

**City of Los Angeles  
Office of the City Clerk  
Neighborhood Council Funding Program**

**Neighborhood Purposes Grants**

Neighborhood Purposes Grants (NPGs) provide NCs opportunities to develop partnerships with local 501(c)(3) nonprofits and public schools to build community and enhance neighborhoods in the City of Los Angeles. Projects and activities supported by NPGs vary widely and can include, but are not limited to:

- The Arts
- Beautification
- Community Support
- Education
- Community Improvements

NPG-funded projects and activities must be for a **public benefit** and purpose, **open**, **accessible**, and **free of charge** to stakeholders.

Grants approved by NCs exceeding \$5,000 involve further review and possible City contract by the Office of the City Clerk.

Visit the NC Funding Program website page on NPGs ([click here](#)) to find out more details about how 501(c)(3) nonprofits and public schools serving NC areas can apply. There are two NPG Information Packets; One for prospective applicants to help guide them in the application process, and one for NC board members outlining considerations and factors to keep in mind while evaluating NPG requests.

A “Project Completion Report” template is also provided to help ensure accountability in the use of Grant funds and help demonstrate how NCs and their partners are supporting L.A. communities and stakeholders. NCs and NPG recipients are strongly encouraged to work together to complete and submit the Report at the conclusion of the project.

Any questions you may have with the NPG process, please contact us at the NC Funding Program:

- [Clerk.NCFunding@lacity.org](mailto:Clerk.NCFunding@lacity.org)
- (213) 978-1058



**SECTION III - PROJECT BUDGET OUTLINE**

You may also provide the Budget Outline on a separate sheet if necessary or requested.

6a)	<b>Personnel Related Expenses</b>	<b>Requested of NC</b>	<b>Total Projected Cost</b>
		\$	\$
		\$	\$
		\$	\$

6b)	<b>Non-Personnel Related Expenses</b>	<b>Requested of NC</b>	<b>Total Projected Cost</b>
		\$	\$
		\$	\$
		\$	\$

7) Have you (applicant) applied to any other Neighborhood Councils requesting funds for this project?  
 No  Yes If Yes, please list names of NCs: \_\_\_\_\_

8) Is the implementation of this specific program or purpose described in Question 4 contingent on any other factors or sources or funding? (Including NPG applications to other NCs)  No  Yes If Yes, please describe:

Source of Funding	Amount	Total Projected Cost
	\$	\$
	\$	\$
	\$	\$

9) What is the TOTAL amount of the grant funding requested with this application: \$ \_\_\_\_\_

10a) Start date: \_\_\_/\_\_\_/\_\_\_ 10b) Date Funds Required: \_\_\_/\_\_\_/\_\_\_ 10c) Expected Completion Date: \_\_\_/\_\_\_/\_\_\_  
 (After completion of the project, the applicant should submit a Project Completion Report to the Neighborhood Council)

**SECTION IV - POTENTIAL CONFLICTS OF INTEREST**

11a) Do you (applicant) have a current or former relationship with a Board Member of the NC?  
 No  Yes If Yes, please describe below:

Name of NC Board Member	Relationship to Applicant

11b) If yes, did you request that the board member consult the Office of the City Attorney before filing this application?  
 Yes  No **\*(Please note that if a Board Member of the NC has a conflict of interest and completes this form, or participates in the discussion and voting of this NPG, the NC Funding Program will deny the payment of this grant in its entirety.)**

**SECTION V - DECLARATION AND SIGNATURE**

I hereby affirm that, to the best of my knowledge, the information provided herein and communicated otherwise is truly and accurately stated. I further affirm that I have read the documents "What is a Public Benefit," and "Conflicts of Interest" of this application and affirm that the proposed project(s) and/or program(s) fall within the criteria of a public benefit project/program and that no conflict of interest exist that would prevent the awarding of the Neighborhood Purposes Grant. I affirm that I am not a current Board Member of the Neighborhood Council to whom I am submitting this application. I further affirm that if the grant received is not used in accordance with the terms of the application stated here, said funds shall be returned immediately to the Neighborhood Council.

12a) Executive Director of Non-Profit Corporation or School Principal - REQUIRED\*

\_\_\_\_\_ *Kieran* \_\_\_\_\_  
 PRINT Name Title Signature Date

12b) Secretary of Non-profit Corporation or Assistant School Principal - REQUIRED\*

\_\_\_\_\_ *Sandy Bleifer* \_\_\_\_\_  
 PRINT Name Title Signature Date

\* If a current Board Member holds the position of Executive Director or Secretary, please contact the NC Funding Program at (213) 978-1058 or [clerk.ncfunding@lacity.org](mailto:clerk.ncfunding@lacity.org) for instructions on completing this form

## KIERNAN GRAVES

Site & Studio Conservation, LLC.  
+1.805.290.6046 • kiernan@siteandstudio.com



## TREATMENT PROPOSAL: PHASE 2

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### PREPARED FOR:

Sandy Bleifer

### DATE:

September 13, 2024

### PROJECT:

Can of Cardines  
Sandy Bleifer, 1975  
DCA Mural #81  
Acrylic on concrete

### OVERVIEW

The iconic mural *Can of Cardines*, painted by Sandy Bleifer in 1975 on the 101 underpass at Havenhurst, is a whimsical yet serious social commentary. *Can of Cardines* was part of the first generation of street art that contributed to Los Angeles being known as the "Mural Capital of the World". Next year is the 50th anniversary of Bleifer's mural, one of the few surviving from this time period. Despite its age, the mural is in excellent condition, a testament to the surface preparation and painting methods employed by the artist, the ongoing maintenance by the City, and the protective environment of the underpass. These factors have contributed to the preservation of the mural in a very stable condition. However, the mural has been affected by graffiti tags and the thick grey overpaint used by the City of Los Angeles or other organizations to conceal the graffiti. Phase 1 of the project will address the graffiti and overpaint covering the lower portion of the "key" of the "Cardine" Can. Small grants from local municipalities and non-profit artist organizations have funded Phase 1. The treatment described below will encompass Phase 2 of the project, which has not yet been funded:

- Remove all graffiti and overpaint on the upper portion of the mural.
- Clean the entire surface of the underpass.
- Restore the original background color of the lower section to remove the unsightly and distracting patchwork of gray paint used to cover various tags over the years. This will restore the mural to its original condition and re-emphasize the three-dimensionality, a key component of the artist's intention to use the negative space and situate the artwork within its physical context. This aspect is often overlooked but is a vital part of the artwork that connects the mural to the freeway above by orienting it in the architectural space.

Graffiti Control, a private subcontractor for the City of Los Angeles, has generously offered to apply a permanent anti-graffiti coating over the entire underpass pro bono. This coating will preserve this important work for generations and make it easy to remove any future graffiti or overpaint, preventing any graffiti or overpaint to damage or obscure the mural going forward.

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## TREATMENT METHODOLOGY

The upper portion of the mural is painted directly on the reinforced smooth concrete surface. Initial treatment testing with solvents and the CSGI Nano-restore systems, only available in Italy, were successful in safely removing the overpaint and graffiti. The proposed treatment is as follows:

1. Aqueous cleaning of surface.
2. Application of the Nanorestore Gel Peggy 6 loaded with Polar Coating B.
3. Mechanical removal of overpaint.
4. Application of Nanorestore Gel Peggy 6 loaded with Polar Coating G.
5. Mechanical removal of graffiti.
6. Restoration of the white background on the lower portion of the underpass.
7. Application of new anti-graffiti coating (by Graffiti Control).

## BUDGET\*

ITEM	TIME	COST - LABOR	COST - MATLS	TOTAL
Treatment testing	1 hrs	\$150	n/a	\$150
Cleaning and removal of overpaint and graffiti using the CSGI nanorestore gel cleaning system. Full documentation of process and conservation report.	3 days	\$2,500	\$150	\$2,500
Restoration of original background color to lower portion of the mural.	2 days	\$1750	\$300	\$2,050
Cleaning of the entire surface of the underpass in preparation for the anti-graffiti coating application	1 day	\$850	n/a	\$850
Public Art/Community Mural Discount 50% (conservation labor) + Treatment testing pro-bono		-\$2,550 -\$150		-\$2,550 -\$150
<b>TOTAL</b>		<b>\$2,550</b>	<b>\$450</b>	<b>\$3,000</b>

\* The conservation team would consist of one senior conservator and one conservation tech. If aesthetic reintegration is needed it will be taken on by the artist. The cost estimate is valid for one year.

## REFERENCES

Sperling Cockcroft, E.; Barnet-Sánchez, H. (1993). "Introduction". Signs from the Heart: California Chicano Murals. UNM Press. pp. 5–21.. Sperling Cockcroft, E. (1993). "From Barrio to Mainstream: The Panorama of Latino Art". In Esteva-Fabregat, C.; Lomeli, F.; Kanellos, N. (eds.). Handbook of Hispanic Cultures in the United States: Literature and Art. Arte Publico Press. pp. 192–217. Morrison, Patt (5 April 1998). "Defending the Mural Capital of America". Los Angeles Times. Tannenbaum, Barbara (26 May 2002). "Art/Architecture; Where Miles of Murals Preach a People's Gospel". The New York Times. Graham, Jordan (8 September 2014). "A guide to the Mural Capital of the World". The Orange County Register.

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FIGURES



Figure 1 and 2: Sandy Bleifer restoring the mural in 2000 (above), after restoration in 2000 (below).

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Figure 3. Before treatment, July 2024. The key and it's shadow have been obscured by 7 layers of graffiti and overpaint.



Figures 4, 5, and 6: During treatment of graffiti and overpaint removal, working layer by layer to uncover the original paint layer of the artwork.



Figure 7 (left). During treatment, almost the entirety of the original paint layer in the lower section of the mural has been uncovered. Figures 7, 8 (right above), 9 (right below) A patchwork of grey and graffiti still remain on the upper portion.



Figure 10. Overview mural showing the patchwork of gray overpaint which must be removed before the permanent anti-graffiti coating can be applied. The lower portion of the wall will be restored to the original white (see Figure 1) prior to application of the anti-graffiti coating.





# Can of Cardines

Artist: [Sandy Bleifer](#)

 [On View](#)

City: [Encino, CA, USA](#)



## Artwork details

Collection: [Artist-sponsored](#)

Location: [Hayvenhurst Ave, Encino](#)

Date: 1975

Placement: underpasses

Type: murals (any medium), mural paintings (visual works)

Material: acrylic paint



