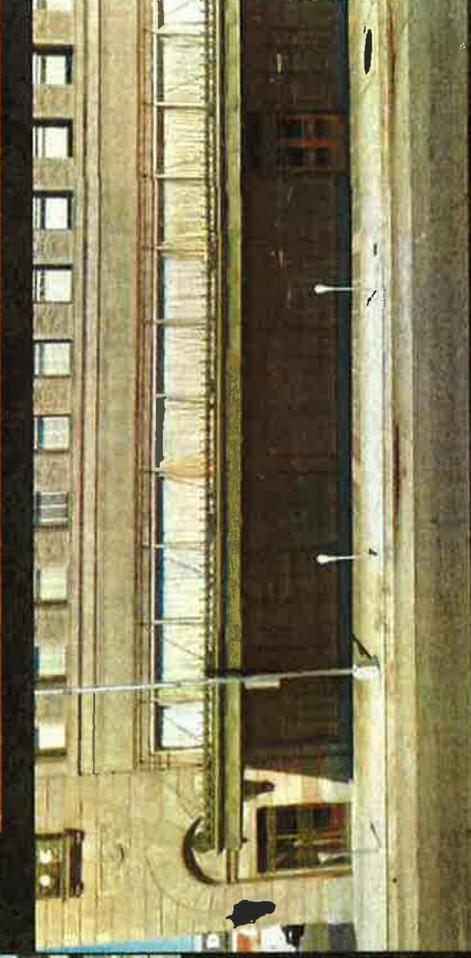
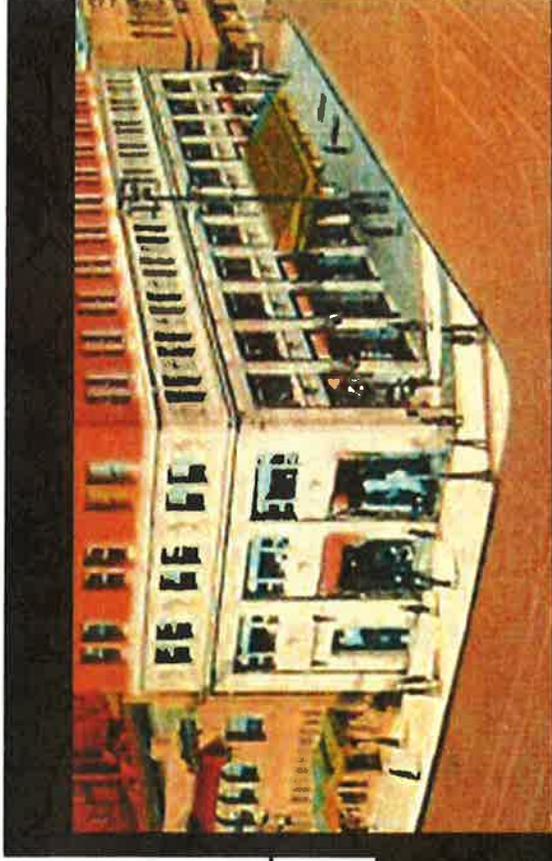
- There are several standards requiring high quality building materials and finishes.



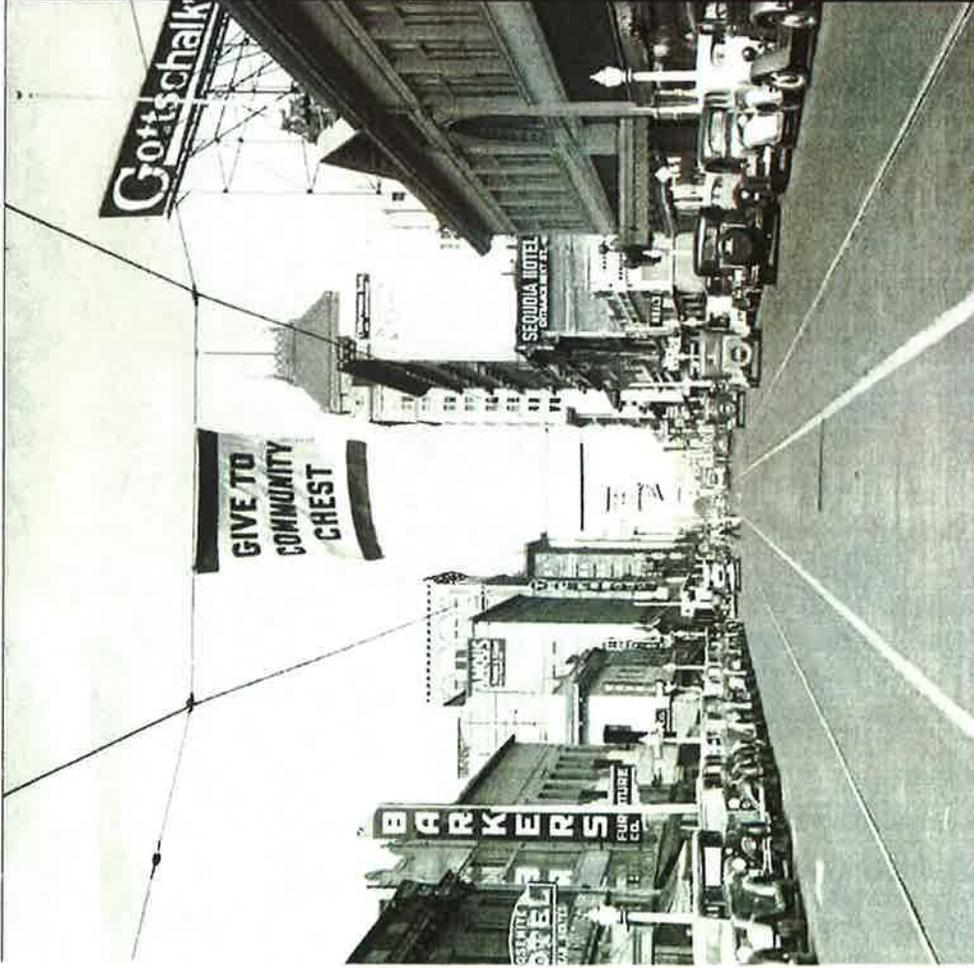
- At least 70% of windows must have a vertical proportion, meaning they are taller than they are wide, which matches the pattern of historic buildings.



Min. 60% of outlined area shall be openings.
 May include doors, windows, and other openings
 with transparent glazing.



- 60% of the ground floor (between 2.5 feet and 7 feet from the sidewalk) must consist of windows and doors, which is consistent with the historic storefront pattern on Fulton.



- Building walls are required to be parallel to the street (no sawtooth pattern) and to have no slope (no pyramids) which is consistent with the building historic pattern.