



October 6, 2023

Ms. Angela Calvillo, Clerk of the Board of Supervisors
Honorable Supervisor Ronen
Board of Supervisors
City and County of San Francisco
City Hall
1 Dr. Carlton B. Goodlett Place, Room 244
San Francisco, CA 94102
Via email only

Re: **Transmittal of Planning Department Case Number 2023-003438DES**
Carnaval Mural (1311-1315 South Van Ness Avenue) Landmark Designation
BOS File No. 230299

Dear Ms. Calvillo and Supervisor Ronen,

On March 21, 2023, the Board of Supervisors adopted Resolution No. 141-23 initiating landmark designation of Carnaval Mural. On May 23, 2023, the Board of Supervisors adopted Resolution No. 285-23 extending by 90 days the prescribed time within which the Historic Preservation Commission may respond to the landmark designation initiation.

On September 20, 2023, the San Francisco Historic Preservation Commission (hereinafter "HPC") conducted a duly noticed public hearing at a regularly scheduled meeting to consider a draft ordinance to landmark Carnaval Mural (on north exterior wall of 1311-1315 South Van Ness Avenue), Assessor's Parcel Block No. 6519, Lot No. 039. At the hearing, the HPC voted to approve a resolution to recommend landmark designation pursuant to Article 10 of the Planning Code.

The proposed landmark designation is exempt from the California Environmental Quality Act ("CEQA") as a Class 8 Categorical Exemption.

Please find attached documents related to the HPC's action. Also attached is an electronic copy of the proposed ordinance and Legislative Digest, drafted by Deputy City Attorney Peter Miljanich. If you have any questions or require further information, please do not hesitate to contact me.

Sincerely,



Aaron D. Starr
Manager of Legislative Affairs

Cc: Peter Miljanich, City Attorney's Office
Ana Herrera, Legislative Aide
Alisa Somera, Office of the Clerk of the Board
John Carroll, Office of the Clerk of the Board
Rich Sucre, Planning Department, Deputy Director of Current Planning
Pilar LaValley, Planning Department
board.of.supervisors@sfgov.org
bos.legislation@sfgov.org

Attachments:

Draft Article 10 Landmark Designation Ordinance – Carnaval Mural (PDF)
Planning Department Recommendation Executive Summary, dated September 13, 2023
Article 10 Landmark Designation Fact Sheet – Carnaval Mural
CEQA Determination

Included with this electronic transmittal:

Historic Preservation Commission Resolution No. 1346 (PDF)
Draft Article 10 Landmark Designation Ordinance – Carnaval Mural (Word)
Legislative Digest for Carnaval Mural (Word)

1 [Planning Code - Landmark Designation - Carnaval Mural]

2

3 **Ordinance amending the Planning Code to designate Carnaval Mural, located at 1311-**
4 **1315 South Van Ness Avenue, Assessor’s Parcel Block No. 6519, Lot No. 039, as a**
5 **Landmark consistent with the standards set forth in Article 10 of the Planning Code;**
6 **affirming the Planning Department’s determination under the California Environmental**
7 **Quality Act; and making public necessity, convenience, and welfare findings under**
8 **Planning Code, Section 302, and findings of consistency with the General Plan and the**
9 **eight priority policies of Planning Code, Section 101.1.**

10 NOTE: **Unchanged Code text and uncodified text** are in plain Arial font.
11 **Additions to Codes** are in *single-underline italics Times New Roman font*.
12 **Deletions to Codes** are in ~~*strikethrough italics Times New Roman font*~~.
13 **Board amendment additions** are in double-underlined Arial font.
14 **Board amendment deletions** are in ~~strikethrough Arial font~~.
15 **Asterisks (* * * *)** indicate the omission of unchanged Code
16 subsections or parts of tables.

17 Be it ordained by the People of the City and County of San Francisco:

18

19 Section 1. CEQA and Land Use Findings.

20 (a) The Planning Department has determined that the actions contemplated in this
21 ordinance comply with the California Environmental Quality Act (California Public Resources
22 Code Sections 21000 *et seq.*). Said determination is on file with the Clerk of the Board of
23 Supervisors in File No. _____ and is incorporated herein by reference. The Board of
24 Supervisors affirms this determination.

25 (b) Pursuant to Planning Code Section 302, the Board of Supervisors finds that the
proposed landmark designation of Carnaval Mural, located at 1311-1315 South Van Ness
Avenue, Assessor’s Parcel Block No. 6519, Lot No. 039, will serve the public necessity,

1 convenience, and welfare for the reasons set forth in Historic Preservation Commission
2 Resolution No. _____, recommending approval of the proposed designation, which is
3 incorporated herein by reference.

4 (c) On September 20, 2023, the Historic Preservation Commission, in Resolution No.
5 _____, adopted findings that the actions contemplated in this ordinance are
6 consistent, on balance, with the City’s General Plan and with the eight priority policies of
7 Planning Code Section 101.1. The Board adopts these findings as its own.

8
9 Section 2. General Findings.

10 (a) On March 21, 2023, the Board of Supervisors adopted Resolution No. 141-23,
11 initiating landmark designation of Carnaval Mural as a San Francisco Landmark pursuant to
12 Section 1004.1 of the Planning Code. The Resolution was enacted on March 28, 2023 without
13 the Mayor’s signature. Said resolution is on file with the Clerk of the Board of Supervisors in
14 Board File No. 230299.

15 (b) Pursuant to Charter Section 4.135, the Historic Preservation Commission has
16 authority “to recommend approval, disapproval, or modification of landmark designations and
17 historic district designations under the Planning Code to the Board of Supervisors.”

18 (c) Planning Department Preservation staff prepared a Landmark Designation Fact
19 Sheet for Carnaval Mural. All preparers meet the Secretary of the Interior’s Professional
20 Qualification Standards for historic preservation program staff, as set forth in Code of Federal
21 Regulations Title 36, Part 61, Appendix A. The report was reviewed for accuracy and
22 conformance with the purposes and standards of Article 10 of the Planning Code.

23 (d) The Historic Preservation Commission, at its regular meeting of September 20,
24 2023, reviewed Planning Department staff’s analysis of the historical significance of Carnaval
25 Mural set forth in the Landmark Designation Fact Sheet dated September 13, 2023.

1 (e) On September 20, 2023, after holding a public hearing on the proposed
2 designation, and having considered the specialized analyses prepared by Planning
3 Department staff, and the Landmark Designation Fact Sheet, the Historic Preservation
4 Commission recommended designation of Carnaval Mural as a landmark under Article 10 of
5 the Planning Code by Resolution No. _____. Said resolution is on file with the Clerk of the
6 Board in Board File No. _____.

7 (f) The Board of Supervisors hereby finds that Carnaval Mural has a special character
8 and special historical, architectural, and aesthetic interest and value, and that its designation
9 as a Landmark will further the purposes of and conform to the standards set forth in Article 10
10 of the Planning Code. In doing so, the Board hereby incorporates by reference the findings of
11 the Landmark Designation Fact Sheet.

12
13 Section 3. Designation.

14 Pursuant to Section 1004.3 of the Planning Code, Carnaval Mural, located at 1311-
15 1315 South Van Ness Avenue, Assessor's Parcel Block No. 01765192, Lot No. 039, is hereby
16 designated as a San Francisco Landmark under Article 10 of the Planning Code. Appendix A
17 to Article 10 of the Planning Code is hereby amended to include this property.

18
19 Section 4. Required Data.

20 (a) The description, location, and boundary of the Landmark site consists of those
21 portion(s) of the north (side) elevation of the building on City parcel at 1311-1315 South Van
22 Ness Avenue, in Assessor's Parcel Block No. 6519, Lot No. 039, occupied by the Carnaval
23 Mural, measuring 24-feet by 75-feet, painted on the north-facing exterior wall of a three-story-
24 over-basement residential building, in San Francisco's Mission District.

1 (b) The characteristics of the Landmark that justify its designation are described and
2 shown in the Landmark Designation Fact Sheet and other supporting materials contained in
3 Planning Department Record Docket No. 2023-003438DES. The Carnival Mural, painted in
4 1983 by muralist Daniel Galvez and several other artists, depicts the Mission's iconic Pan-
5 Latino businesses and cultural institutions along with people dancing and celebrating
6 Carnival on 24th Street. The Carnival Mural, a cultural asset with significant and longstanding
7 association with the Mission District's Pan-Latino community, celebrates Latin music and
8 culture in the Mission District, a significant and vibrant part of San Francisco's cultural
9 heritage. In addition, Carnival Mural has high artistic value and is representative of the
10 Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the
11 Mission District, which is internationally known for its rich collection of murals.

12 (c) The particular features that shall be preserved, or replaced in-kind as determined
13 necessary, are those shown in photographs and described in the Landmark Designation Fact
14 Sheet, which can be found in Planning Department Record Docket No. 2023-003438DES,
15 and which are incorporated in this designation by reference as though fully set forth.
16 Specifically, the following features are character-defining and shall be preserved or replaced
17 in kind:

18 (1) All those physical features of the exterior north (side) wall associated with
19 the structural support, construction, and visual depiction and expression of the Carnival
20 Mural, including:

- 21 (A) The size, shape, form, and materials of the mural;
22 (B) Combination of paints, pigments, and other materials that form the
23 mural; and
24 (C) Configuration of exterior wall and lightwells where the mural is
25 located.

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Section 5. Effective Date. This ordinance shall become effective 30 days after enactment. Enactment occurs when the Mayor signs the ordinance, the Mayor returns the ordinance unsigned or does not sign the ordinance within ten days of receiving it, or the Board of Supervisors overrides the Mayor's veto of the ordinance.

APPROVED AS TO FORM:
DAVID CHIU, City Attorney

By: /s/ Peter R. Miljanich
PETER R. MILJANICH
Deputy City Attorney

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LANDMARK DESIGNATION RECOMMENDATION EXECUTIVE SUMMARY

HEARING DATE: SEPTEMBER 20, 2023

Record No.: 2023-003438DES

Project Address: Carnaval Mural (1311-1315 South Van Ness Avenue)

Zoning: RH-3 (Residential-House, Three Family)
Calle 24 Special Use District
55-X Height and Bulk District

Cultural District: Calle 24 Latino

Block/Lot: 6519/039

Project Sponsor: SF Planning Department
49 South Van Ness Avenue, Suite 1400
San Francisco, CA 94103

Property Owner: Chaudoir Family LP
828 W Santa Inez Avenue
Hillsborough, CA 94010

Staff Contact: Pilar LaValley (628-652-7372)
pilar.lavalley@sfgov.org

Environmental Review: Categorical Exemption

Recommendation: Recommend Landmark Designation to Board of Supervisors

Property Description

The Carnaval mural, also known as “Golden Dreams of La Mision” or “Golden Dreams of the Mission,” is among the largest and most prominent murals of the Mission District. It was painted in 1983 by lead muralist, Daniel Galvez, with assistance from Dan Fontes, Jaime Morgan, Jan Shield, and Keith Sklar. The 75-foot by 24-foot mural is located on the north (side) elevation of a three-story-over-basement residential flats building.¹

¹ Jonathan Lammers & Carlos Cordova, *San Francisco Latino Historic Context Statement, Part III-G: Latino Visual Arts*, (Draft: April 2023), 516-17.

After consulting with Rene Yanez, Executive Director of the Galeria de la Raza, Galvez designed a mural focusing on Carnaval, “representing the multi-threaded fabric of Pan-Latino people’s lives.”² The mural was inspired by photos taken by award-winning photographer, Lou Dematteis, of the 1979 Carnaval parade. Mural characters captured in the photos taken by Dematteis included Jaime Aguilar, a Muni and a Mexican bus driver who appears as the dancer in the red vest; Jorge Molina, to the right of Jaime Aguilar in the puffy orange and red jackets playing the drums; and Marlena, the Brazilian dancer in the silver sequined bodysuit with jewel and feather headband.

The mural design is skillfully integrated into the architecture of the existing building on the property line elevation. The mural uses photo-realist and ‘Trompe L’oeil’ techniques in the depiction of architectural detail such as a bay window, cornices with brackets, dentals, and windows with pediments. The three-dimensional illusion captures Carnaval on 24th Street and presents the iconic businesses and cultural institutions associated with the Calle 24 Latino Cultural District. These business and cultural institutions, such as Guadalajara de Noche, Studio 24/Galería de la Raza, Discolandia, the York Theater (Brava), and Mission Cultural Center for Latino Arts, were and are the anchors of Calle 24 Latino Cultural District and the San Francisco Pan-Latino enclave in the Mission District.

Project Description

The item before the Historic Preservation Commission is consideration of a Resolution to Recommend Article 10 landmark designation of Carnaval Mural to the Board of Supervisors under Article 10 of the Planning Code, Section 1004.2. The pending Landmark designation was initiated by the Board of Supervisors.

On March 14, 2023, Supervisor Ronen introduced a proposed Resolution under Board of Supervisors (hereinafter “Board”) File No. 230299 to initiate the Landmark designation of Carnaval Mural. On March 21, 2023, the Board voted unanimously to approve the Resolution, and on March 28, 2023, without the Mayor’s signature, Resolution No. 141-23 initiating landmark designation of Carnaval Mural became effective.

On May 23, 2023, the Board of Supervisors voted unanimously to adopt Resolution No. 285-23 (Board File No. 230582) to extend the prescribed time within which the Historic Preservation Commission may render its decision by 90 days, for a total of 180 days, or until October 10, 2023.

Compliance With Planning Code

The proposed project is in compliance with all other provisions of the Planning Code.

Article 10 of the Planning Code.

The executive summary and analysis under review was prepared by Department preservation staff, who meet the Secretary of the Interior’s professional qualifications. The Department has determined that the subject property meets the requirements for eligibility as an individual landmark pursuant to Article 10 of the Planning Code. The justification for its inclusion is explained in detail in the attached Landmark Designation Fact Sheet, and briefly in this Executive Summary.

² Anne Cervantes, “Carnaval Mural History,” prepared for San Francisco Latino Society (May 15, 2022 REV November 4, 2022), 2.

Significance: Carnaval Mural, painted in 1983 by muralist Daniel Galvez and several other artists, depicts the Mission's iconic Pan-Latino businesses and cultural institutions along with people dancing and celebrating Carnaval on 24th Street. The Carnaval Mural, a cultural asset with significant and longstanding association with the Mission District's Pan-Latino community, celebrates Latin music and culture in the Mission District, a significant and vibrant part of San Francisco's cultural heritage. In addition, Carnaval Mural has high artistic value and is representative of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.

Underrepresented Landmark Types: The proposed landmark designation meets two of the Historic Preservation Commission's four priority areas for designation: Underrepresented racial, ethnic, and social groups (Latinx) and Underrepresented property types (object). Specifically, the Carnaval Mural is significant for its association with Latinx community and Mission District. Several properties associated with Latinx history and culture are among the City's landmarks but remain underrepresented among designated buildings and sites. Other Landmark's with Latinx associations includes Mission Cultural Center for Latino Arts (2868 Mission Street, Landmark No. 303), Casa Sanchez (2778 24th Street, Landmark No. 296), Our Lady of Guadalupe Church (906 Broadway, Landmark 204), and Mission Dolores (Misión San Francisco de Asis) (320 Dolores Street, Landmark No. 1).

Integrity: Carnaval Mural was restored in 2014 by Daniel Galvez and retains integrity.

Draft Character-Defining Features: Proposed character-defining features of Carnaval Mural are:

- (1) All those physical features, of the exterior north (side) wall associated with the structural support, construction, and visual depiction and expression of the Carnaval Mural, including:
 - (A) The size, shape, form, and materials of the mural;
 - (B) Combination of paints, pigments, and other materials that form the mural; and
 - (C) Configuration of exterior wall and lightwells where the mural is located.

Boundaries of the Landmark: The proposed Landmark consists of those portion(s) of the north (side) elevation of the building at 1311-1315 South Van Ness Avenue, Assessor's Parcel Block No. 6519, Lot No. 039, occupied by the Carnaval Mural, measuring 75-feet by 24-feet.

Racial and Social Equity Analysis

On July 15, 2020, the San Francisco Historic Preservation Commission adopted [Resolution No. 1127](#) centering Preservation Planning on racial and social equity. Understanding the benefits, burdens, and opportunities to advance racial and social equity that proposed Preservation Planning documents provide is part of the Department's Racial and Social Equity Initiative. This is also consistent with the Mayor's Citywide Strategic Initiatives for equity and accountability and with the Office of Racial Equity, which required all Departments to conduct this analysis.

The proposed landmark designation of Carnaval Mural makes no substantive policy changes to the Planning Code or the Planning Department's procedures. The proposed landmark designation advances racial and social equity by expanding the representation of Latino history in the city's landmark program.

Staff does not foresee any direct or unintended negative consequences from the proposed landmark designation.

Public / Neighborhood Input

Carnaval Mural has been documented as a cultural heritage asset of the Calle 24 Latino Cultural District. Representatives of the San Francisco Latino Historic Society prepared this documentation, and the organization supports landmark designation.

To date, staff have received no public comments about the designation.

Issues & Other Considerations

- Property owner input:
 - On August 31, 2023, the Department sent mailed notice to the property owner(s) regarding the landmark designation recommendation hearing scheduled for September 20, 2023.
- Calle 24 Latino Cultural District: The mural is on a property located within the Calle 24 Latino Cultural District, established in 2022, to preserve, enhance and advocate for Latino cultural continuity, vitality, and community in San Francisco's touchstone Latino Cultural District and the greater Mission neighborhood. The Calle 24 Latino Cultural District encompasses the area between 22nd Street, Potrero Avenue, Cesar Chavez Street, and Mission Street. The district boasts the largest collection of murals in the city and hosts a multitude of events that enliven the neighborhood with history, spirituality, and community throughout the year. The Cultural District does not possess land use controls that are specific to the subject property.
- Calle 24 Special Use District (SUD): The Calle 24 Special Use District is intended to preserve the prevailing neighborhood character of the Calle 24 Latino Cultural District while accommodating new uses and recognizing the contributions of the Latino community to the neighborhood and San Francisco. The Calle 24 SUD is specifically established to, amongst other goals: Preserve and enhance the unique character of the Calle 24 Special Use District and recognize Latino cultural heritage through contextual architectural design, storefront size, signage, streetscape enhancements, artwork, and other elements of the built environment. The proposed landmark designation of Carnaval Mural would be consistent with the Special Use District.

Environmental Review Status

The Planning Department has determined that actions by regulatory agencies for protection of the environment (specifically in this case, landmark designation) are exempt from environmental review, pursuant to CEQA Guidelines Section 15308 (Class Eight-Categorical).

Basis for Recommendation

The Department **recommends** that the Historic Preservation Commission initiate the landmark designation of Carnaval Mural as it meets the provisions of Article 10 of the Planning Code regarding Landmark Designation. The Carnaval Mural, a cultural asset with significant and longstanding association with the Mission District's Pan-Latino community, celebrates Latin music and culture in the Mission District, a significant and vibrant part of San Francisco's cultural heritage. In addition, Carnaval Mural has high artistic value and is representative of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.

Attachments

- Draft Resolution – Recommending Landmark Designation
- Exhibit A – Draft Landmark Designation Ordinance – Carnaval Mural
- Exhibit B – Landmark Designation Fact Sheet for Carnaval Mural
- Exhibit C – Carnaval Mural History, Social Heritage Form, prepared by San Francisco Latino Historical Society
- Exhibit D – Maps and Context Images
- Exhibit E – Board of Supervisors Resolution No. 141-23



ARTICLE 10 LANDMARK DESIGNATION FACT SHEET



The Carnival mural as restored in 2014. (Lou Dematteis via *MissionLocal*)

Historic Name:	<i>Carnaval; Golden Dreams of La Mision; Golden Dreams of the Mission</i>
Address:	1311-1315 South Van Ness Avenue (north wall)
Block/ Lot(s):	6519/039
Parcel Area:	3,062 square feet
Zoning:	RH-3 (Residential-House, Three Family) 55-X Calle 24 Special Use District

Year Painted:	1982-1983 (commissioned and painted); 2014 (restored)
Artist:	Daniel Galvez (lead artist); Dan Fontes (assistant); Jaime Morgan (assistant); Jan Shields (assistant); Keith Sklar (assistant)
Prior Historic Studies/Other Designations:	South Mission Historic Resource Survey: DPR Form A, 1311-1315 South Van Ness Avenue, prepared by Galvin Preservation Associates, 2/21/2008. Property identified in adopted survey as individually eligible for California Register. Mural not evaluated in this survey.
Prior HPC Actions:	None.
Significance Criteria:	<p><i>Events:</i> Associated with events that have made a significant contribution to the broad patterns of our history.</p> <p><i>Architecture/Design:</i> Embodies the distinctive characteristics of a type, period, or method of construction, and/or represents the work of a master.</p>
Period of Significance:	The period of significance for <i>Carnaval</i> mural is 1983 when the mural was painted.
Statement of Significance:	<p>Carnaval mural, painted in 1983 by muralist Daniel Galvez and several other artists, is one of the most important public art projects in the San Francisco Mission District, depicting the neighborhood’s iconic Pan-Latino businesses and cultural institutions along with people dancing and celebrating Carnaval on 24th Street. The Carnaval Mural, a cultural asset with significant and longstanding association with the Mission District’s Pan-Latino community, celebrates Latin music and culture in the Mission District, an important and vibrant part of San Francisco’s cultural heritage. The mural has become a symbol of history, culture, artistic expression, and pride, representing the multi-threaded fabric of Pan-Latino people’s lives and community. In addition, Carnaval Mural, among the largest and most prominent murals of the Mission District, powerfully presents documentation of the history and the rich culture of the Mission District, in a manner that has high artistic value and is representative of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.</p>
Assessment of Integrity:	<p>The seven aspects of integrity as defined by the National Park Service (NPS) and the National Register of Historic Places (NRHP) are location, design, materials, workmanship, setting, feeling, and association.¹</p> <p><i>Carnaval</i>, painted in 1983 by Daniel Galvez and other artists, restored in 2014 by a group of artists and volunteers lead by Daniel Galvez, retains a high degree of integrity to convey its artistic and cultural significance. The mural retains integrity of location, design, association, workmanship, setting, and feeling. Although the mural has been restored, it retains integrity of materials.</p> <p>Overall, the Department has determined that <i>Carnaval</i> mural on north wall of 1311-1315 South Van Ness Avenue retains integrity to convey its artistic and cultural significance.</p>

Character-Defining Features:	Specifically, the following features are character-defining and shall be preserved or replaced in kind: (1) All those physical features, of the exterior north (side) wall associated with the structural support, construction, and visual depiction and expression of the Carnaval Mural, including: (A) The size, shape, form, and materials of the mural; (B) Combination of paints, pigments, and other materials that form the mural; and (C) Configuration of exterior wall and lightwells where the mural is located.
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Summary Statement of Significance

Carnaval mural, painted in 1983 by muralist Daniel Galvez and several other artists, is one of the most important public art projects in the San Francisco Mission District, depicting the neighborhood’s iconic Pan-Latino businesses and cultural institutions along with people dancing and celebrating Carnaval on 24th Street. The Carnaval Mural, a cultural asset with significant and longstanding association with the Mission District’s Pan-Latino community, celebrates Latin music and culture in the Mission District, an important and vibrant part of San Francisco’s cultural heritage. The mural has become a symbol of history, culture, artistic expression, and pride, representing the multi-threaded fabric of Pan-Latino people’s lives and community. In addition, Carnaval Mural, among the largest and most prominent murals of the Mission District, powerfully presents documentation of the history and the rich culture of the Mission District, in a manner that has high artistic value and is representative of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.

Property Description and History

Carnaval, also known as *Golden Dreams of the Mission* or *Golden Dreams of La Mision*, is a mural painted in 1983 by lead artist Daniel Galvez with assistance from artists Dan Fontes, Jaime Morgan, Jan Shields, and Keith Sklar. The mural, roughly 75-feet long by 24-feet tall, occupies the north (side) elevation of a three-story-over-basement residential flats building at 1311-1315 South Van Ness Avenue. The building, constructed circa 1905, is located in the Mission District.

1311 South Van Ness Avenue is a three-story over raised basement, wood frame residential flats building.¹ The rectangular-plan building, clad in smooth stucco with red brick at the basement level, is capped by a flat roof. The primary façade faces west and includes two structural bays. The main entrances are recessed at the north side of the primary façade under a hood with brackets, paneling and a pilaster surround. Typical fenestration

¹ Building description from Department of Parks and Recreation (DPR) Form A: Primary Record for 1311 South Van Ness Avenue, prepared by Galvin Preservation Associates as part of the Eastern Neighborhoods Mission Survey, 2/21/2008. The survey form does not include a description of the *Carnaval* mural.

consists of double-hung wood-sash windows set in angled bays; there are stylized keystones above the third story windows. Architectural details include a parapet with a cornice containing dentils and egg-and-dart molding; there are also cast panels on the bays.

The following description of *Carnaval* is from the section on Formative Murals and Muralists in *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III-G, Latino Visual Arts (Draft: April 2023)*, prepared by Jonathan Lammers and Carlos Cordova on behalf of the Planning Department:²

The Carnaval mural, also known as “Golden Dreams of the Mission,” is among the largest and most prominent murals of the Mission District. It was painted in 1983 by lead muralist, Daniel Galvez, with assistance from Dan Fontes, Jaime Morgan, Jan Shield, and Keith Sklar. The 75-by-24-foot mural is located on the [north] side of the three-story residential flats building at 1311-1315 South Van Ness Avenue, just behind the House of Brakes building.

The mural, which took six months to complete, was painted using a photo-realistic technique influenced by Galvez’ studies at San Francisco State University, where he trained with photorealist painters Robert Bechtle and Richard McLean. The mural was inspired by photos of the 1979 Carnaval parade taken by award-winning photographer, Lou Dematteis, with figures including Marlena Rosa Lima (central dancer), Jaime Aguilar (red vest), and Jorge Malina (drummer).³ To enhance the image’s depth, the artists used planks to create a cutout of the female dancer’s arm stretching across a light well. Trompe l’oeil techniques were also used to make the existing building appear as a series of Victorian dwellings. Galvez stated that every paint stroke had to be large enough to be visible from across the street.⁴

By the early 2000s the mural was faded and weathering. Its restoration was championed by Mauricio Aviles, who’d lobbied for the mural’s creation while working as the Media Coordinator of Carnaval SF in the early 1980s. Aviles teamed up with Galvez and Dematteis to create the Carnaval Mural Restoration Project to raise funds, including a \$50,000 San Francisco Community Challenge Grant.⁵ The mural was re-dedicated on December 14, 2014 during a celebration that included a presentation by SF Poet Laureate, Alejandro Murguía. The dedication press release noted that “The Carnaval Mural is one of the most important public art projects in the Mission District. Throughout the years, the mural has become a symbol of history, culture, artistic expression, and pride. For some people it is “the Golden Dreams of La Mision” and for others it is “the joy of life coming into the streets.”⁶

² Jonathan Lammers and Carlos Cordova, *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts (Draft: April 2023)*, 516-17.

³ Carlos Cordova, Draft manuscript, July 6, 2016. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts (Draft: April 2023)*, 516.

⁴ Christy Khoshaba and Laura Wenus, “Historic Carnaval Mural Will Be Restored,” *Mission Local*, retrieved July 6, 2016 from: <https://missionlocal.org/2014/05/historic-carnaval-mural-will-be-restored/>. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts (Draft: April 2023)*, 517.

⁵ Calindra Revier. Carnaval Mural to be Restored. *El Tecolote Newspaper*. March 27, 2014. <http://eltecolote.org/content/news/carnaval-mural-to-be-restored/>. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts (Draft: April 2023)*, 517.

⁶ Christy Khoshaba and Laura Wenus, “Historic Carnaval Mural Will Be Restored,” *Mission Local*. Retrieved July 16, 2016 from: <https://missionlocal.org/2014/05/historic-carnaval-mural-will-be-restored/>. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts (Draft: April 2023)*, 517.

In 1982, muralist Daniel Galvez, was approached by the San Francisco Arts Commission to create a mural. The Arts Commission dispersed funds for the project as part of the Murals and Billboard's community outreach program, meant to improve the physical environment of the Mission District through murals.⁷ This program was one of many such undertakings in the Mission District in the 1970s and 1980s. In this case, the program was managed jointly by Mission Coalition Organization (MCO), a coalition of Mission District organizations, the 24th Merchants Association, and the Arts Commission. The MCO was established formally in 1973 by the Mission District's community to organize against the SF Redevelopment Agency proposal to have the Mission District designated an urban renewal area.

Daniel Galvez (born in 1953) is an Oakland-based artist, muralist, and painter. He studied at Pacific University (Forest Grove, OR) before completing his BFA at the California College of Fine Arts and earning an MA in painting from San Francisco State University.⁸ Galvez, along with Emmanuel Montoya and Ray Patlán, "are three artists who started to be known in the Bay area after 1975."⁹ In 1982, Galvez participated in the exhibition *Progress in Process* at Galería de la Raza with nineteen other artists, including Ray Patlán, Michael Ríos, Patricia Rodriguez, Spain Rodríguez, Yolanda López, Miranda Bergman, and René Yáñez, among others.¹⁰

Galvez completed his first mural *Viva la Raza* (1977), in Berkeley, and then *Oakland's Portrait* (1981), in Oakland, after working as an assistant on the murals *People's History of Telegraph Avenue* (1976) and *Winds of Change* (1977), in Berkeley.¹¹ He painted his *Grand Performance* mural in Oakland in 1985.¹² In 1993, he received the Eureka Fellowship in Painting.¹³ In 2019, Galvez was invited to create a series of murals for the Washington Supreme Court Building in Olympia, WA.

Galvez continues to work in a realist style, "regrouping [his] artistic structures as new possibilities and opportunities arise"¹⁴ with every mural project beginning with research so that he can understand the topic or subject of each artwork.¹⁵ In his work, Galvez strives to represent communities and real people living in them, and has reflected on the way he collaborates with the communities that have commissioned his work, incorporating their values and goals into the murals, and understanding that "if it's done well, it's because I listened."¹⁶ *Carnaval*, painted in 1983, is one of Galvez' "...most beloved and recognized murals."¹⁷

⁷ Anne Cervantes with Alan Martinez, Carlos Cordova, and Lorraine Garcia-Nakata on behalf of the SF Latino Historical Society, "Carnaval Mural History, Social Heritage Form," (REV November 4, 2022).

⁸ SF MOMA Digital Publication Proyecto Mission Murals: Artist Daniel Galvez at https://www.sfmoma.org/artist/Daniel_Galvez/

⁹ Shifra M. Goldman, "How, Why, Where, and When It All Happened: Chicano Murals of California," in Eva Sperling Cockcroft and Holly Barnet-Sánchez, eds., *Signs From The Heart: California Chicano Murals* (Albuquerque, NM: University of New Mexico Press in association with Social and Public Art Resource Center, Venice, CA, 1993), 38-39.

¹⁰ Ibid.

¹¹ SF MOMA Digital Publication Proyecto Mission Murals: Artist Daniel Galvez at https://www.sfmoma.org/artist/Daniel_Galvez/.

¹² This mural may have been designated an Oakland City Landmark.

¹³ SF MOMA Digital Publication Proyecto Mission Murals: Artist Daniel Galvez at https://www.sfmoma.org/artist/Daniel_Galvez/.

¹⁴ Shifra M. Goldman, "How, Why, Where, and When It All Happened: Chicano Murals of California," in Eva Sperling Cockcroft and Holly Barnet-Sánchez, eds., *Signs From The Heart: California Chicano Murals* (Albuquerque, NM: University of New Mexico Press in association with Social and Public Art Resource Center, Venice, CA, 1993), 38-39.

¹⁵ https://sfmoma-media-dev.s3.us-west-1.amazonaws.com/www-media/2022/08/03000152/DPUB_MM_OH_Daniel-Galvez-Transcript.pdf page 7

¹⁶ SF MOMA Digital Publication Proyecto Mission Murals: Artist Daniel Galvez at https://www.sfmoma.org/artist/Daniel_Galvez/.

¹⁷ Ibid.

In an interview in 2021 for SFMOMA's *Projecto Mission Murals*, Galvez described how he created *Carnaval*:¹⁸

So when I had the first opportunity to do a grand mural like the Carnaval mural, I had a simple apartment building I was invited to paint. I was so excited. They said, "Here's \$15,000. Do whatever you want." I was like, Whoa! I'm going to get paid to do a mural—just to paint.

So my aspect, my concern was, OK, what is the Mission about? What's exciting about the Mission? So naturally, a lot of Latinos. And at the time the Carnaval parade and celebration was just happening. It had only been around maybe three or four years. I thought, well, there's a socially relevant and exciting celebration of being in the Mission, being a Latino.

So I focused on Carnaval as the main theme. And then I wanted to push it a little more. And I wanted this mural to be planted in the neighborhood, so I decided to paint the neighborhood and the buildings—the wonderful, gorgeous colors that make up the Mission and how they paint homes there, the hot pinks, the turquoise, the purples, the bright yellows. So I knew I could go insane with bright colors.

So I literally went around and photographed buildings in the neighborhood so I could replicate them. I found an artist photographer who did a lot of photography of Carnaval, and his name was Lou Dematteis. So he gave me permission to go through his files and find appropriate images to put into my mural. And I selected all those characters, [who] are straight from the Carnaval parades in the early years.

So it just—it would just vary all the time with every project. And that's the kind of thing that I kind of find exciting, because every mural begins with the research so I can understand my topic, my subject.¹⁹

In developing the project, Galvez also consulted with René Yáñez, Executive Director of the Galería de la Raza, who may have recommended that Carnaval be the focus of the mural and suggested collaboration with photographer Lou Dematteis. At the time, the Latino Community was in midst of creating foundations for Carnaval, for one of San Francisco's notable Parades and Festivals. Dematteis, first official photographer of Carnaval, "powerfully captured the energy of the cultural diversity of the San Francisco Mission District" in his photographs of the festival.²⁰

When asked in the 2021 interview for *Projecto Mission Murals* what it meant to him to create murals, including *Carnaval*, in the Mission, Galvez responded:

OK. Well, it's interesting you ask that, because I was an Oakland artist. I was invited from the San Francisco mural resource center to put a mural there. And so I think I was invited because of the realism of my murals that they had seen over here in Oakland. But when they suggested if I'd like to do one there, I was excited because it was a Latino community—a lot of Mexicans, a lot of people from Central America, a lot of people from South America. So it was an affinity close to my own blood, this

¹⁸ https://sfmoma-media-dev.s3.us-west-1.amazonaws.com/www-media/2022/08/03000152/DPUB_MM_OH_Daniel-Galvez-Transcript.pdf

¹⁹ https://sfmoma-media-dev.s3.us-west-1.amazonaws.com/www-media/2022/08/03000152/DPUB_MM_OH_Daniel-Galvez-Transcript.pdf page 7

²⁰ Anne Cervantes with Alan Martinez, Carlos Cordova, and Lorraine Garcia-Nakata on behalf of the SF Latino Historical Society, "Carnaval Mural History, Social Heritage Form," (REV November 4, 2022).

neighborhood that was just full of people of color, selling the vegetables. I mean it's a lot different now, but at the time they had the street vendors there, they had the vegetables, everything out on the street. They had the tamale parlor, the pan dulce stores, the Mexican restaurants. So I was thrilled to be invited to do a mural in that neighborhood. ...

... So I go, well, I'll just do my research and find out what was the most relevant event that was important to the Mission. And then even just walking through there and just seeing the life of people on the streets—people of color going shopping, and people shining shoes over here— and it had this vibrancy. So I said, Well, that's what this mural is going to be about. It's going to show the vibrancy and the pride and culture of being a Latino. And I thought what better way than this one parade that just started happening that had that celebration of life—with the congas and the costumes. It's really just an exciting feeling about life and being in the Mission.

So the mural was meant not only just to fit, but also be so integral because it included the buildings and colored shapes and also some of the businesses, like Galería de la Raza was just a happening place for young Latino artists of color. And I had met René Yañez—just an incredible, incredible man, like the godfather of the Mission. So I made friends with him. So I wanted to represent that gallery that was so inclusive, to include not only Latinos—but he made the Day of the Dead event an all-community event. All cultures could represent their generations of ancestors that they wanted to honor.

So I wanted to put the Galería in the mural, and then there was the record store down the street, Discolandia. I even liked the sound of that—Discolandia, dancing. And they sold CDs and records, had a beautiful, great sign as their storefront. So that was put into the mural. There was a restaurant down the street—La Guadalajara, I think. Precita Eyes later moved into that building. And then the York Theater was included in there, another that was right on 24th Street. These were all establishments on 24th Street. And then, of course, later on, the York Theater turns into the Brava Theater.

So these buildings, they've been there all the time. They've changed hands, but when I was painting it they were relevant for everyday people's lives and they would recognize them. So it made it important that everything in the mural was kind of recognizable and it belonged to them.

And then, years later, after it became deteriorated and needed to be restored, it was a joy to hear people say it was one of their favorite murals. It was one of the murals that really represented the Mission. And so that warmed my heart because that's what I want my art to be—relevant to people, that they take pride in it, ownership of it. It represents them; it says this is my neighborhood.²¹

Events: Associated with events that have made a significant contribution to the broad patterns of our history.

Carnaval, painted in 1983 by lead artist Daniel Galvez, is evocative of the history and the rich culture of the Mission District, representing and celebrating Carnaval festivities along with the iconic institutions and

²¹ https://sfmoma-media-dev.s3.us-west-1.amazonaws.com/www-media/2022/08/03000152/DPUB_MM_OH_Daniel-Galvez-Transcript.pdf page 20-21.

businesses that are the heart of the community. The imagery demonstrates the mural's strong associations with San Francisco's Latino arts community, especially Latin music and culture. The mural is significant for its association with Latinx and Chicanx arts communities, a significant and vibrant part of San Francisco's cultural heritage, illustrating the development of Latino or Chicano visual arts in the 20th century, often most notably the art of the Chicano movement.

Carnaval mural is associated with SF CARNAVAL Parade, Festival and Ball. Carnaval is similar to "Mardi Gras", both celebrating the last night before Lent, a cultural tradition of the Americas (Mexico, Central & South America, Caribbean). San Francisco's Pan-Latino community religious traditions such as All Souls Day (Day of the Dead) and Independence Days of the nations of the Americas have been celebrated for over 163 years in San Francisco. Latinidad, that is, Pan-Latino Americanism, was a movement to bring together the diverse Latin nationalities in San Francisco that starting in the 1970's. Latinidad was deliberately pursued by organizations such as El Comité, which defended Los Siete, El Centro Catolico, associated with St. Peter's Parish and in *¡Basta Ya!* a San Francisco publication that reported on struggles throughout the Americas. Mission community leaders realized that unlike Los Angeles, the Latino community in San Francisco was much more multi-national and that deliberate steps needed to be taken to promote intra-national communication, understanding and cooperation. The significance of the Latinidad movement for the history of San Francisco and California cannot be overstated. Carnaval and The Carnaval Mural are significant cultural manifestations of the Latinidad movement.

Nuestra Historia: San Francisco Latino Historic Context Statement (Draft: April 2023) states that the "essential threads of Latino muralism as it exists today in San Francisco can be traced to the rise of the Mexican Mural Movement during the 1920s"²² and that Diego Rivera's "impact on the [San Francisco Art Institute] was vital and long lasting" providing a "cadre of local artists trained in fresco and mural painting."²³ In his book, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1997*, Timothy W. Drescher is even more explicit on these connections, stating that "Diego Rivera significantly influenced San Francisco muralists" with technical and stylistic aspects being passed on to later generations as "New Deal artists watched him paint in person, and sometimes worked as his assistants" while "subsequent muralists learned about his murals...by visiting the walls."²⁴ The Mission mural or community mural movement also includes many artists and organizers who were students at SFAI or worked with other artists trained by Rivera: some examples include Emmy Lou Packard and collaborations with younger generation of Mission artists, including: Michael Rios and Chuy Campusano during the painting of their *Homage to Siqueiros*; Luis Cervantes and Precita Eyes Muralists; Galería de la Raza and one of its initial co-directors René Yañez; Los Mujeres Muralistas and its three founders, Patricia Rodriguez, Graciela Carrillo, Irene Perez, and Consuelo Mendez.

Following their studies at SFAI, several Latino artists established galleries that nurtured contemporary visual arts in the Mission. Among the most influential as relates to muralism were Galería de la Raza, New Mission Gallery, and Precita Eyes Muralists. New Mission Gallery was established in 1962 by Luis Cervantes, Ernie Palamino, and Joe White (Cervantes and Palamino both studied at SFAI) and is credited as being "the first contemporary visual arts gallery in the Mission District."²⁵ In 1977, Luis Cervantes and his partner, Susan (Kelk) Cervantes founded Precita Eyes Muralists another influential element in the Mission District's community mural movement. In

²² *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 478.

²³ *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 482.

²⁴ Timothy W. Drescher, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1997* (St. Paul: Pogo Press, 1998), 10.

²⁵ Cary Cordova, *The Heart of the Mission, Latino Art and Politics in San Francisco*, (Philadelphia: University of Pennsylvania Press, 2017), 51. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 490.

addition to workshops and tours, Precita Eyes has coordinated the creation of many collaborative works in San Francisco and has become a national leader in promoting community-based models of mural making.²⁶ Galería de la Raza,²⁷ a cultural center “formed to cultivate Chicano art and share it with a wider audience,”²⁸ has been very influential on the modern development of Latino visual arts. Its existence and early successes shifted the locus of mural activity in San Francisco to center on the Mission District and it has been important in promoting works associated with the community mural movement.²⁹

While muralism as developed and practiced by Mexican artists during the 1920s Mexican Mural Movement enjoyed a surge in popularity during the 1930s and 1940s through the Federal Works Programs of the New Deal, murals as an art form in the United States did not become widespread until during the Chicano movement of the 1960s and 1970s.³⁰ In his essay on Latino arts in the American Latino Theme Study, Tomás Ybarra-Frausto notes that American Latino artists in the 1930s were aware of Rivera and the other Mexican artists of the Mexican Mural Movement and that their “passionate defense of mural art and formal explorations with diverse forms of public art directly influenced many Latino artists and seeded the ground for muralism as a major Latino genre during the Civil Rights era.”³¹ Further, muralism in particular was “one of the most widely known visual art forms that arose out of the Chicano movement.”³²

In their introduction to *Signs From The Heart: California Chicano Murals*, Eva Sperling Cockcroft and Holly Barnett-Sánchez describe the relationship between the Civil Rights movement, Chicano Muralism, and community art movement as follows:

The Civil Rights Movement, known among Mexican-Americans as the Chicano Movement or “el movimiento” . . . Along with the demonstrations, strikes, and marches of the political movement came an explosion of cultural expression. . . . As was the case after the Mexican Revolution, the Civil Rights Movement inspired a revival of muralism. However, this new mural movement differed in many important ways from the Mexican one. It was not sponsored by a successful revolutionary government, but came out the struggle by the people themselves against the “status quo.” Instead of well-funded projects in government buildings, these new murals were located in the barrios and ghettos of the inner cities, where oppressed people lived. They served as an inspiration for struggle, a way of reclaiming a cultural heritage, or even as a means of developing self-pride. Perhaps most significantly, these murals were not the expression of an individual vision. Artists encouraged local residents to join them in discussing the content, and often, in doing the actual painting. . . . techniques were developed that would allow non-artists working with a professional to design and paint their own murals. This element of

²⁶ Ibid, 44.

²⁷ On August 17, 2016, the 24th Street site of Galería de la Raza/Studio 24 Building was added to the Landmark Designation Work Program as part of the Planning Department’s San Francisco Sites of Civil Rights Project. On April 3, 2019, the Historic Preservation Commission recommended to the Board of Supervisors to landmark this resource. The process remains underway.

²⁸ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

²⁹ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 496.

³⁰ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

³¹ Tomás Ybarra-Frausto, “A Panorama of Latino Arts,” American Latino Theme Study, National Park Service, 2018. Accessed via <https://nps.gov/articles/latinothemearts.htm>.

³² California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

community participation, the placement of murals on exterior walls in the community itself, and the philosophy of community input...characterized the new muralism.³³

Cockcroft and Barnet-Sánchez go on to note that in California, which quickly became the locus of the community mural movement with more murals than any other region of the country, the "...early level of support for murals was directly related to the impact of the massive Chicano mobilization of "el movimiento"..."³⁴ Although murals from this period were painted throughout the state, San Diego, Los Angeles, and San Francisco were the major sites where this art form was expressed.

Nuestra Historia: San Francisco Latino Historic Context Statement (Draft) conveys a similar context for the Chicano Mural Movement:

The Chicano Movement, or *El Movimiento*, first evolved in the U.S. southwest and encompassed a broad set of issues affecting persons of Mexican origin or descent, including the restoration of land grants, worker's rights, political representation, and improved access to employment and education. Chicano and other Latino artists of the period actively engaged in the movement, committing their artistic skills to social justice and helping the movement flourish.³⁵ As related by Josie S. Talamantez, author of the successful National Register of Historic Places Nomination for Chicano Park in San Diego:

Murals became the artistic vehicle of choice for educating a large illiterate populace about ideals of a new society and the virtues and evils of the past. Murals had the advantage of making direct appeals; they provided a near-perfect organizing tool that had specific cultural antecedents and precedence in the cultural and revolutionary tradition of Mexico.³⁶

In San Francisco, *Nuestra Historia* continues, the

Chicano Mural Movement...was unique in that it was absorbed into a broader cultural vision that encompassed a pan-Latino sense of community. This was the result of a number of factors, including the pioneering influences of Diego Rivera and other Mexican muralists, as well as the creative foment of the Beat Movement during the 1950s. The essential crucible, however, arrived in the 1960s, when various threads including the Chicano Movement, the Student Movement, and Third World ideology began to fuse. With the Mission District as its epicenter, a new visual art, sometimes called Mission Muralismo, continued to evolve during the 1970s and 1980s, when it assumed increasing identification with revolutionary movements in Central and South America.³⁷

The Pan-Latino identity that was formed in the Mission District was steeped in the concept of La Raza (The Race). This term as used in northern California typically refers to the region's mix of people from

³³ Eva Sperling Cockcroft and Holly Barnet-Sánchez, eds., *Signs From The Heart: California Chicano Murals* (Albuquerque, NM: University of New Mexico Press in association with Social and Public Art Resource Center, Venice, CA, 1993), 9-10.

³⁴ Eva Sperling Cockcroft and Holly Barnet-Sánchez, eds., *Signs From The Heart: California Chicano Murals* (Albuquerque, NM: University of New Mexico Press in association with Social and Public Art Resource Center, Venice, CA, 1993), 10.

³⁵ Tomás Ybarra-Frausto, "A Panorama of Latino Arts," American Latino Theme Study, National Park Service, 2018. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 499.

³⁶ Josie S. Talamantez, "Chicano Park and the Chicano Park Murals: A National Register Nomination," 6. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 499-500.

³⁷ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 500.

Mexico, Chicanos, Central and South Americans, and persons from the Caribbean and Brazil. Art historian Cary Cordova, whose scholarship heavily informs this section, observes that La Raza is an expressly inclusive concept. “The term’s emphasis on people, rather than nation, spurred its popularity, as did its implicit incorporation of all indigenous people of the Americas.”³⁸ In San Francisco, works which flowed from this sense of communal identity encompassed a broad range of visual arts expression, including murals, posters, collages, and other works.

The use of murals as symbolic representations of social struggles that transcend race and ethnicity has also been described as the Community Mural Movement. Timothy Drescher, author of *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1994*, offers a helpful definition of community murals:

Community murals may be painted by groups of individuals, but they are always closely related to those who live or work near them. The relationship of community artworks to their communities is dynamic, intimate, extended and reciprocal.³⁹

In this sense, the Chicano Mural Movement / Community Mural Movement has and continues to have a profound effect on the visual language and texture of the Mission District, as well as San Francisco as a whole.

Architecture/Design: Embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values.

Carnaval, painted in 1983 by muralist Daniel Galvez and several other artists, is among the largest and most prominent murals of the Mission District. The mural powerfully presents us with a documentation of the history and the rich culture of the Mission District. *Carnaval* has high artistic value and is representative of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.

Nuestra Historia notes that the earliest community murals were completed around 1970 in various locations around the city. Within a short time, however, efforts of Galería de la Raza, and the growing influence of the Chicano mural movement, shifted the locus of mural activity to the Mission District.⁴⁰

The earliest documented community murals in the Mission were painted on the interiors and/or exteriors of important Latino community organizations by groups of artists. Several were supported financially by the Galería de la Raza, which was founded in 1970.

An inventory of murals prepared for the Calle 24 Latino Cultural District notes that

[s]tarting in 1970, the Galería de la Raza promoted the installation of murals on Victorian buildings, consider blight, as a way of “beautifying the neighborhood” with the financial support of the SF Art

³⁸ Cary Cordova, *The Heart of the Mission, Latino Art and Politics in San Francisco*, (Philadelphia: University of Pennsylvania Press, 2017), 64. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 500-501.

³⁹ Timothy Dresser, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1947* (St. Paul: Pogo Press, 1994), 12. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 501.

⁴⁰ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 502.

Commission's Neighborhood Arts Program. The mural movement provided art venues for Latino artists, that were excluded from the SF art scene, brought art to the community and created a highly visible local continuity with the culture and artistic history of the Americas.

The Carnaval mural is one of over 690 murals in San Francisco's Mission District, with an estimate of 100 murals adjacent or fronting Calle 24 Latino Cultural District.

Carnaval is included among the formative murals outlined in *Nuestra Historia*. These murals, ranging from single walls to multi-image art environments were created from the early 1970s through the 1990s, were painted by many of the best known and most recognized muralists and artist collaborations in the Mission. A number of these formative murals are no longer extant.

Like these other formative murals, *Carnaval* mural is representative of the Chicano Mural Movement and Community Art Movement, with symbolic representations of social struggles, community celebrations, and barrio life.⁴¹ In the press release issued for the ceremony celebrating the 2014 restoration of *Carnaval*, the mural was described as "one of the most important public art projects in the Mission District. Throughout the years, the mural has become a symbol of history, culture, artistic expression and pride. For some people it is "the Golden Dreams of La Mision" and for others it is "the joy of life coming into the streets."⁴²

⁴¹ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 146.

⁴² Christy Khoshaba and Laura Wenus, "Historic Carnaval Mural Will Be Restored," Mission Local. Retrieved July 16, 2016 from: <https://missionlocal.org/2014/05/historic-carnaval-mural-will-be-restored/>. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts* (Draft: April 2023), 517.

Photos



Carnaval Mural, 1983

Source: Photo by Tim Drescher. SF MOMA Digital Publication: *Proyecto Mission Murals*
<https://www.sfmoma.org/artwork/MM2021.314>



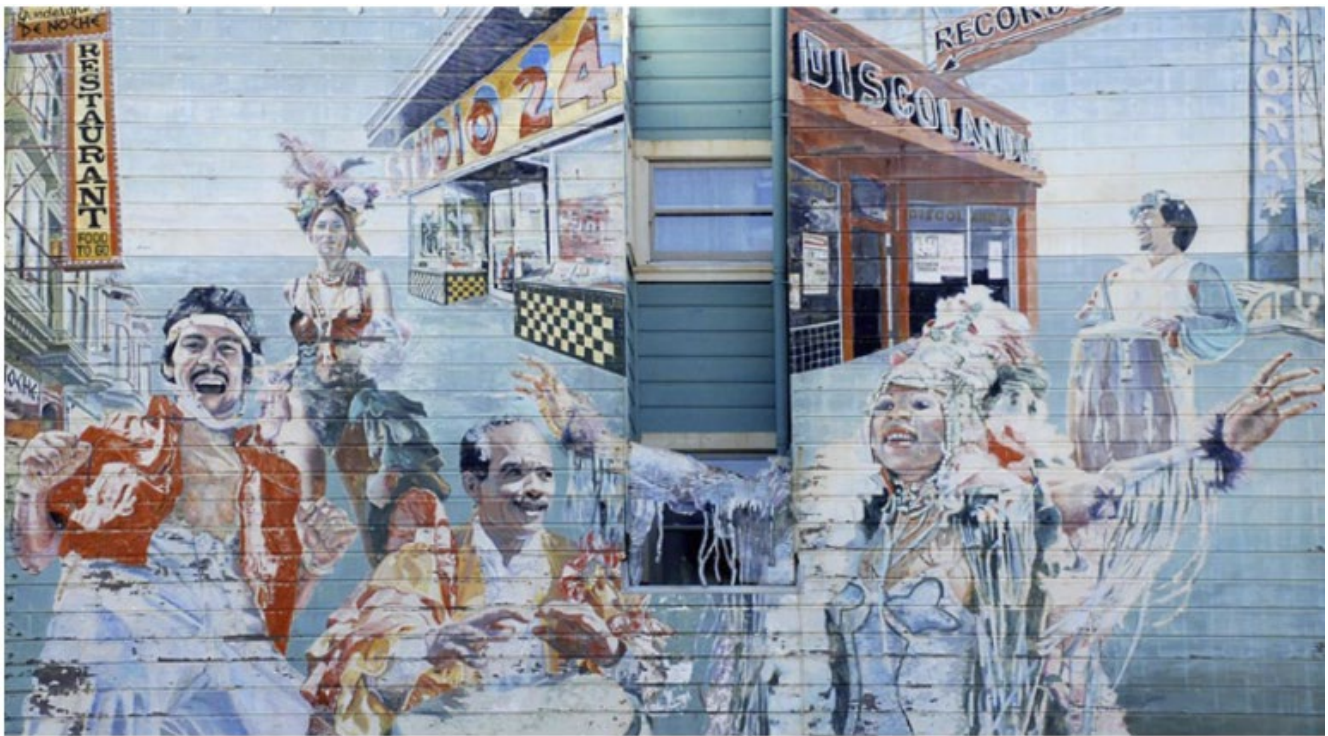
Google Streetview, looking south from 24th Street, April 2011.



Google Streetview, looking south from 24th Street, August 2014.



Google Streetview, looking south from 24th Street, October 2015.



“Carnaval,” a mural at 24th Street and South Van Ness Avenue, painted in 1982 by Daniel Galvez and others.
It has since been restored by the original artists. (SF Mural Arts)

From *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts* (Draft: April 2023), 146.



CEQA Exemption Determination

PROPERTY INFORMATION/PROJECT DESCRIPTION

Project Address		Block/Lot(s)
1311 SOUTH VAN NESS AVENUE		6519039
Case No.		Permit No.
2023-003436PRJ		
<input checked="" type="checkbox"/> Addition/ Alteration	<input type="checkbox"/> Demolition (requires HRE for Category B Building)	<input type="checkbox"/> New Construction
<p>Project description for Planning Department approval. Landmark Designation - Carnival Mural - 1311 South Van Ness Avenue - pursuant to Section 1004.2 of the Planning Code.</p>		

STEP 1: EXEMPTION TYPE

The project has been determined to be exempt under the California Environmental Quality Act (CEQA).	
<input type="checkbox"/>	Class 1 - Existing Facilities. Interior and exterior alterations; additions under 10,000 sq. ft.
<input type="checkbox"/>	Class 3 - New Construction. Up to three new single-family residences or six dwelling units in one building; commercial/office structures; utility extensions; change of use under 10,000 sq. ft. if principally permitted or with a CU.
<input type="checkbox"/>	<p>Class 32 - In-Fill Development. New Construction of seven or more units or additions greater than 10,000 sq. ft. and meets the conditions described below:</p> <p>(a) The project is consistent with the applicable general plan designation and all applicable general plan policies as well as with applicable zoning designation and regulations.</p> <p>(b) The proposed development occurs within city limits on a project site of no more than 5 acres substantially surrounded by urban uses.</p> <p>(c) The project site has no value as habitat for endangered rare or threatened species.</p> <p>(d) Approval of the project would not result in any significant effects relating to traffic, noise, air quality, or water quality.</p> <p>(e) The site can be adequately served by all required utilities and public services.</p> <p>FOR ENVIRONMENTAL PLANNING USE ONLY</p>
<input checked="" type="checkbox"/>	<p>Other _____ Class 8 - Actions by Regulatory Agencies for Protection of the Environment (CEQA Guidelines 15308).</p>
<input type="checkbox"/>	<p>Common Sense Exemption (CEQA Guidelines section 15061(b)(3)). It can be seen with certainty that there is no possibility of a significant effect on the environment. FOR ENVIRONMENTAL PLANNING USE ONLY</p>

STEP 2: ENVIRONMENTAL SCREENING ASSESSMENT

TO BE COMPLETED BY PROJECT PLANNER

<input type="checkbox"/>	<p>Air Quality: Would the project add new sensitive receptors (specifically, schools, day care facilities, hospitals, residential dwellings, and senior-care facilities within an Air Pollution Exposure Zone? Does the project have the potential to emit substantial pollutant concentrations (e.g. use of diesel construction equipment, backup diesel generators, heavy industry, diesel trucks, etc.)? (refer to <i>The Environmental Information tab on the https://sfplanninggis.org/pim/</i>)</p>
<input type="checkbox"/>	<p>Hazardous Materials: If the project site is located on the Maher map or is suspected of containing hazardous materials (based on a previous use such as gas station, auto repair, dry cleaners, or heavy manufacturing, or a site with underground storage tanks): Would the project involve 50 cubic yards or more of soil disturbance - or a change of use from industrial to residential?</p> <p>Note that a categorical exemption shall not be issued for a project located on the Cortese List if box is checked, note below whether the applicant has enrolled in or received a waiver from the San Francisco Department of Public Health (DPH) Maher program, or if Environmental Planning staff has determined that hazardous material effects would be less than significant. (refer to <i>The Environmental Information tab on the https://sfplanninggis.org/pim/</i>)</p>
<input type="checkbox"/>	<p>Transportation: Does the project involve a child care facility or school with 30 or more students, or a location 1,500 sq. ft. or greater? Does the project have the potential to adversely affect transit, pedestrian and/or bicycle safety (hazards) or the adequacy of nearby transit, pedestrian and/or bicycle facilities?</p>
<input type="checkbox"/>	<p>Archeological Resources: Would the project result in soil disturbance/modification greater than two (2) feet below grade in an archeological sensitive area or eight (8) feet in a non-archeological sensitive area? If yes, archeology review is required.</p>
<input type="checkbox"/>	<p>Subdivision/Lot Line Adjustment: Does the project site involve a subdivision or lot line adjustment on a lot with a slope average of 20% or more? (refer to <i>The Environmental Information tab on the https://sfplanninggis.org/pim/</i>) If box is checked, Environmental Planning must issue the exemption.</p>
<input type="checkbox"/>	<p>Average Slope of Parcel = or > 25%, or site is in Edgehill Slope Protection Area or Northwest Mt. Sutro Slope Protection Area: Does the project involve any of the following: (1) New building construction, except one-story storage or utility occupancy, (2) horizontal additions, if the footprint area increases more than 50%, or (3) horizontal and vertical additions increase more than 500 square feet of new projected roof area? (refer to <i>The Environmental Planning tab on the https://sfplanninggis.org/pim/</i>) If box is checked, a geotechnical report is likely required and Environmental Planning must issue the exemption.</p>
<input type="checkbox"/>	<p>Seismic Hazard: <input type="checkbox"/> Landslide or <input type="checkbox"/> Liquefaction Hazard Zone:</p> <p>Does the project involve any of the following: (1) New building construction, except one-story storage or utility occupancy, (2) horizontal additions, if the footprint area increases more than 50%, (3) horizontal and vertical additions increase more than 500 square feet of new projected roof area, or (4) grading performed at a site in the landslide hazard zone? (refer to <i>The Environmental tab on the https://sfplanninggis.org/pim/</i>) If box is checked, a geotechnical report is required and Environmental Planning must issue the exemption.</p>
<p>Comments and Planner Signature (optional): Don Lewis</p>	

**STEP 3: PROPERTY STATUS - HISTORIC RESOURCE
TO BE COMPLETED BY PROJECT PLANNER**

PROPERTY IS ONE OF THE FOLLOWING: (refer to Property Information Map)	
<input checked="" type="checkbox"/>	Category A: Known Historical Resource. GO TO STEP 5.
<input type="checkbox"/>	Category B: Potential Historical Resource (over 45 years of age). GO TO STEP 4.
<input type="checkbox"/>	Category C: Not a Historical Resource or Not Age Eligible (under 45 years of age). GO TO STEP 6.

**STEP 4: PROPOSED WORK CHECKLIST
TO BE COMPLETED BY PROJECT PLANNER**

Check all that apply to the project.	
<input type="checkbox"/>	1. Change of use and new construction. Tenant improvements not included.
<input type="checkbox"/>	2. Regular maintenance or repair to correct or repair deterioration, decay, or damage to building.
<input type="checkbox"/>	3. Window replacement that meets the Department's <i>Window Replacement Standards</i> . Does not include storefront window alterations.
<input type="checkbox"/>	4. Garage work. A new opening that meets the <i>Guidelines for Adding Garages and Curb Cuts</i> , and/or replacement of a garage door in an existing opening that meets the Residential Design Guidelines.
<input type="checkbox"/>	5. Deck, terrace construction, or fences not visible from any immediately adjacent public right-of-way.
<input type="checkbox"/>	6. Mechanical equipment installation that is not visible from any immediately adjacent public right-of-way.
<input type="checkbox"/>	7. Dormer installation that meets the requirements for exemption from public notification under <i>Zoning Administrator Bulletin No. 3: Dormer Windows</i> .
<input type="checkbox"/>	8. Addition(s) that are not visible from any immediately adjacent public right-of-way for 150 feet in each direction; does not extend vertically beyond the floor level of the top story of the structure or is only a single story in height; does not have a footprint that is more than 50% larger than that of the original building; and does not cause the removal of architectural significant roofing features.
Note: Project Planner must check box below before proceeding.	
<input checked="" type="checkbox"/>	Project is not listed. GO TO STEP 5.
<input type="checkbox"/>	Project does not conform to the scopes of work. GO TO STEP 5.
<input type="checkbox"/>	Project involves four or more work descriptions. GO TO STEP 5.
<input type="checkbox"/>	Project involves less than four work descriptions. GO TO STEP 6.

**STEP 5: ADVANCED HISTORICAL REVIEW
TO BE COMPLETED BY PRESERVATION PLANNER**

Check all that apply to the project.	
<input type="checkbox"/>	1. Reclassification of property status. (Attach HRER Part I) <input type="checkbox"/> Reclassify to Category A a. Per HRER b. Other (specify): <input type="checkbox"/> Reclassify to Category C (No further historic review)
<input type="checkbox"/>	2. Project involves a known historical resource (CEQA Category A) as determined by Step 3 and conforms entirely to proposed work checklist in Step 4.
<input type="checkbox"/>	3. Interior alterations to publicly accessible spaces that do not remove, alter, or obscure character defining features.
<input type="checkbox"/>	4. Window replacement of original/historic windows that are not "in-kind" but are consistent with existing historic character.
<input type="checkbox"/>	5. Façade/storefront alterations that do not remove, alter, or obscure character-defining features.

<input type="checkbox"/>	6. Raising the building in a manner that does not remove, alter, or obscure character-defining features.
<input type="checkbox"/>	7. Restoration based upon documented evidence of a building's historic condition , such as historic photographs, plans, physical evidence, or similar buildings.
<input type="checkbox"/>	8. Work consistent with the <i>Secretary of the Interior Standards for the Treatment of Historic Properties (Analysis required)</i> :
<input type="checkbox"/>	9. Work compatible with a historic district (Analysis required):
<input type="checkbox"/>	10. Work that would not materially impair a historic resource (Attach HRER Part II).
Note: If ANY box in STEP 5 above is checked, a Preservation Planner MUST sign below.	
<input checked="" type="checkbox"/>	Project can proceed with exemption review. The project has been reviewed by the Preservation Planner and can proceed with exemption review. GO TO STEP 6.
Comments (optional): Landmark designation - no physical work	
Preservation Planner Signature: Pilar Lavalley	

STEP 6: EXEMPTION DETERMINATION
TO BE COMPLETED BY PROJECT PLANNER

<input checked="" type="checkbox"/>	No further environmental review is required. The project is exempt under CEQA. There are no unusual circumstances that would result in a reasonable possibility of a significant effect.	
	Project Approval Action: Board of Supervisor approval of landmark designation	Signature: Pilar Lavalley 08/29/2023
	<p>Supporting documents are available for review on the San Francisco Property Information Map, which can be accessed at https://sfplanninggis.org/pim/. Individual files can be viewed by clicking on the Planning Applications link, clicking the "More Details" link under the project's environmental record number (ENV) and then clicking on the "Related Documents" link.</p> <p>Once signed and dated, this document constitutes an exemption pursuant to CEQA Guidelines and Chapter 31 of the SF Admin Code. Per Chapter 31, an appeal of an exemption determination to the Board of Supervisors shall be filed within 30 days after the Approval Action occurs at a noticed public hearing, or within 30 days after posting on the Planning Department's website a written decision or written notice of the Approval Action, if the approval is not made at a noticed public hearing.</p>	

STEP 7: MODIFICATION OF A CEQA EXEMPT PROJECT

TO BE COMPLETED BY PROJECT PLANNER

In accordance with Chapter 31 of the San Francisco Administrative Code, when a California Environmental Quality Act (CEQA) exempt project changes after the Approval Action and requires a subsequent approval, the Environmental Review Officer (or his or her designee) must determine whether the proposed change constitutes a substantial modification of that project. This checklist shall be used to determine whether the proposed changes to the approved project would constitute a "substantial modification" and, therefore, be subject to additional environmental review pursuant to CEQA.

MODIFIED PROJECT DESCRIPTION

Modified Project Description:

DETERMINATION IF PROJECT CONSTITUTES SUBSTANTIAL MODIFICATION

Compared to the approved project, would the modified project:

- | | |
|--------------------------|--|
| <input type="checkbox"/> | Result in expansion of the building envelope, as defined in the Planning Code; |
| <input type="checkbox"/> | Result in the change of use that would require public notice under Planning Code Sections 311 or 312; |
| <input type="checkbox"/> | Result in demolition as defined under Planning Code Section 317 or 19005(f)? |
| <input type="checkbox"/> | Is any information being presented that was not known and could not have been known at the time of the original determination, that shows the originally approved project may no longer qualify for the exemption? |

If at least one of the above boxes is checked, further environmental review is required

DETERMINATION OF NO SUBSTANTIAL MODIFICATION

- | | |
|--------------------------|---|
| <input type="checkbox"/> | The proposed modification would not result in any of the above changes. |
|--------------------------|---|

If this box is checked, the proposed modifications are exempt under CEQA, in accordance with prior project approval and no additional environmental review is required. This determination shall be posted on the Planning Department website and office and mailed to the applicant, City approving entities, and anyone requesting written notice. In accordance with Chapter 31, Sec 31.08j of the San Francisco Administrative Code, an appeal of this determination can be filed to the Environmental Review Officer within 10 days of posting of this determination.

Planner Name:

Date:

1 [Planning Code - Landmark Designation - Carnaval Mural]

2

3 **Ordinance amending the Planning Code to designate Carnaval Mural, located at 1311-**
 4 **1315 South Van Ness Avenue, Assessor's Parcel Block No. 6519, Lot No. 039, as a**
 5 **Landmark consistent with the standards set forth in Article 10 of the Planning Code;**
 6 **affirming the Planning Department's determination under the California Environmental**
 7 **Quality Act; and making public necessity, convenience, and welfare findings under**
 8 **Planning Code, Section 302, and findings of consistency with the General Plan and the**
 9 **eight priority policies of Planning Code, Section 101.1.**

10 NOTE: **Unchanged Code text and uncodified text** are in plain Arial font.
 11 **Additions to Codes** are in *single-underline italics Times New Roman font*.
 12 **Deletions to Codes** are in *strikethrough italics Times New Roman font*.
 13 **Board amendment additions** are in double-underlined Arial font.
 14 **Board amendment deletions** are in ~~strikethrough Arial font~~.
 15 **Asterisks (* * * *)** indicate the omission of unchanged Code
 16 subsections or parts of tables.

14

15 Be it ordained by the People of the City and County of San Francisco:

16

17 Section 1. CEQA and Land Use Findings.

18 (a) The Planning Department has determined that the actions contemplated in this
 19 ordinance comply with the California Environmental Quality Act (California Public Resources
 20 Code Sections 21000 *et seq.*). Said determination is on file with the Clerk of the Board of
 21 Supervisors in File No. _____ and is incorporated herein by reference. The Board of
 22 Supervisors affirms this determination.

23 (b) Pursuant to Planning Code Section 302, the Board of Supervisors finds that the
 24 proposed landmark designation of Carnaval Mural, located at 1311-1315 South Van Ness
 25 Avenue, Assessor's Parcel Block No. 6519, Lot No. 039, will serve the public necessity,

1 convenience, and welfare for the reasons set forth in Historic Preservation Commission
2 Resolution No. _____, recommending approval of the proposed designation, which is
3 incorporated herein by reference.

4 (c) On September 20, 2023, the Historic Preservation Commission, in Resolution No.
5 _____, adopted findings that the actions contemplated in this ordinance are
6 consistent, on balance, with the City’s General Plan and with the eight priority policies of
7 Planning Code Section 101.1. The Board adopts these findings as its own.

8
9 Section 2. General Findings.

10 (a) On March 21, 2023, the Board of Supervisors adopted Resolution No. 141-23,
11 initiating landmark designation of Carnaval Mural as a San Francisco Landmark pursuant to
12 Section 1004.1 of the Planning Code. The Resolution was enacted on March 28, 2023 without
13 the Mayor’s signature. Said resolution is on file with the Clerk of the Board of Supervisors in
14 Board File No. 230299.

15 (b) Pursuant to Charter Section 4.135, the Historic Preservation Commission has
16 authority “to recommend approval, disapproval, or modification of landmark designations and
17 historic district designations under the Planning Code to the Board of Supervisors.”

18 (c) Planning Department Preservation staff prepared a Landmark Designation Fact
19 Sheet for Carnaval Mural. All preparers meet the Secretary of the Interior’s Professional
20 Qualification Standards for historic preservation program staff, as set forth in Code of Federal
21 Regulations Title 36, Part 61, Appendix A. The report was reviewed for accuracy and
22 conformance with the purposes and standards of Article 10 of the Planning Code.

23 (d) The Historic Preservation Commission, at its regular meeting of September 20,
24 2023, reviewed Planning Department staff’s analysis of the historical significance of Carnaval
25 Mural set forth in the Landmark Designation Fact Sheet dated September 13, 2023.

1 (e) On September 20, 2023, after holding a public hearing on the proposed
2 designation, and having considered the specialized analyses prepared by Planning
3 Department staff, and the Landmark Designation Fact Sheet, the Historic Preservation
4 Commission recommended designation of Carnaval Mural as a landmark under Article 10 of
5 the Planning Code by Resolution No. _____. Said resolution is on file with the Clerk of the
6 Board in Board File No. _____.

7 (f) The Board of Supervisors hereby finds that Carnaval Mural has a special character
8 and special historical, architectural, and aesthetic interest and value, and that its designation
9 as a Landmark will further the purposes of and conform to the standards set forth in Article 10
10 of the Planning Code. In doing so, the Board hereby incorporates by reference the findings of
11 the Landmark Designation Fact Sheet.

12
13 Section 3. Designation.

14 Pursuant to Section 1004.3 of the Planning Code, Carnaval Mural, located at 1311-
15 1315 South Van Ness Avenue, Assessor's Parcel Block No. 01765192, Lot No. 039, is hereby
16 designated as a San Francisco Landmark under Article 10 of the Planning Code. Appendix A
17 to Article 10 of the Planning Code is hereby amended to include this property.

18
19 Section 4. Required Data.

20 (a) The description, location, and boundary of the Landmark site consists of those
21 portion(s) of the north (side) elevation of the building on City parcel at 1311-1315 South Van
22 Ness Avenue, in Assessor's Parcel Block No. 6519, Lot No. 039, occupied by the Carnaval
23 Mural, measuring 24-feet by 75-feet, painted on the north-facing exterior wall of a three-story-
24 over-basement residential building, in San Francisco's Mission District.

1 (b) The characteristics of the Landmark that justify its designation are described and
2 shown in the Landmark Designation Fact Sheet and other supporting materials contained in
3 Planning Department Record Docket No. 2023-003438DES. The Carnival Mural, painted in
4 1983 by muralist Daniel Galvez and several other artists, depicts the Mission's iconic Pan-
5 Latino businesses and cultural institutions along with people dancing and celebrating
6 Carnival on 24th Street. The Carnival Mural, a cultural asset with significant and longstanding
7 association with the Mission District's Pan-Latino community, celebrates Latin music and
8 culture in the Mission District, a significant and vibrant part of San Francisco's cultural
9 heritage. In addition, Carnival Mural has high artistic value and is representative of the
10 Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the
11 Mission District, which is internationally known for its rich collection of murals.

12 (c) The particular features that shall be preserved, or replaced in-kind as determined
13 necessary, are those shown in photographs and described in the Landmark Designation Fact
14 Sheet, which can be found in Planning Department Record Docket No. 2023-003438DES,
15 and which are incorporated in this designation by reference as though fully set forth.
16 Specifically, the following features are character-defining and shall be preserved or replaced
17 in kind:

18 (1) All those physical features of the exterior north (side) wall associated with
19 the structural support, construction, and visual depiction and expression of the Carnival
20 Mural, including:

- 21 (A) The size, shape, form, and materials of the mural;
22 (B) Combination of paints, pigments, and other materials that form the
23 mural; and
24 (C) Configuration of exterior wall and lightwells where the mural is
25 located.

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Section 5. Effective Date. This ordinance shall become effective 30 days after enactment. Enactment occurs when the Mayor signs the ordinance, the Mayor returns the ordinance unsigned or does not sign the ordinance within ten days of receiving it, or the Board of Supervisors overrides the Mayor's veto of the ordinance.

APPROVED AS TO FORM:
DAVID CHIU, City Attorney

By: /s/ Peter R. Miljanich
PETER R. MILJANICH
Deputy City Attorney

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LANDMARK DESIGNATION RECOMMENDATION EXECUTIVE SUMMARY

HEARING DATE: SEPTEMBER 20, 2023

Record No.: 2023-003438DES

Project Address: Carnaval Mural (1311-1315 South Van Ness Avenue)

Zoning: RH-3 (Residential-House, Three Family)
Calle 24 Special Use District
55-X Height and Bulk District

Cultural District: Calle 24 Latino

Block/Lot: 6519/039

Project Sponsor: SF Planning Department
49 South Van Ness Avenue, Suite 1400
San Francisco, CA 94103

Property Owner: Chaudoir Family LP
828 W Santa Inez Avenue
Hillsborough, CA 94010

Staff Contact: Pilar LaValley (628-652-7372)
pilar.lavalley@sfgov.org

Environmental Review: Categorical Exemption

Recommendation: Recommend Landmark Designation to Board of Supervisors

Property Description

The Carnaval mural, also known as “Golden Dreams of La Mision” or “Golden Dreams of the Mission,” is among the largest and most prominent murals of the Mission District. It was painted in 1983 by lead muralist, Daniel Galvez, with assistance from Dan Fontes, Jaime Morgan, Jan Shield, and Keith Sklar. The 75-foot by 24-foot mural is located on the north (side) elevation of a three-story-over-basement residential flats building.¹

¹ Jonathan Lammers & Carlos Cordova, *San Francisco Latino Historic Context Statement, Part III-G: Latino Visual Arts*, (Draft: April 2023), 516-17.

After consulting with Rene Yanez, Executive Director of the Galeria de la Raza, Galvez designed a mural focusing on Carnaval, “representing the multi-threaded fabric of Pan-Latino people’s lives.”² The mural was inspired by photos taken by award-winning photographer, Lou Dematteis, of the 1979 Carnaval parade. Mural characters captured in the photos taken by Dematteis included Jaime Aguilar, a Muni and a Mexican bus driver who appears as the dancer in the red vest; Jorge Molina, to the right of Jaime Aguilar in the puffy orange and red jackets playing the drums; and Marlena, the Brazilian dancer in the silver sequined bodysuit with jewel and feather headband.

The mural design is skillfully integrated into the architecture of the existing building on the property line elevation. The mural uses photo-realist and ‘Trompe L’oeil’ techniques in the depiction of architectural detail such as a bay window, cornices with brackets, dentals, and windows with pediments. The three-dimensional illusion captures Carnaval on 24th Street and presents the iconic businesses and cultural institutions associated with the Calle 24 Latino Cultural District. These business and cultural institutions, such as Guadalajara de Noche, Studio 24/Galería de la Raza, Discolandia, the York Theater (Brava), and Mission Cultural Center for Latino Arts, were and are the anchors of Calle 24 Latino Cultural District and the San Francisco Pan-Latino enclave in the Mission District.

Project Description

The item before the Historic Preservation Commission is consideration of a Resolution to Recommend Article 10 landmark designation of Carnaval Mural to the Board of Supervisors under Article 10 of the Planning Code, Section 1004.2. The pending Landmark designation was initiated by the Board of Supervisors.

On March 14, 2023, Supervisor Ronen introduced a proposed Resolution under Board of Supervisors (hereinafter “Board”) File No. 230299 to initiate the Landmark designation of Carnaval Mural. On March 21, 2023, the Board voted unanimously to approve the Resolution, and on March 28, 2023, without the Mayor’s signature, Resolution No. 141-23 initiating landmark designation of Carnaval Mural became effective.

On May 23, 2023, the Board of Supervisors voted unanimously to adopt Resolution No. 285-23 (Board File No. 230582) to extend the prescribed time within which the Historic Preservation Commission may render its decision by 90 days, for a total of 180 days, or until October 10, 2023.

Compliance With Planning Code

The proposed project is in compliance with all other provisions of the Planning Code.

Article 10 of the Planning Code.

The executive summary and analysis under review was prepared by Department preservation staff, who meet the Secretary of the Interior’s professional qualifications. The Department has determined that the subject property meets the requirements for eligibility as an individual landmark pursuant to Article 10 of the Planning Code. The justification for its inclusion is explained in detail in the attached Landmark Designation Fact Sheet, and briefly in this Executive Summary.

² Anne Cervantes, “Carnaval Mural History,” prepared for San Francisco Latino Society (May 15, 2022 REV November 4, 2022), 2.

Significance: Carnaval Mural, painted in 1983 by muralist Daniel Galvez and several other artists, depicts the Mission's iconic Pan-Latino businesses and cultural institutions along with people dancing and celebrating Carnaval on 24th Street. The Carnaval Mural, a cultural asset with significant and longstanding association with the Mission District's Pan-Latino community, celebrates Latin music and culture in the Mission District, a significant and vibrant part of San Francisco's cultural heritage. In addition, Carnaval Mural has high artistic value and is representative of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.

Underrepresented Landmark Types: The proposed landmark designation meets two of the Historic Preservation Commission's four priority areas for designation: Underrepresented racial, ethnic, and social groups (Latinx) and Underrepresented property types (object). Specifically, the Carnaval Mural is significant for its association with Latinx community and Mission District. Several properties associated with Latinx history and culture are among the City's landmarks but remain underrepresented among designated buildings and sites. Other Landmark's with Latinx associations includes Mission Cultural Center for Latino Arts (2868 Mission Street, Landmark No. 303), Casa Sanchez (2778 24th Street, Landmark No. 296), Our Lady of Guadalupe Church (906 Broadway, Landmark 204), and Mission Dolores (Misión San Francisco de Asis) (320 Dolores Street, Landmark No. 1).

Integrity: Carnaval Mural was restored in 2014 by Daniel Galvez and retains integrity.

Draft Character-Defining Features: Proposed character-defining features of Carnaval Mural are:

- (1) All those physical features, of the exterior north (side) wall associated with the structural support, construction, and visual depiction and expression of the Carnaval Mural, including:
 - (A) The size, shape, form, and materials of the mural;
 - (B) Combination of paints, pigments, and other materials that form the mural; and
 - (C) Configuration of exterior wall and lightwells where the mural is located.

Boundaries of the Landmark: The proposed Landmark consists of those portion(s) of the north (side) elevation of the building at 1311-1315 South Van Ness Avenue, Assessor's Parcel Block No. 6519, Lot No. 039, occupied by the Carnaval Mural, measuring 75-feet by 24-feet.

Racial and Social Equity Analysis

On July 15, 2020, the San Francisco Historic Preservation Commission adopted [Resolution No. 1127](#) centering Preservation Planning on racial and social equity. Understanding the benefits, burdens, and opportunities to advance racial and social equity that proposed Preservation Planning documents provide is part of the Department's Racial and Social Equity Initiative. This is also consistent with the Mayor's Citywide Strategic Initiatives for equity and accountability and with the Office of Racial Equity, which required all Departments to conduct this analysis.

The proposed landmark designation of Carnaval Mural makes no substantive policy changes to the Planning Code or the Planning Department's procedures. The proposed landmark designation advances racial and social equity by expanding the representation of Latino history in the city's landmark program.

Staff does not foresee any direct or unintended negative consequences from the proposed landmark designation.

Public / Neighborhood Input

Carnaval Mural has been documented as a cultural heritage asset of the Calle 24 Latino Cultural District. Representatives of the San Francisco Latino Historic Society prepared this documentation, and the organization supports landmark designation.

To date, staff have received no public comments about the designation.

Issues & Other Considerations

- Property owner input:
 - On August 31, 2023, the Department sent mailed notice to the property owner(s) regarding the landmark designation recommendation hearing scheduled for September 20, 2023.
- Calle 24 Latino Cultural District: The mural is on a property located within the Calle 24 Latino Cultural District, established in 2022, to preserve, enhance and advocate for Latino cultural continuity, vitality, and community in San Francisco's touchstone Latino Cultural District and the greater Mission neighborhood. The Calle 24 Latino Cultural District encompasses the area between 22nd Street, Potrero Avenue, Cesar Chavez Street, and Mission Street. The district boasts the largest collection of murals in the city and hosts a multitude of events that enliven the neighborhood with history, spirituality, and community throughout the year. The Cultural District does not possess land use controls that are specific to the subject property.
- Calle 24 Special Use District (SUD): The Calle 24 Special Use District is intended to preserve the prevailing neighborhood character of the Calle 24 Latino Cultural District while accommodating new uses and recognizing the contributions of the Latino community to the neighborhood and San Francisco. The Calle 24 SUD is specifically established to, amongst other goals: Preserve and enhance the unique character of the Calle 24 Special Use District and recognize Latino cultural heritage through contextual architectural design, storefront size, signage, streetscape enhancements, artwork, and other elements of the built environment. The proposed landmark designation of Carnaval Mural would be consistent with the Special Use District.

Environmental Review Status

The Planning Department has determined that actions by regulatory agencies for protection of the environment (specifically in this case, landmark designation) are exempt from environmental review, pursuant to CEQA Guidelines Section 15308 (Class Eight-Categorical).

Basis for Recommendation

The Department **recommends** that the Historic Preservation Commission initiate the landmark designation of Carnaval Mural as it meets the provisions of Article 10 of the Planning Code regarding Landmark Designation. The Carnaval Mural, a cultural asset with significant and longstanding association with the Mission District's Pan-Latino community, celebrates Latin music and culture in the Mission District, a significant and vibrant part of San Francisco's cultural heritage. In addition, Carnaval Mural has high artistic value and is representative of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.

Attachments

- Draft Resolution – Recommending Landmark Designation
- Exhibit A – Draft Landmark Designation Ordinance – Carnaval Mural
- Exhibit B – Landmark Designation Fact Sheet for Carnaval Mural
- Exhibit C – Carnaval Mural History, Social Heritage Form, prepared by San Francisco Latino Historical Society
- Exhibit D – Maps and Context Images
- Exhibit E – Board of Supervisors Resolution No. 141-23



ARTICLE 10 LANDMARK DESIGNATION FACT SHEET



The Carnival mural as restored in 2014. (Lou Dematteis via *MissionLocal*)

Historic Name:	<i>Carnaval; Golden Dreams of La Mision; Golden Dreams of the Mission</i>
Address:	1311-1315 South Van Ness Avenue (north wall)
Block/ Lot(s):	6519/039
Parcel Area:	3,062 square feet
Zoning:	RH-3 (Residential-House, Three Family) 55-X Calle 24 Special Use District

Year Painted:	1982-1983 (commissioned and painted); 2014 (restored)
Artist:	Daniel Galvez (lead artist); Dan Fontes (assistant); Jaime Morgan (assistant); Jan Shields (assistant); Keith Sklar (assistant)
Prior Historic Studies/Other Designations:	South Mission Historic Resource Survey: DPR Form A, 1311-1315 South Van Ness Avenue, prepared by Galvin Preservation Associates, 2/21/2008. Property identified in adopted survey as individually eligible for California Register. Mural not evaluated in this survey.
Prior HPC Actions:	None.
Significance Criteria:	<p><i>Events:</i> Associated with events that have made a significant contribution to the broad patterns of our history.</p> <p><i>Architecture/Design:</i> Embodies the distinctive characteristics of a type, period, or method of construction, and/or represents the work of a master.</p>
Period of Significance:	The period of significance for <i>Carnaval</i> mural is 1983 when the mural was painted.
Statement of Significance:	Carnaval mural, painted in 1983 by muralist Daniel Galvez and several other artists, is one of the most important public art projects in the San Francisco Mission District, depicting the neighborhood’s iconic Pan-Latino businesses and cultural institutions along with people dancing and celebrating Carnaval on 24 th Street. The Carnaval Mural, a cultural asset with significant and longstanding association with the Mission District’s Pan-Latino community, celebrates Latin music and culture in the Mission District, an important and vibrant part of San Francisco’s cultural heritage. The mural has become a symbol of history, culture, artistic expression, and pride, representing the multi-threaded fabric of Pan-Latino people’s lives and community. In addition, Carnaval Mural, among the largest and most prominent murals of the Mission District, powerfully presents documentation of the history and the rich culture of the Mission District, in a manner that has high artistic value and is representative of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.
Assessment of Integrity:	<p>The seven aspects of integrity as defined by the National Park Service (NPS) and the National Register of Historic Places (NRHP) are location, design, materials, workmanship, setting, feeling, and association.¹</p> <p><i>Carnaval</i>, painted in 1983 by Daniel Galvez and other artists, restored in 2014 by a group of artists and volunteers lead by Daniel Galvez, retains a high degree of integrity to convey its artistic and cultural significance. The mural retains integrity of location, design, association, workmanship, setting, and feeling. Although the mural has been restored, it retains integrity of materials.</p> <p>Overall, the Department has determined that <i>Carnaval</i> mural on north wall of 1311-1315 South Van Ness Avenue retains integrity to convey its artistic and cultural significance.</p>

Character-Defining Features:	Specifically, the following features are character-defining and shall be preserved or replaced in kind: (1) All those physical features, of the exterior north (side) wall associated with the structural support, construction, and visual depiction and expression of the Carnaval Mural, including: (A) The size, shape, form, and materials of the mural; (B) Combination of paints, pigments, and other materials that form the mural; and (C) Configuration of exterior wall and lightwells where the mural is located.
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Summary Statement of Significance

Carnaval mural, painted in 1983 by muralist Daniel Galvez and several other artists, is one of the most important public art projects in the San Francisco Mission District, depicting the neighborhood’s iconic Pan-Latino businesses and cultural institutions along with people dancing and celebrating Carnaval on 24th Street. The Carnaval Mural, a cultural asset with significant and longstanding association with the Mission District’s Pan-Latino community, celebrates Latin music and culture in the Mission District, an important and vibrant part of San Francisco’s cultural heritage. The mural has become a symbol of history, culture, artistic expression, and pride, representing the multi-threaded fabric of Pan-Latino people’s lives and community. In addition, Carnaval Mural, among the largest and most prominent murals of the Mission District, powerfully presents documentation of the history and the rich culture of the Mission District, in a manner that has high artistic value and is representative of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.

Property Description and History

Carnaval, also known as *Golden Dreams of the Mission* or *Golden Dreams of La Mision*, is a mural painted in 1983 by lead artist Daniel Galvez with assistance from artists Dan Fontes, Jaime Morgan, Jan Shields, and Keith Sklar. The mural, roughly 75-feet long by 24-feet tall, occupies the north (side) elevation of a three-story-over-basement residential flats building at 1311-1315 South Van Ness Avenue. The building, constructed circa 1905, is located in the Mission District.

1311 South Van Ness Avenue is a three-story over raised basement, wood frame residential flats building.¹ The rectangular-plan building, clad in smooth stucco with red brick at the basement level, is capped by a flat roof. The primary façade faces west and includes two structural bays. The main entrances are recessed at the north side of the primary façade under a hood with brackets, paneling and a pilaster surround. Typical fenestration

¹ Building description from Department of Parks and Recreation (DPR) Form A: Primary Record for 1311 South Van Ness Avenue, prepared by Galvin Preservation Associates as part of the Eastern Neighborhoods Mission Survey, 2/21/2008. The survey form does not include a description of the *Carnaval* mural.

consists of double-hung wood-sash windows set in angled bays; there are stylized keystones above the third story windows. Architectural details include a parapet with a cornice containing dentils and egg-and-dart molding; there are also cast panels on the bays.

The following description of *Carnaval* is from the section on Formative Murals and Muralists in *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III-G, Latino Visual Arts (Draft: April 2023)*, prepared by Jonathan Lammers and Carlos Cordova on behalf of the Planning Department:²

The Carnaval mural, also known as “Golden Dreams of the Mission,” is among the largest and most prominent murals of the Mission District. It was painted in 1983 by lead muralist, Daniel Galvez, with assistance from Dan Fontes, Jaime Morgan, Jan Shield, and Keith Sklar. The 75-by-24-foot mural is located on the [north] side of the three-story residential flats building at 1311-1315 South Van Ness Avenue, just behind the House of Brakes building.

The mural, which took six months to complete, was painted using a photo-realistic technique influenced by Galvez’ studies at San Francisco State University, where he trained with photorealist painters Robert Bechtle and Richard McLean. The mural was inspired by photos of the 1979 Carnaval parade taken by award-winning photographer, Lou Dematteis, with figures including Marlena Rosa Lima (central dancer), Jaime Aguilar (red vest), and Jorge Malina (drummer).³ To enhance the image’s depth, the artists used planks to create a cutout of the female dancer’s arm stretching across a light well. Trompe l’oeil techniques were also used to make the existing building appear as a series of Victorian dwellings. Galvez stated that every paint stroke had to be large enough to be visible from across the street.⁴

By the early 2000s the mural was faded and weathering. Its restoration was championed by Mauricio Aviles, who’d lobbied for the mural’s creation while working as the Media Coordinator of Carnaval SF in the early 1980s. Aviles teamed up with Galvez and Dematteis to create the Carnaval Mural Restoration Project to raise funds, including a \$50,000 San Francisco Community Challenge Grant.⁵ The mural was re-dedicated on December 14, 2014 during a celebration that included a presentation by SF Poet Laureate, Alejandro Murguía. The dedication press release noted that “The Carnaval Mural is one of the most important public art projects in the Mission District. Throughout the years, the mural has become a symbol of history, culture, artistic expression, and pride. For some people it is “the Golden Dreams of La Mision” and for others it is “the joy of life coming into the streets.”⁶

² Jonathan Lammers and Carlos Cordova, *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts (Draft: April 2023)*, 516-17.

³ Carlos Cordova, Draft manuscript, July 6, 2016. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts (Draft: April 2023)*, 516.

⁴ Christy Khoshaba and Laura Wenus, “Historic Carnaval Mural Will Be Restored,” *Mission Local*, retrieved July 6, 2016 from: <https://missionlocal.org/2014/05/historic-carnaval-mural-will-be-restored/>. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts (Draft: April 2023)*, 517.

⁵ Calindra Revier. Carnaval Mural to be Restored. *El Tecolote Newspaper*. March 27, 2014. <http://eltecolote.org/content/news/carnaval-mural-to-be-restored/>. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts (Draft: April 2023)*, 517.

⁶ Christy Khoshaba and Laura Wenus, “Historic Carnaval Mural Will Be Restored,” *Mission Local*. Retrieved July 16, 2016 from: <https://missionlocal.org/2014/05/historic-carnaval-mural-will-be-restored/>. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts (Draft: April 2023)*, 517.

In 1982, muralist Daniel Galvez, was approached by the San Francisco Arts Commission to create a mural. The Arts Commission dispersed funds for the project as part of the Murals and Billboard's community outreach program, meant to improve the physical environment of the Mission District through murals.⁷ This program was one of many such undertakings in the Mission District in the 1970s and 1980s. In this case, the program was managed jointly by Mission Coalition Organization (MCO), a coalition of Mission District organizations, the 24th Merchants Association, and the Arts Commission. The MCO was established formally in 1973 by the Mission District's community to organize against the SF Redevelopment Agency proposal to have the Mission District designated an urban renewal area.

Daniel Galvez (born in 1953) is an Oakland-based artist, muralist, and painter. He studied at Pacific University (Forest Grove, OR) before completing his BFA at the California College of Fine Arts and earning an MA in painting from San Francisco State University.⁸ Galvez, along with Emmanuel Montoya and Ray Patlán, "are three artists who started to be known in the Bay area after 1975."⁹ In 1982, Galvez participated in the exhibition *Progress in Process* at Galería de la Raza with nineteen other artists, including Ray Patlán, Michael Ríos, Patricia Rodriguez, Spain Rodríguez, Yolanda López, Miranda Bergman, and René Yáñez, among others.¹⁰

Galvez completed his first mural *Viva la Raza* (1977), in Berkeley, and then *Oakland's Portrait* (1981), in Oakland, after working as an assistant on the murals *People's History of Telegraph Avenue* (1976) and *Winds of Change* (1977), in Berkeley.¹¹ He painted his *Grand Performance* mural in Oakland in 1985.¹² In 1993, he received the Eureka Fellowship in Painting.¹³ In 2019, Galvez was invited to create a series of murals for the Washington Supreme Court Building in Olympia, WA.

Galvez continues to work in a realist style, "regrouping [his] artistic structures as new possibilities and opportunities arise"¹⁴ with every mural project beginning with research so that he can understand the topic or subject of each artwork.¹⁵ In his work, Galvez strives to represent communities and real people living in them, and has reflected on the way he collaborates with the communities that have commissioned his work, incorporating their values and goals into the murals, and understanding that "if it's done well, it's because I listened."¹⁶ *Carnaval*, painted in 1983, is one of Galvez' "...most beloved and recognized murals."¹⁷

⁷ Anne Cervantes with Alan Martinez, Carlos Cordova, and Lorraine Garcia-Nakata on behalf of the SF Latino Historical Society, "Carnaval Mural History, Social Heritage Form," (REV November 4, 2022).

⁸ SF MOMA Digital Publication Proyecto Mission Murals: Artist Daniel Galvez at https://www.sfmoma.org/artist/Daniel_Galvez/

⁹ Shifra M. Goldman, "How, Why, Where, and When It All Happened: Chicano Murals of California," in Eva Sperling Cockcroft and Holly Barnet-Sánchez, eds., *Signs From The Heart: California Chicano Murals* (Albuquerque, NM: University of New Mexico Press in association with Social and Public Art Resource Center, Venice, CA, 1993), 38-39.

¹⁰ Ibid.

¹¹ SF MOMA Digital Publication Proyecto Mission Murals: Artist Daniel Galvez at https://www.sfmoma.org/artist/Daniel_Galvez/.

¹² This mural may have been designated an Oakland City Landmark.

¹³ SF MOMA Digital Publication Proyecto Mission Murals: Artist Daniel Galvez at https://www.sfmoma.org/artist/Daniel_Galvez/.

¹⁴ Shifra M. Goldman, "How, Why, Where, and When It All Happened: Chicano Murals of California," in Eva Sperling Cockcroft and Holly Barnet-Sánchez, eds., *Signs From The Heart: California Chicano Murals* (Albuquerque, NM: University of New Mexico Press in association with Social and Public Art Resource Center, Venice, CA, 1993), 38-39.

¹⁵ https://sfmoma-media-dev.s3.us-west-1.amazonaws.com/www-media/2022/08/03000152/DPUB_MM_OH_Daniel-Galvez-Transcript.pdf page 7

¹⁶ SF MOMA Digital Publication Proyecto Mission Murals: Artist Daniel Galvez at https://www.sfmoma.org/artist/Daniel_Galvez/.

¹⁷ Ibid.

In an interview in 2021 for SFMOMA's *Projecto Mission Murals*, Galvez described how he created *Carnaval*:¹⁸

So when I had the first opportunity to do a grand mural like the Carnaval mural, I had a simple apartment building I was invited to paint. I was so excited. They said, "Here's \$15,000. Do whatever you want." I was like, Whoa! I'm going to get paid to do a mural—just to paint.

So my aspect, my concern was, OK, what is the Mission about? What's exciting about the Mission? So naturally, a lot of Latinos. And at the time the Carnaval parade and celebration was just happening. It had only been around maybe three or four years. I thought, well, there's a socially relevant and exciting celebration of being in the Mission, being a Latino.

So I focused on Carnaval as the main theme. And then I wanted to push it a little more. And I wanted this mural to be planted in the neighborhood, so I decided to paint the neighborhood and the buildings—the wonderful, gorgeous colors that make up the Mission and how they paint homes there, the hot pinks, the turquoise, the purples, the bright yellows. So I knew I could go insane with bright colors.

So I literally went around and photographed buildings in the neighborhood so I could replicate them. I found an artist photographer who did a lot of photography of Carnaval, and his name was Lou Dematteis. So he gave me permission to go through his files and find appropriate images to put into my mural. And I selected all those characters, [who] are straight from the Carnaval parades in the early years.

So it just—it would just vary all the time with every project. And that's the kind of thing that I kind of find exciting, because every mural begins with the research so I can understand my topic, my subject.¹⁹

In developing the project, Galvez also consulted with René Yáñez, Executive Director of the Galería de la Raza, who may have recommended that Carnaval be the focus of the mural and suggested collaboration with photographer Lou Dematteis. At the time, the Latino Community was in midst of creating foundations for Carnaval, for one of San Francisco's notable Parades and Festivals. Dematteis, first official photographer of Carnaval, "powerfully captured the energy of the cultural diversity of the San Francisco Mission District" in his photographs of the festival.²⁰

When asked in the 2021 interview for *Projecto Mission Murals* what it meant to him to create murals, including *Carnaval*, in the Mission, Galvez responded:

OK. Well, it's interesting you ask that, because I was an Oakland artist. I was invited from the San Francisco mural resource center to put a mural there. And so I think I was invited because of the realism of my murals that they had seen over here in Oakland. But when they suggested if I'd like to do one there, I was excited because it was a Latino community—a lot of Mexicans, a lot of people from Central America, a lot of people from South America. So it was an affinity close to my own blood, this

¹⁸ https://sfmoma-media-dev.s3.us-west-1.amazonaws.com/www-media/2022/08/03000152/DPUB_MM_OH_Daniel-Galvez-Transcript.pdf

¹⁹ https://sfmoma-media-dev.s3.us-west-1.amazonaws.com/www-media/2022/08/03000152/DPUB_MM_OH_Daniel-Galvez-Transcript.pdf page 7

²⁰ Anne Cervantes with Alan Martinez, Carlos Cordova, and Lorraine Garcia-Nakata on behalf of the SF Latino Historical Society, "Carnaval Mural History, Social Heritage Form," (REV November 4, 2022).

neighborhood that was just full of people of color, selling the vegetables. I mean it's a lot different now, but at the time they had the street vendors there, they had the vegetables, everything out on the street. They had the tamale parlor, the pan dulce stores, the Mexican restaurants. So I was thrilled to be invited to do a mural in that neighborhood. ...

... So I go, well, I'll just do my research and find out what was the most relevant event that was important to the Mission. And then even just walking through there and just seeing the life of people on the streets—people of color going shopping, and people shining shoes over here— and it had this vibrancy. So I said, Well, that's what this mural is going to be about. It's going to show the vibrancy and the pride and culture of being a Latino. And I thought what better way than this one parade that just started happening that had that celebration of life—with the congas and the costumes. It's really just an exciting feeling about life and being in the Mission.

So the mural was meant not only just to fit, but also be so integral because it included the buildings and colored shapes and also some of the businesses, like Galería de la Raza was just a happening place for young Latino artists of color. And I had met René Yañez—just an incredible, incredible man, like the godfather of the Mission. So I made friends with him. So I wanted to represent that gallery that was so inclusive, to include not only Latinos—but he made the Day of the Dead event an all-community event. All cultures could represent their generations of ancestors that they wanted to honor.

So I wanted to put the Galería in the mural, and then there was the record store down the street, Discolandia. I even liked the sound of that—Discolandia, dancing. And they sold CDs and records, had a beautiful, great sign as their storefront. So that was put into the mural. There was a restaurant down the street—La Guadalajara, I think. Precita Eyes later moved into that building. And then the York Theater was included in there, another that was right on 24th Street. These were all establishments on 24th Street. And then, of course, later on, the York Theater turns into the Brava Theater.

So these buildings, they've been there all the time. They've changed hands, but when I was painting it they were relevant for everyday people's lives and they would recognize them. So it made it important that everything in the mural was kind of recognizable and it belonged to them.

And then, years later, after it became deteriorated and needed to be restored, it was a joy to hear people say it was one of their favorite murals. It was one of the murals that really represented the Mission. And so that warmed my heart because that's what I want my art to be—relevant to people, that they take pride in it, ownership of it. It represents them; it says this is my neighborhood.²¹

Events: Associated with events that have made a significant contribution to the broad patterns of our history.

Carnaval, painted in 1983 by lead artist Daniel Galvez, is evocative of the history and the rich culture of the Mission District, representing and celebrating Carnaval festivities along with the iconic institutions and

²¹ https://sfmoma-media-dev.s3.us-west-1.amazonaws.com/www-media/2022/08/03000152/DPUB_MM_OH_Daniel-Galvez-Transcript.pdf page 20-21.

businesses that are the heart of the community. The imagery demonstrates the mural's strong associations with San Francisco's Latino arts community, especially Latin music and culture. The mural is significant for its association with Latinx and Chicanx arts communities, a significant and vibrant part of San Francisco's cultural heritage, illustrating the development of Latino or Chicano visual arts in the 20th century, often most notably the art of the Chicano movement.

Carnaval mural is associated with SF CARNAVAL Parade, Festival and Ball. Carnaval is similar to "Mardi Gras", both celebrating the last night before Lent, a cultural tradition of the Americas (Mexico, Central & South America, Caribbean). San Francisco's Pan-Latino community religious traditions such as All Souls Day (Day of the Dead) and Independence Days of the nations of the Americas have been celebrated for over 163 years in San Francisco. Latinidad, that is, Pan-Latino Americanism, was a movement to bring together the diverse Latin nationalities in San Francisco that starting in the 1970's. Latinidad was deliberately pursued by organizations such as El Comité, which defended Los Siete, El Centro Catolico, associated with St. Peter's Parish and in *¡Basta Ya!* a San Francisco publication that reported on struggles throughout the Americas. Mission community leaders realized that unlike Los Angeles, the Latino community in San Francisco was much more multi-national and that deliberate steps needed to be taken to promote intra-national communication, understanding and cooperation. The significance of the Latinidad movement for the history of San Francisco and California cannot be overstated. Carnaval and The Carnaval Mural are significant cultural manifestations of the Latinidad movement.

Nuestra Historia: San Francisco Latino Historic Context Statement (Draft: April 2023) states that the "essential threads of Latino muralism as it exists today in San Francisco can be traced to the rise of the Mexican Mural Movement during the 1920s"²² and that Diego Rivera's "impact on the [San Francisco Art Institute] was vital and long lasting" providing a "cadre of local artists trained in fresco and mural painting."²³ In his book, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1997*, Timothy W. Drescher is even more explicit on these connections, stating that "Diego Rivera significantly influenced San Francisco muralists" with technical and stylistic aspects being passed on to later generations as "New Deal artists watched him paint in person, and sometimes worked as his assistants" while "subsequent muralists learned about his murals...by visiting the walls."²⁴ The Mission mural or community mural movement also includes many artists and organizers who were students at SFAI or worked with other artists trained by Rivera: some examples include Emmy Lou Packard and collaborations with younger generation of Mission artists, including: Michael Rios and Chuy Campusano during the painting of their *Homage to Siqueiros*; Luis Cervantes and Precita Eyes Muralists; Galería de la Raza and one of its initial co-directors René Yañez; Los Mujeres Muralistas and its three founders, Patricia Rodriguez, Graciela Carrillo, Irene Perez, and Consuelo Mendez.

Following their studies at SFAI, several Latino artists established galleries that nurtured contemporary visual arts in the Mission. Among the most influential as relates to muralism were Galería de la Raza, New Mission Gallery, and Precita Eyes Muralists. New Mission Gallery was established in 1962 by Luis Cervantes, Ernie Palamino, and Joe White (Cervantes and Palamino both studied at SFAI) and is credited as being "the first contemporary visual arts gallery in the Mission District."²⁵ In 1977, Luis Cervantes and his partner, Susan (Kelk) Cervantes founded Precita Eyes Muralists another influential element in the Mission District's community mural movement. In

²² *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 478.

²³ *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 482.

²⁴ Timothy W. Drescher, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1997* (St. Paul: Pogo Press, 1998), 10.

²⁵ Cary Cordova, *The Heart of the Mission, Latino Art and Politics in San Francisco*, (Philadelphia: University of Pennsylvania Press, 2017), 51. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 490.

addition to workshops and tours, Precita Eyes has coordinated the creation of many collaborative works in San Francisco and has become a national leader in promoting community-based models of mural making.²⁶ Galería de la Raza,²⁷ a cultural center “formed to cultivate Chicano art and share it with a wider audience,”²⁸ has been very influential on the modern development of Latino visual arts. Its existence and early successes shifted the locus of mural activity in San Francisco to center on the Mission District and it has been important in promoting works associated with the community mural movement.²⁹

While muralism as developed and practiced by Mexican artists during the 1920s Mexican Mural Movement enjoyed a surge in popularity during the 1930s and 1940s through the Federal Works Programs of the New Deal, murals as an art form in the United States did not become widespread until during the Chicano movement of the 1960s and 1970s.³⁰ In his essay on Latino arts in the American Latino Theme Study, Tomás Ybarra-Frausto notes that American Latino artists in the 1930s were aware of Rivera and the other Mexican artists of the Mexican Mural Movement and that their “passionate defense of mural art and formal explorations with diverse forms of public art directly influenced many Latino artists and seeded the ground for muralism as a major Latino genre during the Civil Rights era.”³¹ Further, muralism in particular was “one of the most widely known visual art forms that arose out of the Chicano movement.”³²

In their introduction to *Signs From The Heart: California Chicano Murals*, Eva Sperling Cockcroft and Holly Barnett-Sánchez describe the relationship between the Civil Rights movement, Chicano Muralism, and community art movement as follows:

The Civil Rights Movement, known among Mexican-Americans as the Chicano Movement or “el movimiento” . . . Along with the demonstrations, strikes, and marches of the political movement came an explosion of cultural expression. . . . As was the case after the Mexican Revolution, the Civil Rights Movement inspired a revival of muralism. However, this new mural movement differed in many important ways from the Mexican one. It was not sponsored by a successful revolutionary government, but came out the struggle by the people themselves against the “status quo.” Instead of well-funded projects in government buildings, these new murals were located in the barrios and ghettos of the inner cities, where oppressed people lived. They served as an inspiration for struggle, a way of reclaiming a cultural heritage, or even as a means of developing self-pride. Perhaps most significantly, these murals were not the expression of an individual vision. Artists encouraged local residents to join them in discussing the content, and often, in doing the actual painting. . . . techniques were developed that would allow non-artists working with a professional to design and paint their own murals. This element of

²⁶ Ibid, 44.

²⁷ On August 17, 2016, the 24th Street site of Galería de la Raza/Studio 24 Building was added to the Landmark Designation Work Program as part of the Planning Department’s San Francisco Sites of Civil Rights Project. On April 3, 2019, the Historic Preservation Commission recommended to the Board of Supervisors to landmark this resource. The process remains underway.

²⁸ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

²⁹ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 496.

³⁰ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

³¹ Tomás Ybarra-Frausto, “A Panorama of Latino Arts,” American Latino Theme Study, National Park Service, 2018. Accessed via <https://nps.gov/articles/latinothemearts.htm>.

³² California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

community participation, the placement of murals on exterior walls in the community itself, and the philosophy of community input...characterized the new muralism.³³

Cockcroft and Barnet-Sánchez go on to note that in California, which quickly became the locus of the community mural movement with more murals than any other region of the country, the "...early level of support for murals was directly related to the impact of the massive Chicano mobilization of "el movimiento"..."³⁴ Although murals from this period were painted throughout the state, San Diego, Los Angeles, and San Francisco were the major sites where this art form was expressed.

Nuestra Historia: San Francisco Latino Historic Context Statement (Draft) conveys a similar context for the Chicano Mural Movement:

The Chicano Movement, or *El Movimiento*, first evolved in the U.S. southwest and encompassed a broad set of issues affecting persons of Mexican origin or descent, including the restoration of land grants, worker's rights, political representation, and improved access to employment and education. Chicano and other Latino artists of the period actively engaged in the movement, committing their artistic skills to social justice and helping the movement flourish.³⁵ As related by Josie S. Talamantez, author of the successful National Register of Historic Places Nomination for Chicano Park in San Diego:

Murals became the artistic vehicle of choice for educating a large illiterate populace about ideals of a new society and the virtues and evils of the past. Murals had the advantage of making direct appeals; they provided a near-perfect organizing tool that had specific cultural antecedents and precedence in the cultural and revolutionary tradition of Mexico.³⁶

In San Francisco, *Nuestra Historia* continues, the

Chicano Mural Movement...was unique in that it was absorbed into a broader cultural vision that encompassed a pan-Latino sense of community. This was the result of a number of factors, including the pioneering influences of Diego Rivera and other Mexican muralists, as well as the creative foment of the Beat Movement during the 1950s. The essential crucible, however, arrived in the 1960s, when various threads including the Chicano Movement, the Student Movement, and Third World ideology began to fuse. With the Mission District as its epicenter, a new visual art, sometimes called Mission Muralismo, continued to evolve during the 1970s and 1980s, when it assumed increasing identification with revolutionary movements in Central and South America.³⁷

The Pan-Latino identity that was formed in the Mission District was steeped in the concept of La Raza (The Race). This term as used in northern California typically refers to the region's mix of people from

³³ Eva Sperling Cockcroft and Holly Barnet-Sánchez, eds., *Signs From The Heart: California Chicano Murals* (Albuquerque, NM: University of New Mexico Press in association with Social and Public Art Resource Center, Venice, CA, 1993), 9-10.

³⁴ Eva Sperling Cockcroft and Holly Barnet-Sánchez, eds., *Signs From The Heart: California Chicano Murals* (Albuquerque, NM: University of New Mexico Press in association with Social and Public Art Resource Center, Venice, CA, 1993), 10.

³⁵ Tomás Ybarra-Frausto, "A Panorama of Latino Arts," American Latino Theme Study, National Park Service, 2018. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 499.

³⁶ Josie S. Talamantez, "Chicano Park and the Chicano Park Murals: A National Register Nomination," 6. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 499-500.

³⁷ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 500.

Mexico, Chicanos, Central and South Americans, and persons from the Caribbean and Brazil. Art historian Cary Cordova, whose scholarship heavily informs this section, observes that La Raza is an expressly inclusive concept. “The term’s emphasis on people, rather than nation, spurred its popularity, as did its implicit incorporation of all indigenous people of the Americas.”³⁸ In San Francisco, works which flowed from this sense of communal identity encompassed a broad range of visual arts expression, including murals, posters, collages, and other works.

The use of murals as symbolic representations of social struggles that transcend race and ethnicity has also been described as the Community Mural Movement. Timothy Drescher, author of *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1994*, offers a helpful definition of community murals:

Community murals may be painted by groups of individuals, but they are always closely related to those who live or work near them. The relationship of community artworks to their communities is dynamic, intimate, extended and reciprocal.³⁹

In this sense, the Chicano Mural Movement / Community Mural Movement has and continues to have a profound effect on the visual language and texture of the Mission District, as well as San Francisco as a whole.

Architecture/Design: Embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values.

Carnaval, painted in 1983 by muralist Daniel Galvez and several other artists, is among the largest and most prominent murals of the Mission District. The mural powerfully presents us with a documentation of the history and the rich culture of the Mission District. *Carnaval* has high artistic value and is representative of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.

Nuestra Historia notes that the earliest community murals were completed around 1970 in various locations around the city. Within a short time, however, efforts of Galería de la Raza, and the growing influence of the Chicano mural movement, shifted the locus of mural activity to the Mission District.⁴⁰

The earliest documented community murals in the Mission were painted on the interiors and/or exteriors of important Latino community organizations by groups of artists. Several were supported financially by the Galería de la Raza, which was founded in 1970.

An inventory of murals prepared for the Calle 24 Latino Cultural District notes that

[s]tarting in 1970, the Galería de la Raza promoted the installation of murals on Victorian buildings, consider blight, as a way of “beautifying the neighborhood” with the financial support of the SF Art

³⁸ Cary Cordova, *The Heart of the Mission, Latino Art and Politics in San Francisco*, (Philadelphia: University of Pennsylvania Press, 2017), 64. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 500-501.

³⁹ Timothy Dresser, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1947* (St. Paul: Pogo Press, 1994), 12. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 501.

⁴⁰ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 502.

Commission's Neighborhood Arts Program. The mural movement provided art venues for Latino artists, that were excluded from the SF art scene, brought art to the community and created a highly visible local continuity with the culture and artistic history of the Americas.

The Carnaval mural is one of over 690 murals in San Francisco's Mission District, with an estimate of 100 murals adjacent or fronting Calle 24 Latino Cultural District.

Carnaval is included among the formative murals outlined in *Nuestra Historia*. These murals, ranging from single walls to multi-image art environments were created from the early 1970s through the 1990s, were painted by many of the best known and most recognized muralists and artist collaborations in the Mission. A number of these formative murals are no longer extant.

Like these other formative murals, *Carnaval* mural is representative of the Chicano Mural Movement and Community Art Movement, with symbolic representations of social struggles, community celebrations, and barrio life.⁴¹ In the press release issued for the ceremony celebrating the 2014 restoration of *Carnaval*, the mural was described as "one of the most important public art projects in the Mission District. Throughout the years, the mural has become a symbol of history, culture, artistic expression and pride. For some people it is "the Golden Dreams of La Mision" and for others it is "the joy of life coming into the streets."⁴²

⁴¹ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 146.

⁴² Christy Khoshaba and Laura Wenus, "Historic Carnaval Mural Will Be Restored," Mission Local. Retrieved July 16, 2016 from: <https://missionlocal.org/2014/05/historic-carnaval-mural-will-be-restored/>. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts* (Draft: April 2023), 517.

Photos



Carnaval Mural, 1983

Source: Photo by Tim Drescher. SF MOMA Digital Publication: *Proyecto Mission Murals*
<https://www.sfmoma.org/artwork/MM2021.314>



Google Streetview, looking south from 24th Street, April 2011.



Google Streetview, looking south from 24th Street, August 2014.



Google Streetview, looking south from 24th Street, October 2015.



“Carnaval,” a mural at 24th Street and South Van Ness Avenue, painted in 1982 by Daniel Galvez and others.
It has since been restored by the original artists. (SF Mural Arts)

From *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-G: Latino Visual Arts* (Draft: April 2023), 146.

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
CHR Status Code: _____

Other Listings _____
Review Code _____ Reviewer _____ Date _____

P1. Other Identifier:

*P2. Location: Not for Publication Unrestricted

*a. County: San Francisco

*b. USGS Quad: San Francisco North, CA Date: 1995

c. Address: 1311 SOUTH VAN NESS AVE City: San Francisco ZIP 94110

d. UTM Zone: Easting: Northing:

e. Other Locational Data: Assessor's Parcel Number 6519 039

*P3a. Description: (Describe resource and major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

1311 South Van Ness Avenue is located on a 25' x 122.5' rectangular lot on the east side of South Van Ness Avenue, between 24th and 25th Streets. Built ca.1905, 1311 South Van Ness Avenue is a three-story over raised basement, wood frame residential flats building designed in a style consistent with the Edwardian period. The rectangular-plan building, clad in smooth stucco with red brick at the basement level, is capped by a flat roof. The foundation is not visible. The primary façade faces west and includes two structural bays. The main entrances are located at the north side of the primary façade, and include partially-glazed wood doors. The recessed entry includes a hood with brackets, paneling and a pilaster surround. Typical fenestration consists of double-hung wood-sash windows set in angled bays; there are stylized keystones above the third story windows. Architectural details include a parapet with a cornice containing dentils and egg-and-dart molding; there are also cast panels on the bays. There is a red brick chimney on the southwest side of the roof.

The building appears to be in good condition.

*P3b. Resource Attributes: (List attributes and codes) HP3. Multiple Family Property

*P4. Resources Present: Building Structure Object Site District Element of District Other

P5a. Photo



P5b. Description of Photo:

View looking east at the primary façade. 2/7/2008

*P6. Date Constructed/Age:

Historic Prehistoric Both

Ca. 1905 Sanborn Map/Estimate

*P7. Owner and Address

CHAUDOIR FAMILY TRUST
ALEXANDER & NANCY CHAUDOIR,
828 W SANTA INEZ
HILLSBOROUGH CA

*P8. Recorded By:

Galvin Preservation Assoc. (BT/CT)
1611 S Pacific Coast Hwy Ste 104
Redondo Beach, CA 90277

*P9. Date Recorded: 2/21/2008

*P10. Survey Type:

Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "None")

Eastern Neighborhoods Mission Survey

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photograph Record Other (list):

*Recorded By: Galvin Preservation Assoc. (BT/CT)

*Date Recorded: February 2008



Continuation Update



View looking southeast at the north façade.
Source: San Francisco Planning Department



View looking northeast at the primary façade.
Source: San Francisco Planning Department

SAN FRANCISCO PLANNING DEPARTMENT				Record # _____
SOCIAL HERITAGE INVENTORY RECORD				SH Code: _____
Resource Name: CARNAVAL MURAL			District: Mission District, D9	
Prepared By: Anne Cervantes & Alan Martinez			Date: 05/15/2022	
Location:				
a. Address:	Block:	Lot:	b. Neighborhood:	c. City:
1311 SOUTH VAN NESS AVE.	6519	039	Mission District	San Francisco
Type of Resource				
a. Tangible:		Site	X Building	Object
b.		X Organization/Institution	Business	X Cultural X Traditional Art/Craft/Practice
Type of Use:			Active/Inactive:	Active
Description (attach continuation sheets if needed):				Resource Photograph
<p>The following are excerpts from DPR, Oral and Mission District Histories on the Carnaval Mural:</p> <p>CARNAVAL MURAL</p> <ul style="list-style-type: none"> The "Carnaval Mural", 24' x 75', located on the North wall of an Edwardian building, 1311 South Van Ness Ave, captures the historical documentation of the Mission District. In 1982, Daniel Galvez was commissioned to do a mural above the "House of Bakes" by the San Francisco Mural Resource Center. Daniel's research on the neighborhood brought him to Rene Yanez who suggested Carnaval as the theme of the mural. Rene suggested that he get in touch with Lou Dematteis, a photographer (award winning photo journalist), that had been documenting the parade. The mural was completed in 1983, with the assistance of artist, Jaime Morgan, Keith Sklar, Daniel Fontes, Jan Shields. Thirty-one years later, 2014, the Carnaval Mural was restored by Daniel Galvez and a group of muralist and volunteers. This mural documents the Mission District's iconic Pan-Latino businesses, cultural institutions, parades and festivals in the historic periods Post World War II 1946-1945 and Economic, Political and Cultural Empowerment 1960-1999 in San Francisco's Mission District and Calle 24 Latino Cultural District. See Carnaval Mural History Document attached. The muralist, Daniel Galvez integrated the mural into the Victorian Architecture of the existing building using "Trompe L'oeil technique" the art of illusions, in the creation of Victorian Bay Window, Cornices with brackets, Dentals, Segmented Windows with pediments and colorful Victorian palates. The illusion captures Carnaval on 24th Street and the iconic businesses and cultural institutions associated with Calle 24 Latino Cultural District. These business and cultural institutions such as Guadalajara de Noche, Studio 24/Galeria de la Raza, Discolandia, the York Theater (Brava), and Mission Cultural Center for Latino Arts were and are the anchors of Calle 24 Latino Cultural District and the SF Pan-Latino enclave in the Mission District. See the history of the Iconic Institutions and businesses attached. "Built before the reconstruction era, the Edwardian architectural style became popular with the "Beaux Arts" with the 1893 Chicago's World Columbian Exposition, 1893 in San Francisco." South Mission Historic Resource Survey. The 1311 South Van Ness multi-family residential flat building, is a three-story over raised basement, wood frame building designed in a style consistent with the Edwardian period. The rectangular-plan building, clad in smooth stucco with red brick at the basement level, is capped by a flat roof. The recessed entry includes a hood with brackets, paneling and a pilaster surround. Typical fenestration consists of double-hung wood-sash windows set in angled bays; there are stylized keystones above the third story windows. Architectural details include a parapet with a cornice containing dentils and egg-and-dart molding; there are also cast panels on the bays. There is a red brick chimney on the southwest 				 
Cultural/Social Affiliation:				Other
X Latino-American Culture		Japanese-American	Jewish-American Culture	
African-American Culture		Chinese- American Culture	Filipino-American Culture	
Social Heritage Criteria: A,B,C 1,2,4				
A	Resources that are associated with historical events that have made a significant contribution to the social or cultural heritage of the area.			
B	Resources that are, or are associated with, persons, organizations, institutions or businesses that are significant to the social or cultural heritage of the area.			
C	Resources that are valued by a cultural group for their design, aesthetic or ceremonial qualities, such as:			
	1) Embodiment of the distinctive characteristics of a type, period or style of architecture that represents the social or cultural heritage of the area.			
	2) Representation of the work of a master architect, landscape architect, gardener, artist or craftsman significant to the social or cultural heritage of the area			
	3) Association with the traditional arts, crafts, or practices significant to the social or cultural heritage of the area.			
	4) Association with public ceremonies, festivals and other cultural gatherings significant to the social or cultural heritage of the area.			
D	Archaeological resources that have the potential to yield information important to the social or cultural heritage of the area.			
Period of Significance: Select appropriate code(s):				
1-3	1. Post World War II (1946-1960) Latino Neighborhood & migration from Latino Quarters, South of Market to the Mission District	2. Latino Economic, Political, & Cultural Empowerment (1960-1999)	3. Cultural Affirmation & Resistance to Displacement (2000-2020)	
a	Latino business displaced from the Latino Quarters and South of Market	Political Organizing against Redevelopment in the Mission and the new BART stations in the Mission (1960-?)	Community organizing against market rate housing developments.	
b		War on Poverty and the rise of a Latino voice in politics	Creation of a Calle 24 Latino Cultural District	
c		Chicano Mural Movement (1960-70), Mission District Mural Movement (1972-1988) Latino Rock Movement		
d		Cultural Festivals & Parades (1979-present)		
e	Other:	Other:	Other:	
Sources:				
Recommended Treatment:				

SAN FRANCISCO PLANNING DEPARTMENT

Record #

SOCIAL HERITAGE INVENTORY RECORD

SH Code: _____

Resource Name:

District:

Prepared By: _____

Date: _____

Description (Continued):

Large empty rectangular area for description.

CARNAVAL MURAL

Location: 1311 South Van Ness



Figure 1: CARNAVAL MURAL, 2014 Restoration. Daniel Galvez. Photo: Lou Dematteis

The “Carnaval Mural”, 24’ x 75’, by Daniel Galvez, located on the North wall of a Victorian (Edwardian) style building¹, at 1311 South Van Ness Ave, powerfully presents us with a documentation of the history and the rich culture of the Mission District through the use of the photojournalism of Lou Dematteis. “The Carnaval Mural is one of the most important public art projects in the San Francisco Mission District. The mural has become a symbol of history, cultural, artistic expression and pride. For some people it is “the Golden Dreams of La Mision” and for other it is “the joy of life coming into the streets.” Mauricio Aviles, 2014 restoration committee member, considers the Carnaval Mural as “the gate to our 24th Street corridor.”²

In 1982, muralist Daniel Galvez, was approached by the San Francisco Arts Commission to create a mural representing the multi-threaded fabric of Pan-Latino people’s lives. It was René Yáñez, Executive Director of the Galería de la Raza, was the person who recommended that the focus of the mural should be Carnaval which was formalize in 1983. Daniel made the neighborhood context the subject of the mural by representing and celebrating the iconic institutions and businesses that were the heart of the Mission District. It was during this time that the

¹ DPR Report 6519 039, P3a, Galvin Preservation Associates, February 2008 (photos Carnaval Mural)

² Carnaval Mural Restoration Project Press Release, August 27, 2014, Mauricio Aviles.



Figure 2: *Carnaval SF, Festival Program Cover, from the collections of Martha Estrella, the first executive director of Carnaval.*



Figure 3: *Lou Dematteis 1978 photos of Carnaval used in th.*

Latino Community was creating the foundation for San Francisco Parade and Festival and with the success of the events it produced, Carnaval was moved from Precita Park to the Mission District.³

At the start of the mural project, René Yáñez, the Executive Director the Galería de la Raza, suggested that Galvez contact Lou Dematteis, a photojournalist who had been documenting Carnaval, to look at his photos. Daniel selected several photos taken 1979 Carnaval at Precita Park to use in the mural. Dematteis' photographs powerfully captured the energy of the cultural diversity of the San Francisco Mission District. Lou Dematteis was also the first official photographer of Carnaval.⁴

Daniel Galvez works in the Photo Realism style and is influenced by Wayne Thibeaud and the three Mexican Muralists (Tres Grandes), Diego Rivera, David Alfaro Siqueiros and Jose Clemente Orozco as well as by the photorealism of his San Francisco State professors, Robert Bechtel and Richard McLean. The Carnaval Mural was one of Galvez's earliest murals. He was assisted with this mural by Dan Fontes, Jaime Morgan and Jan Shields. Since the Carnaval Mural, Galvez has created over 40 large-scale murals. The 1983 Carnaval Parade and Festival referenced the Carnaval Mural in the program designs and related event posters.

The mural design is skillfully integrated into the Edwardian Style Architecture of the existing building. The mural is on the property line façade and uses the "Trompe L'oeil technique," in the depiction of Victorian detail such as a bay window, cornices with brackets, dentals, and windows with pediments. The three-dimensional illusion captures Carnaval on 24th Street and presents us with the iconic businesses and cultural institutions associated with the Calle 24 Latino Cultural District. These business and cultural institutions such as Guadalajara de Noche, Studio 24/Galería de la Raza, Discolandia, the York Theater (Brava), and Mission Cultural Center for Latino Arts were and are the anchors of Calle 24 Latino Cultural District and the San Francisco Pan-Latino enclave in the Mission District.

Mural characters captured in the photos taken by Lou Dematteis included Jaime Aguilar, a Muni and a Mexican bus driver who appears as the dancer in the red vest; Jorge Molina, to the right of Jaime Aguilar in the puffy orange and red jackets playing the drums; and Marlena, the Brazilian dancer in the silver sequined bodysuit with jewel and feather headband.

³ Oral History, Daniel Galvez, May 30, 2022

⁴ Lou Dematteis, Oral History, May 30, 2022 Rev June 11, 2022, SFLHS Anne Cervantes

CARNAVAL MURAL

A. RESOURCES ASSOCIATED WITH HISTORICAL EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE SOCIAL OR HISTORICAL HERITAGE.

The Carnival Mural is associated with SF CARNIVAL Parade, Festival and Ball. Carnival is similar to “Mardi Gras”, both celebrating the last night before Lent, a cultural tradition of the Americas (Mexico, Central & South America, Caribbean). San Francisco’s Pan-Latino community religious traditions such as All Souls Day (Day of the Dead) and Independence Days of the nations of the Americas have been celebrated for over 163 years in San Francisco. *Latinidad*, that is, Pan-Latino Americanism, was a movement to bring together the diverse Latin nationalities in San Francisco that starting in the 1970’s. *Latinidad* was deliberately pursued by organizations such as El Comité, which defended Los Siete⁵, El Centro Catolico, associated with St. Peter’s Parish⁶ and in *¡Basta Ya!* a San Francisco publication that reported on struggles throughout the Americas⁷. Mission community leaders realized that unlike Los Angeles, the Latino community in San Francisco was much more multi-national and that deliberate steps needed to be taken to promote intra-national communication, understanding and cooperation. The significance of the *Latinidad* movement for the history of San Francisco and California cannot be overstated. Carnival and The Carnival Mural are significant cultural manifestations of the *Latinidad* movement.

The Carnival Mural documents the Pan-Latino Mission District historic periods of Post-World War II 1946-1950, Economic, Political Empowerment 1960-1999, Cultural Affirmation & Resistance to Displacement 2000-2020 The Carnival Mural documents the history of anchor business, institutions and Carnival parade which laid the foundation of “Calle 24 Latino Cultural District.” Mission District murals are a cultural asset used by the tourist industry to promote as a key national and international destination place.⁸

B. RESOURCES ASSOCIATED WITH PEOPLE, ORGANIZATIONS, INSTITUTIONS, BUSINESSES

San Francisco Carnival Parade and Festival, 1979-2022 has a 43-year presence in the Mission District and 44-years in San Francisco; Guadalajara de Noche, 1957-1998, a 41-year presence on 24th Street and is building is now occupied by another cultural institution, Precita Eyes Mural; Discolandia with a 41-year presence on 24 Street; Galería de la Raza with a 46-year presence on 24th Street and 52 years in the Mission District; York Theatre (Cine Latina) now Brava Women in the Arts with 52 years presence on 24th Street. Mission Cultural Center for Latino Arts with a 65-year presence in the Mission District. These anchor cultural institutions, businesses, and Carnival Parade are the Pan-Latino cultural icons that have contributed to the creation of “Heart of the Mission- Heart of *Latinidad*”⁹. The Carnival mural, documents these Pan-Latino

⁵ “Latinos at the Golden Gate: Creating Community and Identity in San Francisco, Tomás F. Summers Sandoval Jr., Chapel Hill: University of North Carolina Press, 2013, p. 175-182

⁶ “Latinos at the Golden Gate: Creating Community and Identity in San Francisco, Tomás F. Summers Sandoval Jr., Chapel Hill: University of North Carolina Press, 2013, p. 107-109

⁷ *¡Basta Ya!*, #16, May 1971

⁸ “Calle 24 Latino Cultural District, Historic Documentation Project, Mural Inventory”, Cervantes Design Associates, Inc. Anne Cervantes & Karen Leonardo, June 10, 2020.

⁹ “The Heart of the Mission: Latino Art & Politics in San Francisco” The Heart of *Latinidad*, Cary Cordova, University of Pennsylvania Press, 2017.

Historic Assets that have contributed to the creation of place and the establishment of Calle 24 Latino Cultural District.

C. RESOURCES VALUED BY A CULTURAL GROUP FOR THEIR DESIGN, AESTHIC OR CEREMONIAL SIGNIFICANCE

- 1) Embodiment of the distinctive characteristics of the architecture, that represents the social, cultural heritage of the area.

SIGNAGE: Calle 24th Street business signs, murals, flags of the Americas, painted utility boxes, and the painted and mosaic sidewalks are the cultural identity markers that defined the Calle 24th Latino Cultural District.

The business signs that align the 24th Street corridor reflect Latino cultural reference with their use of color, imagery, and Spanish business names. It's these cultural references that illustrate a significant historic period Post World War II 1946-1960; Economic, Political and Cultural Empowerment 1960-1999, Cultural Affirmation & Resistance to Displacement.¹⁰

The business signs documented with cultural references are

Historic Periods of the businesses

Post WWII (1946-1959) to present

Precita Eyes Murals (Guadalajara de Noche)

La Gallinita

La Palma Mexicantessen

La Victoria Mexican Bakery & Cafe

Roosevelt Tamale Parlor

Economic, Political, & Cultural Empowerment 1960-1999

Casa Sanchez

Dominguez Bakery

Discolandia

La Mexicana Bakery

La Reyna Bakery

Texis Joyeria

Cultural Affirmation & Resistance to Displacement 2000-Present

La Torta Gorda

MURALS: Mission District Murals: Starting in 1970, the Galería de la Raza promoted the installation of murals on Victorian buildings, consider blight, as a way of “beautifying the neighborhood” with the financial support of the SF Art Commission’s Neighborhood Arts Program. The mural movement provided art venues for Latino artists, that were excluded from the SF art scene, brought art to the

¹⁰ “Calle 24 Latino Cultural District, Historic Documentation Project, Historically Significant Business Street Signage”, Cervantes Design Associates, Inc. Alan Martinez, June 10, 2020.

community and created a highly visible local continuity with the culture and artistic history of the Americas.

The Carnival mural is one of over 690 murals in San Francisco's Mission District, with an estimate of 100 murals adjacent or fronting Calle 24th Latino Cultural District.¹¹ The Mission District was the heart of the Chicano Mural Movement 1960-1970.

"The Chicano Mural Movement, in the state of California, was influenced by Mexican mural masters Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros. These historic and consequential Mexican Muralists utilized their visual artwork as a vehicle for communicating social injustices experienced by communities of highly scarce economic means, lack of power, or voice. Diego Rivera introduced this Mexican public art movement, and related ideas to San Francisco by painting three, now internationally historic, murals in this city. Of note, is his mural, "Allegory of California," at the San Francisco Stock Exchange City Club ["allegory:" reveals a hidden meaning, typically a moral or political one]."

"During the 1960's through early 1970's Chicano artists, throughout California, were inspired and creatively ignited by the work and cultural compass of the Mexican muralist movement. Many California artists incorporated and referenced these social justice themes in their own creative pieces. San Francisco's Mission District muralists, and their Chicano/Latino artistry in general, were integrally included in this overall cultural effort. The communication and organized social justice efforts (between southern, central and northern California organizations of that cultural period) were highly fluid, agile, and produced justice-grounded events and artistry across discipline (visual, literary, and performing arts in particular). The close collaboration between Sacramento's Royal Chicano Air Force artist collective (noted for poster, mural and literary work) and the San Francisco artist community organizations was strongly linked in the creation of murals, other visual arts genres, literary and performing arts production via cultural organizations such as Mission Gráfica, Mission Cultural Center for Latino Arts, Galería de la Raza/Studio 24, and more. While mural work was key to the "Movement," the social justice poster artform offered an additional, more immediate, and highly transit vehicle for the communication of urgent cultural ideas and messaging. In short, murals of the Mexican Mural Masters were key to informing, clarifying, and setting in motion "truth-telling" creative production via many artists throughout California and those in San Francisco such as Réne Yáñez, Graciella Carillo, Consuelo Lopez, Patricia Rodriguez, Ray Patlán, Juana Alicia, Irene Perez, Luis Cervantes, Michael Rios and later Cristianne Dugan-Cuadra and Manuel Sanchez.

Murals: San Francisco's Mission District now has over 690 hundred murals created by this generation of artists, some of whom studied at the San Francisco Art Institute. These artists reference the "Social Realism" movement by addressing social injustice aspects of the Pan-Latino historic period "Economic, Political and Cultural Empowerment 1960-1999"

As the recent show at the Whitney Museum "Vida Americana: Mexican Muralists Remake American Art, 1925-1945" demonstrates, the estimation of the importance and influence of the Mexican Mural Movement has only increased over the last few decades. This Whitney show delineates the influence of Mexican art on U. S. artists, but Mexican art was influential throughout Latin America."¹²

¹¹ "Calle 24 Latino Cultural District, Historic Documentation Project, Mural Inventory", Cervantes Design Associates, Inc. Anne Cervantes & Karen Leonardo, June 10, 2020.

¹² "Chicano Mural Movement" Landmarking of the Diego Rivera Mural: Allegory of California, SFHLS Letter of support to the Board of Supervisors, Anne Cervantes, Lorraine Garcia-February 14, 2022.

FLAGS OF THE AMERICAS MOUNTED ON UTILITY POLES: The flags of the Americas, designed by the Mission District Latino artist was a project of the 24th Street Revitalization Committee in the mid 1980's and were restored in 2016. These signs represented 27 countries of the Americas.

UTILITY BOXES: In 2007, the utility boxes that aligned 24th Street were painted by Precita Mural Arts as part of the City's Graffiti Advisory Board's program. The project was proposed by Robert Ortega, the Mayor's Office of Neighborhood Services' liaison to D-9 and member of the City's Graffiti Advisory Board. Robert also obtained project funding from Sterling Bank.¹³

SIDEWALK & BUILDING WAINSCOTS TILE MOSAICS: Precita Eyes Mural "Chalchiuhticue's Breath of Life" mosaic exterior wainscot and sidewalk was completed in April of 2019, This work uses graphic vocabulary referencing the Aztec goddess of water and storms. Designed by artist Susan Cervantes, one of the founders of Precita Eye Murals. It was installed by artist Suaro Cervantes.

- 3) *Association with the traditional arts, crafts, or practices significant to the social or cultural heritage of the area.*

The Mission District was the birthplace of the Chicano Mural and the Mission District Movement. The Mural Movement created an outdoor gallery to bring art to the community and to provide a venue for Latino artists during the social justice movement. The Carnaval Mural is one of the over 690 murals that creates the largest outdoor public art gallery in San Francisco. The historic periods of significance for the development of these murals are the periods of Economic, Political & Cultural Empowerment 1960-1999, the Mural Movement 1960-1990, Cultural Affirmation & Resistance to Displacement 2000-2022.

- 4) *Association with public ceremonies, festivals and other cultural gatherings significant to the social or cultural heritage of the area.*

The parades and festivals in the Carnaval Mural display a part of the history of the Parades and Festivals in the Mission and Calle 24th Street Latino Historical District. Traditionally, St Peter's church uses 24th Street as part of the procession for Las Posadas Virgin of Guadalupe, All Saints Day (Dia de los Muertos), and visits from relics or saints to the parish such as "Virgin of San Juan de los Lagos".

Casa Hispana, one of the first Pan-Latino Cultural Center in the Mission District, organized cultural events to establish a shared identity.¹⁴ October 12, 1966, marked the first cultural event celebrating El Dia de la Raza. "La Raza" was defined as the children born from the union of the indigenous cultures with the European and the African Cultures."¹⁵ This event included the celebration of "Dia de Las Animas" and "Dia de Los Muertos" and "Our Lady of Guadalupe", preserving and the creation of the "Raza Hispanidad heritage"¹⁶

¹³ Phone conversation with Robert Ortega, former Mayor's Office of Neighborhood Services liaison to D-9, 10/22/22.

¹⁴ "The Heart of the Mission, Latino Arts and Politics in San Francisco", Chapter 3, La Raza Unidad page 67, by Cary Cordova, University of Pennsylvania Press, 2017.

¹⁵ "A Glow of Community Spirit Marks El Dia de la Raza" by Rudy Espinoza, SF Examiner, October 31,1971, page 218

¹⁶ "A Glow of Community Spirit Marks El Dia de la Raza" by Rudy Espinoza, SF Examiner, October 31,1971, page 218



Figure 4: *Dia de los Muertos, 2013, photographer Anne Cervantes*



Figure 5: *Dia de los Muertos 2013, Carlos Aceitun Altar. photographer Anne Cervantes*



Figure 6: *Dia de los Muertos, 2013. Rene Yanez on the left, photographer Anne Cervantes.*

- 4) *Association with public ceremonies, festivals and other cultural gatherings significant to the social or cultural heritage of the area. Continued*

René Yáñez, the Galería de la Raza Executive, introduced the Day of Dead Procession in the Mission District in 1970. This procession has expanded from Brava to Mission ending at Garfield Park. The Procession is a traditional ceremony that remembers loved ones, remembers those that were murdered by the Contras rebels in Nicaragua, and addresses the impact of gentrification on the Mission District's Pan-Latino community. In 2013, the Day of the Dead Celebration theme focus was gentrification, "Aqui Estamos Y No Nos Vamos".



Figure 7: *Dia de los Muertos 2013, photographer Anne Cervantes*

CALLE 24th LATINO CULTURAL DISTRICT'S
ANCHOR INSTITUTIONS & FESTIVAL FEATURED

CARNAVAL PARADE IMAGE: San Francisco's Carnival Parade and Festival, the largest ethnic cultural event in San Francisco, has existed for 44 years in the Mission District. Established in 1977, it celebrates the beginning of Lent (Mardi Gras), a cultural tradition of the Americas. In 1986, Carnival Parade, Festival & Balls evolved from a community-based event to a world renowned event under newly formed non-profit, Mission Economic Cultural Association with Roberto Y. Hernandez, Executive Director and Marcus Gordon. Carlos Santana, Comparsa musicians and dancers from Trinidad "Our Boy Steel Band" and "The Mighty Sparrow" the king of Calypso, Brazil's Lundu, Tito Puente opened the doors for Celia Cruz to perform, Willie Colon, Eddie Palmieri, Luis Enriquez, The Neville Brothers is the music that put San Francisco's Carnival on the map as a destination. This event grew from 250 participants to 500,000.



Figure 5: First Carnival - Western Addition
9/24/1977. Photo Gato K. Rivera



Figure 6: Carnival Poster.
Nancy Obregon archives



Figure 4: Carnival-Western Addition,
participants. Nancy Obregon archives.

The first Carnival was held in the Western Addition and was organized by Connie Williams, originally from Trinidad and the owner of Connie's restaurant with Gloria Toolsie, a Trinidad dancer. "Buchannal was most definitely there" with "Gloria Toolsie," a "great Artistic Director, master salsa, costume designer, "and many more talents, "had a great influence on all of us for many years. We rumba, mambo, plena, chip chip, calypso sang and played."¹⁷

The Carnival celebration stretched four to five blocks with Comparsa musicians & dancers grouped separately with steel drummers and rumba, Calypso musicians, Bacchanal dancing Rumba, and the Panamanian "Los Mulatos de Panama." The West Coast Caribbean Association presented King Croft, Louis Arnold Steel Band, Carl McKnight Steel Band, and the Gloria Toolsie Review. Most of the participants were from the Mission District, months making their costumes and rehearsing for this event. The group received a proclamation from Mayor Moscone.¹⁸

¹⁷ SLFHS History of San Francisco's Carnival, 1977, Martha Estrella posting on Facebook, May 21, 2017.

¹⁸ Martha Estrella, first Carnival participant, Oral History, July 2022, SFLHS Anne Cervantes



Figure 8: Carnival Parade at Precita Park. Marcus Gordon, one of the original organizers of Carnival is in the center of the photo dressed in white. Photo Lou DeMatteis



Figure 7: Carnival Mission District- Precita Park, 1979. Adela Chu and Sir Lawrence Washington. Photo Lou DeMatteis



Figure 9: Carnival Parade @ Precita Park, Sir Lawrence Washington. Photo Lou DeMatteis.

1979 MISSION DISTRICT/PRECITA PARK

On February 25, 1979, Carnival moved to the Mission District's Precita Park. An informal Carnival committee was composed of Marcus Gordon, Adela Chu, Pam Minor, Sir Lawrence Washington, Lou DeMatteis, Carol Deutsch and John Santos. The Carnival held at Precita Park, "was pulled off without an official sit-down meeting. Marcos Gordon, an artist, renowned percussionist/teacher" and priest of the Afro-Cuban spiritual traditions, "has been the glue that holds an impressive array of interests and egos on the same path of Carnival glory."¹⁹

¹⁹ Sylvia & Marcus Focus on Two Carnival Decision makers of the Air & Ground", by Chis Collins, North Mission News, May 1991, pg 20.

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Figure 10: Carnival festival at Dolores Park, 1979.



Figure 11: Carnival Festival at Civic Center, 1981



1980 MISSION DISTRICT/DOLORES PARK

In 1980 the Carnival Parade & Festival started at 26th and Mission and ended at the festival site at Dolores Park. There were several complaints from the neighborhood surrounding Dolores Park so that the following year they moved the Festival to the Civic Center.

1981-1985 MISSION DISTRICT/CIVIC CENTER

With the noise complaints and the growth of the crowds of spectators to 100,000 during the festival, was relocated to the Civic Center. The Carnival parade started at 23rd and Mission and ended at the festival site at the Civic Center. It was in this period that the Carnival Parade and Festival expanded to include a Carnival Masquerade Ball. The first held Ball was held at Centro Social Obreros which included Corpo Santos and the Caribbean Allstars.

In 1983, the Carnival Steering Committee included, Santiago Ruiz, Carol Deutsch, Mauricio Aviles, Linda Lucero, and Marcus Gordon, and their first hired Executive Director, Martha Estrella.

Mission Economic Cultural Association (MECA) was established 1985 and incorporated in 1986, to “create one organization to umbrella all cultural events in the Mission District. MECA organization members included the 24th Street Merchants Association, Mission Neighborhood Centers, Real Alternatives Program (RAP), Arriba Juntos, Instituto Familiar de la Raza, El Barrio de la Paz, and Horizons (Unlimited). Roberto Y. Hernandez, the founder of MECA assume the position of and executive director and producer for Carnival and other Mission District Festival with Marcus Gordon, the Artistic Director for Carnival ²⁰.

In 1986, the Carnival Parade had over 30 contingents. It started at 14th and Mission and proceeded to 24th Street and Mission and turned left to South Van Ness and left

²⁰ “Founding of Mission Economic Cultural Association” Oral Interview, Roberto Y Hernandez, 6/26/2020, CDA Anne Cervantes.

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Figure 12: CARNAVAL ADVERTISEMENT-New Mission News, May 1992, pg 19, North Mission News May 1991, pg 9.

again to 23rd Steet. The festival was relocated to the Mission District on 24th Street between South Van Ness and Bryant Street.

MECA was able to consolidate the effort of the Friends of Brazil Carnival Ball and the other Carnival events and produced the Carnival Internacional Ball on February 21, 1987. Music included Tito Puente, Viva Brasil, Pete Escobedo, Corpo Santo, Batucaje. Later in June the Carnival parade continued with a similar route as in 1986. The Carnival Festival area was held on 24th Street from Potrero to Mission Street. Festival music included Carlos Santana, Flora Purim, Airto, Pete Escobedo.

In 1995, with the stresses of managing a large production organization, Roberto Hernandez, stepped down from leadership to enter a recovery program. Without his visionary leadership MECA closed their doors in 1999.

Mission Neighborhood Centers, under the leadership Sam Ruiz, took over the production of Carnival with the assistance of Roberto Hernandez.

2017- PRESENT MISSION DISTRICT

In 2017, the non-profit “Cultural y Arte Nativa de las America- [CANA] was established with a commitment “to preserving and exhibiting the arts and cultures of the Americas. CANA’s main objective is to educate the San Francisco Bay Area about the diverse cultures that exist in the North and South American continents, and to promote dialogue about their importance in our society. Carnival San Francisco, is one of the projects of

CANA. CANA’s goals & objectives includes the support of artist access to jobs, the strengthening of local businesses, the education of children & youth, the promotion of health and wellness and collaboration with other art institutions.

Earlier Carnival Ball celebrations were organized by the women of “El Club Aztec”, 1921-1925 were held at the “Druids Temple” at 50 Oak Street as noticed in the Latino Quarter’s newspaper Hispano-America.²¹ In 1931, a Carnival Ball was organized by Club de las Americas to bring together the families of the diverse Spanish-speaking nationalities “colonies, 1920’s term) of San Francisco was held at the William Taylor Hotel.²² In 1968, the Friends of Brazil Club held its first Grand Carnival Ball at Showplace Square to promote Brazilian and Jamaican culture and produce 49 balls.²³

²¹ “Baile de Carnaval”, Hispano- America, January 15, 1921, page 4.
²² “Se Espera Que Sea Muy Lucido” Hispano-America January 24, 1931, page 8
²³ “Carnaval Historic Documentation of Carnival Timeline”, SFLHS, Anne Cervantes, 2022



Figure 13: Location of EL Farolito Café 1946-1951. Future location of Guadalajara de Noche, 1957-1972. SF Assessor's Office Negative collection, 1951



Figure 14: Future location of Guadalajara de Noche 1971-1998. SF Assessor Office Negative collection 1951.



Figure 15: Photo from the collection A. Cervantes

GUADALAJARA DE NOCHE BUILDING IMAGE (fig. 12A)

Guadalajara de Noche a renowned restaurant and bar located at 2981 24th Street, that had a forty-one year presence on 24th street from 1957-1998. It was a meeting place for the 24th Streets Merchants Association (est. 1979), the San Francisco Hispanic Chamber of Commerce, the Galería de la Raza, the Pan-Latino community's institutions in the early 70's. The restaurant became the place where elected officials held fundraisers and Spanish Media celebrities such as Marcos Gutierrez, used their office.²⁴

Daniel Galvez, the Carnival muralist, selected this Guadalajara de Noche as one of iconic business on 24th Street other of which included Discolandia, the Roosevelt Theater, Galería de la Raza and the Mission Cultural Center on Mission Street as neighborhood context.

Guadalajara de Noche was established in 1957, its first location, at 2901 24th Street. Founder Mrs. LaLa Lucero purchase the Rendezvous Café in 1955 and changed the name to Guadalajara de Noche. Lala may have been the husband of Leo S. Lucero, a real estate broker located at 2511 24th Street. He was a former president of the 24th Street Boosters in the 1950's. She was the owner of the restaurant for a few more years and then sold it to a Tony Anaya and who owned it until 1966. Efrain Sanchez purchased it from Anaya and then sold it to Ricardo Palacios and Lucia G. Burgos who were the owners from 1969 to 1998. In 1971 they opened a branch restaurant at 2981 24th Street to expand their business. They temporarily operated the business at both locations.

Mr. Palacios was active in the newly established 24th Street Merchants Association and was a founding board member of the organization. Robert Sanchez, the president of the 24th Street Merchants Association, stated that Guadalajara de Noche was the largest sit-down restaurant with a bar, that served quality Mexican Food."²⁵

Alejandro Murguía, San Francisco's Poetry Laureate, mentioned Guadalajara de Noche in his recollection of the 1976 Mission District he noted that Guadalajara de Noche with its neon sign was one of the few cafes."²⁶

²⁴ The Grande Goals of Marcos, Broadcasting for La Raza, by Tim Gartner, SF Sunday Examiner & Chronicle, October 13, 1974, page 24.

²⁵ Robert Sanchez, Oral History, June 20, 2022, SFLHS Anne Cervantes

²⁶ "Ten Years that Shook the City San Francisco 1968-1978: Poetry and Solidarity in the Mission District, by Alejandro Murguía" edited by Chris Carlsson, 2011, page 61.



Figure 16: 1975 Discolandia first location at 2969 24th Street adjacent to her mother's Cuban grocery store. SF Weekly Photo Juan De Anda 2014

DISCOLANDIA BUILDING IMAGE:

Discolandia was a Latin American Music store that sold vinyl, cassettes and CD's, was opened by Sylvia Navarro Rodriguez in 1975 at 2969 24th Street and in 1982 moved to 2962 24th Street and subsequently had a 41-year presence on 24th Street. It was one of the major anchor businesses on the street and brought celebrities Pan-Latino music industry celebrities to 24th Street to promote their music and concerts. Discolandia sold tickets to concerts and was considered to be the Latino "Ticket master" in San Francisco Mission District.



Figure 18: Photo Anne Cervantes 8/25/2011

Sylvia Navarro Rodriguez arrived in San Francisco, 1957 at age 14, to join her mother Hilda Pagan, Santa Clara, Cuba. Sylvia became the "Latino Ticketmaster of the Mission"²⁷ promoting the music of Pan-Latino artists such as Juan Gabriel, Tito Puente, Oscar DeLeon, Ismael Miranda and her friend Celia Cruz. She also promoted a unique style of music that started in the Mission District in the mid 1960's "Latin Rock", a fusion of rock & roll, rhythm, and blues. The Mission District Latin Rock bands included Carlos Santana, Malo, Malibu, Latin Bloods, Righteous Ones, Fascinations, The Ghetto, and the Profits. The store was closed on January 11, 2016. Traditional use of the building as a Latin Music store were discontinued on January 11, 2016. The building is currently being used as a commercial fast food restaurant with the original Discolandia signage and color of the building still extant.²⁸

²⁷ Oral History, Roberto Y. Hernandez, 6/26/2020.

²⁸ Calle 24th Latino Cultural District: Historic Documentation Project, Social Heritage Form, Sylvia Navarro Rodriguez 6/20/2020, Cervantes Design Associates, Inc.



Figure 19: Galería de la Raza, 2851 24th Street. SF Assessor's archives, 1951 photo

STUDIO 24/GALERÍA DE LA RAZA BUILDING IMAGE

The Galería de la Raza, one of the Latino Community's primary cultural institutions that has been in existence for over 52-years in San Francisco's Mission District with 46 years located at 2851 24th Street

It was founded as a visual art space to celebrate, promote and understand the significance of the contributions of Latino Artists. Its focus was on first voice presentation and where the artists' voice and language would be retained. The Galería's billboard mural on the side of the building was another highly visible public venue to have Latino cultural expression be accessible to the adjacent neighborhood and the Latino Community.



Figure 20: Galería de la Raza Archives, 2003 Exhibit Catalogue.

"As artist we must all share customs, lifestyles, and imagery with one another. It is only through artistic, social and political ideology that we can ascertain and retain a place in history and document it for our children." Ralph Maradiaga, Galería de la Raza's administrative director and one of its founders.

The Galería, not only provides a venue for Pan-Latino artist to exhibit their work, it was also has been a vital and important community gathering space and an educational space. It was the vision of the Galería founders that recognized the importance of cultural elements required to create a space that reflects the cultural values of the Americas. "Sitio y lengua" (space & language) is a concept that Emma Perez and other scholars developed, that "a people must have their own language and space in order to survive and flourish. Perez argues that without language there is no memory. In preserving or reconstructing histories, one can create space- in the past-that sustains the community and allows it to imagine a different future."²⁹

²⁹ "I Do Not Like the White Man" Linda Heidenretch, California Women and Politics: From the Gold Rush to the Great Depression, edited by Robert W. Cherny, Mary Ann Irwin, Ann Marie Wilson, University of Nebraska Press, 2011, page 7



Figure 21: Galeria de La Raza, 425 14th Street 1970 location at Fred Hobb's San Francisco Art Center. photo SF DPR 523A Report

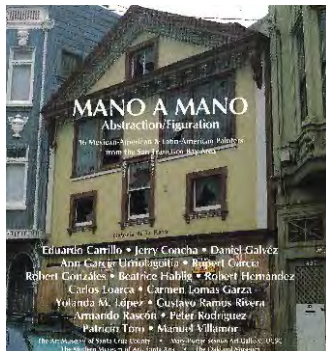


Figure 22: "Mano A Mano Abstraction/Figuration, The Art Museum SC, UCSC Gallery, etc. 1988 Exhibition Catalogue

HISTORY

Artes Seis Gallery was the predecessor the Galería de la Raza. The gallery was established by five Casa Hispana artists, Miguel Ruiz, Rafael McNeil, Antonio Gabriel, Francisco Camplis, Manuel Palos and Pilar Sanchez.³⁰ They established this Gallery to express the Chicano militancy that was absent at Casa Hispana.³¹ The Gallery was established as a volunteer-owned and operated gallery in the Mission. "Amongst the Artes 6 members were Francisco Camplis, Jose Romero and Ralph Maradiaga, joined with Rolando Castellon, René Yáñez, Peter Rodriguez, and others"³² On June 14, 1969, Artes 6 Gallery opened at 3692 18th Street, and their first exhibition was of the works of Miguel Ruiz, Francisco Camplis, Manuel Palos, and Pilar Sanchez³³. The last art exhibit at this location was Rafael McNeil's drawings and paintings. This location closed in June 1970.

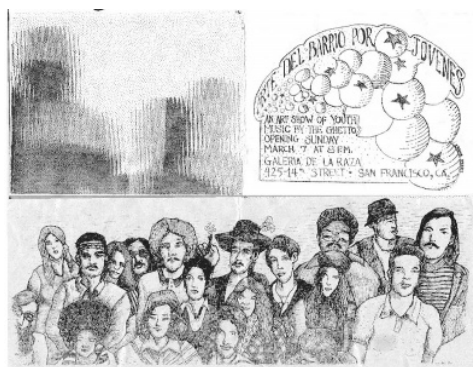


Figure 23: Exhibit Poster for Arte Del Barrio Jovenes, Archives of Francisco X. Camplis. circa 1970

Two of the goals and objectives established by Artes Seis Galley's founders were to "make art accessible to the community"³⁴ and a place to provide a venue for Latino Artists to exhibit their work. In the late 60's there were few venues for Latino and other minorities to exhibit their work in the mainstream San Francisco Art scene. This group of Latino artists founded institutions and galleries to address this exclusion as part of the Affirmative Action movement in the state's educational and business public contracting procurement.

Arte Seis Gallery was relocated to 425 14th Street (Fred Hobb's San Francisco Art Center) and the name was changed to Galería de la Raza. The gallery's first exhibit July 3, 1970, with the "Chicano & Latin American Art of Esteban Villa and work of Luis Gutierrez and Luis Cervantes. The gallery was maintained by Casa Hispana de Belle Artes assisted by the Neighborhood Arts Program of the SF Art Commission.³⁵ The Galería, only existed at this location for a short time and was shut down due to a disagreement with the landlord.³⁶

³⁰ "New Gallery-Artes 6" SF Chronicle, June 17, 1969, page 40

³¹ "The Heart of the Mission, Latino Arts and Politics in San Francisco", Cary Cordova, University of Pennsylvania Press, 2017 page 82, 83.

³² "Artists with a Mission," Rupert Garcia Interview, SF Chronicle Image Magazine, Sunday May 20, 1990, page 29.

³³ SF Chronicle, Datebook, June 14, 1969, page 31

³⁴ "Casa Hispana, Artes 6, Galería de la Raza History" Francisco Camplis, Oral History, 2022

³⁵ "Chicano Art Gallery, SF Chronicle, July 3, 1970, page 31.

³⁶ "Casa Hispana, Artes 6, Galería de la Raza History" Francisco Camplis, Oral History, 2022



Figure 24: Galería de la Raza opening nite, March 10, 1972 at 2851 24th Street. Photo by Joe Ramos Copyrighted



Figure 25: Ralph Maradiaga, GDLR admin. Director GDLR archives.



Figure 26: Rene Yanez, GDLR artistic director. Photo Joe Ramos Copyrighted



Figure 27: Galería de la Raza Group Show 1982. Artist from left to right: Patricia Rodriguez,.....Yolanda Lopez, Raymond Patlan, Enrique Chagoya, . GDLR archives

On March 10, 1972, El Jamante, a bi-lingual newspaper, announced that the Galería de la Raza has relocated to 2851 24th Street. “The Galería de la Raza is now located at the busiest location in the Mission” “The Galería is a combination of a gallery, educational center and a community gathering space and will exhibit the work of emerging artists in various art media. Their first exhibition included the paintings, drawings and photography of Carlos Loarca, Homero Herrera, Ralph Mc Neil, Luis Cervantes, Rolando Castellon, including the Chicano Royal Airforce, Jose Romero, Chuy Campesino, Rafael Torres Garza Graciela Carrillo, Spain Rodriguez, Thomas Rios, Jay Ojeda, Jose Ramos, Alda Maldonado and Wilfredo Castano, curated by René Yáñez and Rolando Castellon co-directors.³⁷

³⁷ “A Busy Hour at the Galería de la Raza” Thomas Albright, Sf Chronicle March 15, 1972. Page58



Figure 28: Carnaval 1980 mural at the liberated billboard at GDLR wall. Archives of Michael Rios, muralist

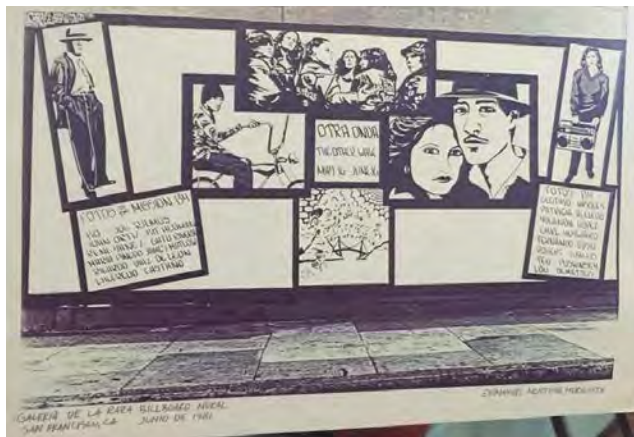


Figure 29: Liberated Billboard by Muralist, Emmanuel Montoya, June 1981

LIBERATED BILLBOARD

The billboard on the façade facing Harrison Street, was *liberated* by Michael Rios while painting a mural at the 24th Street mini park. Michael saw how the Mission District was saturated with cigarette and liquor and billboard ads. He *liberated* the billboard in 1975, by white washing the advertisement and painting a mural entitled “En La Mission con Salsa”. The cartooned mural was of a palm tree walking a dog with buildings swaying in the background and three palm trees playing instruments. After a month the billboard company pasted a new advertisement over Rios’s mural. Both he and Gracela Carrillo who was working on the mini-park went and peeled this new advertisement off.

In response to this experience of erasure Rios wanted to produce public artwork that inspired and educated the community. From that point on the Galería de la Raza managed the billboard.³⁸ For 1980 Carnival Michael Rios painted the first Carnival mural on the liberated billboard.

³⁸ “Calle 24-BART MURAL RESTORATION PROJECT”, November 14, 2017, by Anne Cervantes and Dr. Carlos Cordova



Figure 30: Galería de la Raza's 44th Anniversary Exhibit. 2014, photo by Anne Cervantes



Figure 31: New Galería location at 16th and Folsom in SF Mission District. YA studios



Figure 32: Galería de la Raza's 44th Anniversary Exhibit, 2014, photo by Anne Cervantes

In 2018, after 46-years at its location on 24th Street, the Galería de la Raza was forced to find a new location due to the doubling of rent on a month-to-month lease. The Galería, even with assistance from SF District Supervisor Hillary Ronen, was not successful in negotiating a lease and the 24th Street site currently remains vacant.

An interim home was established at the ground floor at 1470 Valencia until the a lease was negotiated for their new home located on the 16th Street corridor. The Galería will occupy the ground floor space of the Casa Adelante Affordable Housing project with its entrance on Folsom.

An ancillary gallery will be located on Folsom adjacent to Calle 24 Latino Cultural District.



Figure 33: Galeria de la Raza's 44th Anniversary Exhibit, 2014, photo GDLR archives. Left to Right, Lorraine García-Nakata, Patricia Rodriguez, Amalia Mesa-Baines, Ani Rivera, Carmen Loma- Garza, Irene Perez



Figure 34: York Theater, 1981? Archives of Robert Sanchez, former president of the 24th Street Merchants Associations.

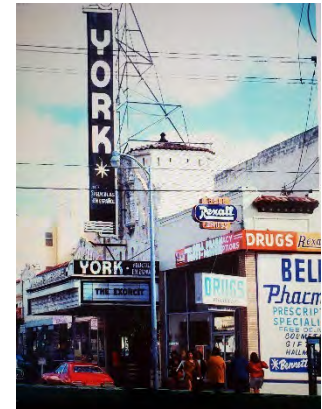


Figure 35: SF Public Library Archives.

San Francisco Movies			
DOWNTOWN THEATERS CREST OR 2-72/3 Met. Copp. 6th Catcher from 10 A.M. EARLY BIRD BARGAIN MATINEE EVERY DAY UNTIL 1 P.M. GREAT POSSIBILITIES! RUSS MEYER'S "Cherry, Harry & Raquel" "VIXEN" a woman on fire RESTRICTED TO ADULTS EMBASSY Market-7th St. (L-322) THE AAA PROGRAM	COLISEUM Clarendon-7th EA 1-2131 Rock Hudson—Elizabeth Taylor "GIANT" at 8:50 "GREAT BANK ROBBERY" Zero Mostel—et. 7:09 P.M.	INTERNATIONAL PICTURES AVENUE 2850 San Bruno Ave. 458-2636 FRIDAY ONLY "INTOLERANCE" BELLA UNION Krumpholtz 421-4824 "LOVE IS YOUR NAME" "FIRST SWORDSMAN" BRIDGE Geary-24th 783-3012	YORK 2787-24th Street AT 8:00—AT 8:30P Alberto Vezouez—Claudia Isles "JUVENES EN LA ZONA ROSA" Color Tere Velazquez—Francisco Rabal "AZAHARES ROJOS"—color DRIVE-IN MOVIES EL RANCHO El Cam. & Hickey So. S.F. PL 5-5000 Rock Hudson—Elizabeth Taylor "GIANT" PAUL NEWMAN "Hombre"

Figure 36: SF Movies, York Theater, SF Chronicle, 11/01/1970

YORK THEATER" BRAVA WOMEN IN THE ARTS" BUILDING IMAGE

The York Theater was built as a vaudeville/movie house was known as the Roosevelt Theater between 1926-1960. Between 1961 thru 1982 the theater name was changed in York Twenty-four Theater, 1960, York Theater Company, 1964-1968 and in 1969 change to the York Theater. With the changing demographics of the Mission District, the York Theater began marketing the Theater Latino Movie Theater, similar to the movie theaters on Mission Street. Cine De Las Americas (Cine York Theater), in 1975, it became the place to see boxing events, the premiere of Latino films, and also the venue for Accion Latina's Encuentro del Canto Popular, and annual concert series celebrating ancestral indignation and the spirit of resistance in the Latin American musical traditions of Nuevo cancion and beyond, until it outgrew the space.



Figure 37: SF Assessors Photos, 1951. SF Public Library Archives.

The Roosevelt Theater was built in 1926, is a historic building, is a two-story steel framed building designed in Spanish Colonial Revival Style with Moorish elements. The building includes seven commercial units with seven entrances at the street level. The rectangular-plan building, clad in smooth concrete, is capped by a flat roof and a false clay tile mansard. A short roof tower on the southwest side of the roof is topped with red clay tiles. The foundation is concrete. The primary façade faces north.³⁹

In 1996, Brava Women in the Arts, established in 1986 by Ellen Gavin, bought the theater building with the assistance of the 24th Street Revitalization Committee, established by Supervisor Jim Gonzalez.⁴⁰ “The iconic building was renamed Brava Theater Center in 1996; and

shortly after, a \$3 million renovation ensued creating two performance spaces—a 360-seat main theater and a 60-seat studio. World-class artists featured on Brava's stages include Ritchie Havens, Lesley Gore, Janis Ian, Suzanne Westenhoefer, Sandra Bernhard, Coleman Barks, Kate Clinton, Bill Santiago, and Will Durst, Trios Los Panchos, Lila Downs, Astrid Hadad, Ely Guerra, and Liliana Felipe.

Over the next 21 years, Brava! for Women in the Arts produced vibrant, culturally diverse, provocative work by prominent San Francisco feminists, community leaders, activists, and artists such as Cherríe Moraga, Amy Mueller, Jewelle Gomez, and Ellen Sebastian Chang; and produced award-winning premieres by Diana Son, Eve Ensler, Debbie Swisher, Reno, Cherylene Lee, Suzan-Lori Parks, Culture Clash, Joan Holden, Anne Galjour, Elizabeth Summers, Kate Rigg, Dan Guerrero, and Mabou Mines, as well as works by the internationally known playwrights Jesusa Rodriguez and Liliana Felipe of Mexico, Jorge Drexler of Uruguay, and Ojos de Brujo and Ismael Serrano of Spain.”⁴¹

Under the direction of Stacie Powers Cuellar, the organization produces annual events Baile en la Calle: The Mural Dances on Calle 24th Latino Cultural District and the New Year's Eve Comedy Fiesta. The theater has always been open to be used by the community

³⁹ State of California- The Resource Agency, Department of Parks & Recreation, DPR 523 A, Page & Turnbull.

⁴⁰ Oral History Note by 24th Street Revitalization Committee members, Roberto Y Hernandez and Anne Cervantes.

⁴¹ Brava Women in the Arts's website, History <https://www.brava.org/history>



Figure 38: Mission Cultural Center for Latino Arts. Photo Cookie Gonzalez

MISSION CULTURAL CENTER
(FOR LATINO ARTS) FLAG
IMAGE



Figure 39: Mission Cultural Center
Banner, 1970 photo used in the Carnival
Mural. Photographer Lou DeMatteis.

The Mission Cultural Center (for Latino Arts) MCC was founded by a group of Latino Mission District Artist and organizations. For more than four decades, Mission Cultural Center has provided space for artists and community members to create, perform, engage, learn, and grow. Its programs, events, and classes span the range of artistic endeavor, including theater, music, dance, visual and graphic arts, printing, poetry, literature, photography, and film. The MCCLA has become an integral part of the Mission District's Urban and Latino Cultural Fabric that creates the heart of the Mission.

Since its founding, Mission Cultural Center has exhibited and supported thousands of artists, including local artists working in the Mission District, as well as artists from South and Central America, the Caribbean, Europe, and Asia. The work of its graphics department is recognized as among the most artistically significant and accomplished Latino Graphic Arts portfolios in the country.

Accomplished artists who produced work through Mission Gráfica include Rene Castro, Alfonso Maciel, Juana Alicia, Tirso Araiza, Harry Fonseca, Sal Garcia, Ester Hernandez, Nancy Hom, Irene Perez, Calixto Robles, Jos Sances, Herbert Siguenza, Eric Triantafillou, and Rene Yañez. In 2014, a traveling exhibition of silkscreen prints from California's Latino printmaking communities, Serigrafía, featured several artists associated with Mission Gráfica. In 2015, thousands of historical silkscreen prints created by Mission Gráfica and La Raza Graphics were acquired by the California Ethnic and Multicultural Archives (CEMA) of the University of California, Santa Barbara Library Special Research Collections.

The center has also made tremendous impacts in the Latino performing arts field. The theater space served as home for El Teatro de la Esperanza, as well as performances by Teatro Latino and Teatro Campesino. The theater has also hosted world premieres of important Chicano/Latino works, such as Heroes and Saints, Cherrie Moraga's

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award-winning play about Mexican farmworkers of the San Joaquin Valley. The theater was likewise used for programs by established Latino writers, poets, and filmmakers. Over the years, the dance department has organized performances and offered classes on Afro-Caribbean dance, Mexican Folklore, flamenco, and modern dance, among other styles.

From its founding, music has remained a vital cornerstone of the center's programming. Thousands of musicians have performed at the center, including popular local salsa bands and international groups from throughout Latin America. One of the most prominent musicians associated with the center is John Santos, recognized as one of the foremost exponents of Afro-Latin music in the United States. Nominated for five Grammys, he was also the recipient of Master/Apprentice grants from the National Association of Latino Arts and Cultures (NALAC) and the Alliance of California Traditional Arts (ACTA), the San Francisco Latino Heritage Arts Award, and the City and County, Legislature and Congressional Award 2012. Santos is also a member of the Latin Jazz Advisory Committee of the Smithsonian Institution. The center has also steadily added social service programs. These include a multicultural after school program, programs for homeless youth living in shelters, and partnerships with local schools. Mission Cultural Center has collaborated with organizations like Instituto Familiar de la Raza to promote AIDS/HIV awareness and prevention, as well as the National Institute of Art and Disabilities to provide space for disabled artists to create and exhibit artwork.

HISTORY

In 1967, at a time of anti-war protests, the rise of the Chicano movement, and the community struggles fighting for civil rights in San Francisco and throughout the United States, the Neighborhood Arts Program (NAP) was created by the San Francisco Arts Commission (SFAC) to help in the promotion of community arts by providing funding for the arts that reached beyond the city's established arts institutions such as the SF Symphony, SF Ballet, and the SF Opera. During this time the voters in San Francisco had turned down a bond issue for the creation of the Performing Arts Center in favor for the development of community arts.



Figure 40: Press Conference, 1977- Community's Demonstration for a demand for the SF Art Commission to increase the operating budget in front of the Cultural Center. Collection of Dr. Carlos Cordova.

The Art Commission in the mid 1970's the SF Art Commission's Neighborhood Arts program met with the Mission District Community to select a site for the new community Art Center in the Mission District and proposed renovation of an old mortuary or formerly the San Francisco Krishna temple located at 455 Valencia.. But the Mission District Arts and organizations, Pocho Che/ Third World Communications Collective led by Alejandro Murguia, Roberto Vargas and Daniel del Solar; Palmetto Museum led by Gilberto Osorio, Alfonso Maciel, Carlos B. Cordova, Mauricio Santos, Oscar Maciel and Mario Gallardo; Mission Media Arts led by Ray Rivera and Ray Balberan; and Casa Hispana de Bellas Artes led by Amilcar Lobos and Rolando Castellón, among others, proposed the Shaff furniture store instead, which has become the Mission

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Cultural Center for Latino Arts at its current location.⁴²



Figure 41: Father Ernesto Cardenal, during Catholic Mass, the first event held at Mission Cultural Center. Photo by Dr. Carlos Cordova, archives.

The Mission Cultural Center opened their doors on March 6, 1977, with a Catholic Mass led by Father Ernesto Cardenal. Father Cardenal was one of the leading and most distinguished Latin American poets who a couple of years later, after the overthrow of the Anastasio Somoza dictatorship, held the post of Minister of Culture in the new Sandinista government in Nicaragua. Over two thousand people attended the opening of the Mission Cultural Center in a standing room only event.

MCC soon after established a gallery, graphics department, and a music committee.

In 2022, Dr. Martina Ayala became the new Executive Director of MCCLA, after the retirement of Jennie Rodriguez. In the short time as director she has brought a new vision to engage the San Francisco's Pan-Latino Community.



Figure 42: Mission Graphica-silk screen studio after remodeling, 1978 Photo by Dr. Carlos Cordova, archives.

Figure 43:
 MCCLA 2022
 Dia de los
 Muertos Event
 Calender.
 Photos from
 MCCLA archives



Figure 44: MCCLA 2022 Dia de los Muerto's altar at SFO. Photos from MCCLA Archives

⁴² Mission Cultural Center for Latino Art History, by Dr. Carlos Cordova, February 10, 2022.

MISSION DISTRICT MURAL MOVEMENT CATALYST

POLITICAL FOUNDATION:

The Mission Coalition Organization (MCO), a coalition of Mission District organizations, was critically important to the history of the Mission District and the City.⁴³ The MCO was established formally in 1973 by the Mission District's community to organize against this SF Redevelopment Agency proposal to have the Mission District designated an urban renewal area. The MCO was an organization of organizations that brought together labor, churches, non-profits, tenant, landlord and political organizations. The early organizing for Latinos to have a collective voice in the Mission District, in the mid 1960's, was led by Herman Gallegos representing the Community Service Organization, OBECA/Arribe Juntos, Mexican American Political Association (MAPA), League of Latin American Citizens (LULAC), Catholic Council for the Spanish Speaking, Mexican American Unity Council, Puerto Rican Club, Local 261 Centro Social Obreros.⁴⁴

MURAL MOVEMENT & FUNDING

The Mission District Mural Movement, 1972-1988, was influenced by the public painting traditions of the Mexican mural movement, the mural movement of the Works Progress Administration (WPA) and the Civil Rights and the United Farmworker Movements.⁴⁵ The initial funding was an outgrowth of the people organizing against the San Francisco Redevelopment Agency's and Bay Area Rapid Transits' proposal to make the Mission District an urban renewal area, a plan, if it had gone forward, that would have resulted in the mass displacement of the existing community.

The Mission District Mural Movement roots were nurtured early 1970's by the Galería de la Raza. In a 1979 24th Merchants Association Annual Report, the Galería de la Raza, a member, reported on the status Murals and Billboard's community outreach program to improve the physical environment of the Mission District through murals. René Yáñez, the Co-Director, reported that there were over 40 murals in the Mission drawing regional, national and international attention.⁴⁶

One of the first murals funded in the Mission District in 1972 by the Mission Coalition Organization were for a mural for their offices at 23rd and Folsom.⁴⁷ The monies for the murals were distributed from the San Francisco's Art Commission

The Carnaval mural is also reflects the contemporary ideology of Latinidad- the intentional attempt of many to create a Pan-Latino community in the Mission. This was important because of the diversity of national origins of the Latino community in the Mission.

⁴³ Reimagine Case Study: People Power in San Francisco: The Mission Coalition, Mike Miller. <https://www.reimaginerpe.org/node/1826>

⁴⁴ "Ten Years that Shook the City of San Francisco 1968-1978, The Mission Coalition Organization: All Those Who Care About The Mission, Stand Up with Me- Latino Community Formation of the MCO by Tomas F. Summers Sandoval, Jr" 2011 City Lights Books, pages 50-51, Edited by Chris Carlsson.

⁴⁵ Street Art San Francisco, Mission Muralismo, Annice Jacoby for Precita Eyes Mural Arts Association, Abrahams, 2009, pg 29.

⁴⁶ 24th Merchants Association Annual First Annual Report for 1979, published in 1980.

⁴⁷ "Ten Years that Shook the City of San Francisco 1968-1978, Lost Murals of the Seventies by Timothy W. Drescherr" 2011 City Lights Books, pages 75, Edited by Chris Carlsson.

San Francisco Latino Historical Society

CARNVAL MURAL HISTORY

May 15, 2022 REV November 4, 2022

LIST OF INSTITUTIONS AND ORGANIZATIONS THAT IDENTIFY THOSE ELEMENTS THAT GIVE THE LATINO COMMUNITY ITS CHARACTER

MURALS LIST- NEEDS TO BE INSERTED

LEGACY BUSINESS ON 24TH STREET

DISCOLANDIA
LA PALMA
YORK MEAT MARKET
FRUITLANDA
ROOSEVELT TAMALES

LEGACY BUSINESS IN SAN FRANCISCO

DON RAMON'S
TOMMY'S RESTAURANT
LA RONDALLA
MACIEL PRINTING
YBARRA BROS PRINTING
RUIZ CONSTRUCTION
BERRIOS CONSTRUCTION
ARANA GROUP CONTRACTORS
ANCO IRON

LEGACY INSTITUTION IN THE MISSION DISTRICT

ARRIBA JUNTOS
CENTRO SOCIAL OBREROS
CENTRO LEGAL DE LA RAZA
LA RAZA INFORMATION CENTER
HOUSING PRESERVATION & DEVELOPMENT CORPORATION, AL Borvice est 1978
MISSION COMMUNITY LEGAL DEFENSE FUND
MISSION ECONOMIC DEVELOPMENT CORPORATION
MISSION EDUCATION PROJECTS, INC
MISSION HEALTH CENTER
MISSION HIRING HALL
MISSION HOUSING DEVELOPMENT CORPORATION
MISSION LEGAL DEFENSE
MISSION NEIGHBORHOOD CENTERS
MISSION REBELS

LEGACY CULTURAL INSTITUTIONS

BRAVA THEATER
GALERÍA DE LA RAZA/STUDIO 24
LA CASA DE HISPANA

San Francisco Latino Historical Society

CARNVAL MURAL HISTORY

May 15, 2022 REV November 4, 2022

FIESTA: DIA DE LA RAZA
MEXICAN MUSUEM
MISSION CULTURAL CENTER FOR LATINO ARTS (MISSION CULTURAL CENTER)
MISSION GRAFICA
MEXICO VIEJO
PRECITA MURAL ART CENTER

PARADES & FESTIVALS

FIESTA: DIA DE LA RAZA
24TH STREET MERCHANT ASSOCIATION FESTIVAL
SF CARNAVAL
DIA DE LOS MUERTOS
FESTIVAL OF THE AMERICAS
CINCO DE MAYO PARADE & FESTIVAL
CESAR CHAVEZ PARADE & FESTIVAL
LOW RIDERS
ST PETER'S PROCESSIONS

SOCIAL JUSTICE & POLITICAL ORGANIZATIONS

MISSION COALITION ORGANIZATION
SF LATINO DEMOCRATIC CLUB
MEXICAN AMERICAN POLITICAL ASSOCIATION
MARGARET CRUZ DEMOCRATIC CLUB

PEOPLE

ELECTED OR APPOINTED ELECTED OFFICIALS
NEEDS TO BE INSERTED
LATINO COMMUNITY LEADERSHIP
ROSARIO ANAYA
CHUCK AYALA
AL BORVICE
GARY BORVICE
MARGARET CRUZ
JUANITA DE CARLO
LUISA ESQUERO
HERMAN GALLEGOS
ABEL GONZALEZ
ROBERT GONZALEZ
MANUEL LARA
SUSAN LEAL
RALPH MARDIAGA
BEN MARTINEZ
MARIA MARTINEZ

San Francisco Latino Historical Society

CARNIVAL MURAL HISTORY

May 15, 2022 REV November 4, 2022

LEANDRO SOTOS
MARIO DE LA TORRE
MANUEL ZAVALA

BUILDINGS

Our Lady of Guadalupe Church
City College of San Francisco, Mission Campus
Mission Language & Vocational School

BUSINESSES



CEQA Exemption Determination

PROPERTY INFORMATION/PROJECT DESCRIPTION

Project Address		Block/Lot(s)
1311 SOUTH VAN NESS AVENUE		6519039
Case No.		Permit No.
2023-003436PRJ		
<input checked="" type="checkbox"/> Addition/ Alteration	<input type="checkbox"/> Demolition (requires HRE for Category B Building)	<input type="checkbox"/> New Construction
<p>Project description for Planning Department approval. Landmark Designation - Carnival Mural - 1311 South Van Ness Avenue - pursuant to Section 1004.2 of the Planning Code.</p>		

STEP 1: EXEMPTION TYPE

The project has been determined to be exempt under the California Environmental Quality Act (CEQA).	
<input type="checkbox"/>	Class 1 - Existing Facilities. Interior and exterior alterations; additions under 10,000 sq. ft.
<input type="checkbox"/>	Class 3 - New Construction. Up to three new single-family residences or six dwelling units in one building; commercial/office structures; utility extensions; change of use under 10,000 sq. ft. if principally permitted or with a CU.
<input type="checkbox"/>	<p>Class 32 - In-Fill Development. New Construction of seven or more units or additions greater than 10,000 sq. ft. and meets the conditions described below:</p> <p>(a) The project is consistent with the applicable general plan designation and all applicable general plan policies as well as with applicable zoning designation and regulations.</p> <p>(b) The proposed development occurs within city limits on a project site of no more than 5 acres substantially surrounded by urban uses.</p> <p>(c) The project site has no value as habitat for endangered rare or threatened species.</p> <p>(d) Approval of the project would not result in any significant effects relating to traffic, noise, air quality, or water quality.</p> <p>(e) The site can be adequately served by all required utilities and public services.</p> <p>FOR ENVIRONMENTAL PLANNING USE ONLY</p>
<input checked="" type="checkbox"/>	<p>Other _____ Class 8 - Actions by Regulatory Agencies for Protection of the Environment (CEQA Guidelines 15308).</p>
<input type="checkbox"/>	Common Sense Exemption (CEQA Guidelines section 15061(b)(3)). It can be seen with certainty that there is no possibility of a significant effect on the environment. FOR ENVIRONMENTAL PLANNING USE ONLY

STEP 2: ENVIRONMENTAL SCREENING ASSESSMENT

TO BE COMPLETED BY PROJECT PLANNER

<input type="checkbox"/>	<p>Air Quality: Would the project add new sensitive receptors (specifically, schools, day care facilities, hospitals, residential dwellings, and senior-care facilities within an Air Pollution Exposure Zone? Does the project have the potential to emit substantial pollutant concentrations (e.g. use of diesel construction equipment, backup diesel generators, heavy industry, diesel trucks, etc.)? (refer to <i>The Environmental Information tab on the https://sfplanninggis.org/pim/</i>)</p>
<input type="checkbox"/>	<p>Hazardous Materials: If the project site is located on the Maher map or is suspected of containing hazardous materials (based on a previous use such as gas station, auto repair, dry cleaners, or heavy manufacturing, or a site with underground storage tanks): Would the project involve 50 cubic yards or more of soil disturbance - or a change of use from industrial to residential?</p> <p>Note that a categorical exemption shall not be issued for a project located on the Cortese List if box is checked, note below whether the applicant has enrolled in or received a waiver from the San Francisco Department of Public Health (DPH) Maher program, or if Environmental Planning staff has determined that hazardous material effects would be less than significant. (refer to <i>The Environmental Information tab on the https://sfplanninggis.org/pim/</i>)</p>
<input type="checkbox"/>	<p>Transportation: Does the project involve a child care facility or school with 30 or more students, or a location 1,500 sq. ft. or greater? Does the project have the potential to adversely affect transit, pedestrian and/or bicycle safety (hazards) or the adequacy of nearby transit, pedestrian and/or bicycle facilities?</p>
<input type="checkbox"/>	<p>Archeological Resources: Would the project result in soil disturbance/modification greater than two (2) feet below grade in an archeological sensitive area or eight (8) feet in a non-archeological sensitive area? If yes, archeology review is required.</p>
<input type="checkbox"/>	<p>Subdivision/Lot Line Adjustment: Does the project site involve a subdivision or lot line adjustment on a lot with a slope average of 20% or more? (refer to <i>The Environmental Information tab on the https://sfplanninggis.org/pim/</i>) If box is checked, Environmental Planning must issue the exemption.</p>
<input type="checkbox"/>	<p>Average Slope of Parcel = or > 25%, or site is in Edgehill Slope Protection Area or Northwest Mt. Sutro Slope Protection Area: Does the project involve any of the following: (1) New building construction, except one-story storage or utility occupancy, (2) horizontal additions, if the footprint area increases more than 50%, or (3) horizontal and vertical additions increase more than 500 square feet of new projected roof area? (refer to <i>The Environmental Planning tab on the https://sfplanninggis.org/pim/</i>) If box is checked, a geotechnical report is likely required and Environmental Planning must issue the exemption.</p>
<input type="checkbox"/>	<p>Seismic Hazard: <input type="checkbox"/> Landslide or <input type="checkbox"/> Liquefaction Hazard Zone:</p> <p>Does the project involve any of the following: (1) New building construction, except one-story storage or utility occupancy, (2) horizontal additions, if the footprint area increases more than 50%, (3) horizontal and vertical additions increase more than 500 square feet of new projected roof area, or (4) grading performed at a site in the landslide hazard zone? (refer to <i>The Environmental tab on the https://sfplanninggis.org/pim/</i>) If box is checked, a geotechnical report is required and Environmental Planning must issue the exemption.</p>
<p>Comments and Planner Signature (optional): Don Lewis</p>	

**STEP 3: PROPERTY STATUS - HISTORIC RESOURCE
TO BE COMPLETED BY PROJECT PLANNER**

PROPERTY IS ONE OF THE FOLLOWING: <i>(refer to Property Information Map)</i>	
<input checked="" type="checkbox"/>	Category A: Known Historical Resource. GO TO STEP 5.
<input type="checkbox"/>	Category B: Potential Historical Resource (over 45 years of age). GO TO STEP 4.
<input type="checkbox"/>	Category C: Not a Historical Resource or Not Age Eligible (under 45 years of age). GO TO STEP 6.

**STEP 4: PROPOSED WORK CHECKLIST
TO BE COMPLETED BY PROJECT PLANNER**

Check all that apply to the project.	
<input type="checkbox"/>	1. Change of use and new construction. Tenant improvements not included.
<input type="checkbox"/>	2. Regular maintenance or repair to correct or repair deterioration, decay, or damage to building.
<input type="checkbox"/>	3. Window replacement that meets the Department's <i>Window Replacement Standards</i> . Does not include storefront window alterations.
<input type="checkbox"/>	4. Garage work. A new opening that meets the <i>Guidelines for Adding Garages and Curb Cuts</i> , and/or replacement of a garage door in an existing opening that meets the Residential Design Guidelines.
<input type="checkbox"/>	5. Deck, terrace construction, or fences not visible from any immediately adjacent public right-of-way.
<input type="checkbox"/>	6. Mechanical equipment installation that is not visible from any immediately adjacent public right-of-way.
<input type="checkbox"/>	7. Dormer installation that meets the requirements for exemption from public notification under <i>Zoning Administrator Bulletin No. 3: Dormer Windows</i> .
<input type="checkbox"/>	8. Addition(s) that are not visible from any immediately adjacent public right-of-way for 150 feet in each direction; does not extend vertically beyond the floor level of the top story of the structure or is only a single story in height; does not have a footprint that is more than 50% larger than that of the original building; and does not cause the removal of architectural significant roofing features.
Note: Project Planner must check box below before proceeding.	
<input checked="" type="checkbox"/>	Project is not listed. GO TO STEP 5.
<input type="checkbox"/>	Project does not conform to the scopes of work. GO TO STEP 5.
<input type="checkbox"/>	Project involves four or more work descriptions. GO TO STEP 5.
<input type="checkbox"/>	Project involves less than four work descriptions. GO TO STEP 6.

**STEP 5: ADVANCED HISTORICAL REVIEW
TO BE COMPLETED BY PRESERVATION PLANNER**

Check all that apply to the project.	
<input type="checkbox"/>	1. Reclassification of property status. <i>(Attach HRER Part I)</i> <input type="checkbox"/> Reclassify to Category A a. Per HRER b. Other <i>(specify):</i> <input type="checkbox"/> Reclassify to Category C <i>(No further historic review)</i>
<input type="checkbox"/>	2. Project involves a known historical resource (CEQA Category A) as determined by Step 3 and conforms entirely to proposed work checklist in Step 4.
<input type="checkbox"/>	3. Interior alterations to publicly accessible spaces that do not remove, alter, or obscure character defining features.
<input type="checkbox"/>	4. Window replacement of original/historic windows that are not "in-kind" but are consistent with existing historic character.
<input type="checkbox"/>	5. Façade/storefront alterations that do not remove, alter, or obscure character-defining features.

<input type="checkbox"/>	6. Raising the building in a manner that does not remove, alter, or obscure character-defining features.
<input type="checkbox"/>	7. Restoration based upon documented evidence of a building's historic condition , such as historic photographs, plans, physical evidence, or similar buildings.
<input type="checkbox"/>	8. Work consistent with the <i>Secretary of the Interior Standards for the Treatment of Historic Properties (Analysis required)</i> :
<input type="checkbox"/>	9. Work compatible with a historic district (Analysis required):
<input type="checkbox"/>	10. Work that would not materially impair a historic resource (Attach HRER Part II).
Note: If ANY box in STEP 5 above is checked, a Preservation Planner MUST sign below.	
<input checked="" type="checkbox"/>	Project can proceed with exemption review. The project has been reviewed by the Preservation Planner and can proceed with exemption review. GO TO STEP 6.
Comments (optional): Landmark designation - no physical work	
Preservation Planner Signature: Pilar Lavalley	

STEP 6: EXEMPTION DETERMINATION
TO BE COMPLETED BY PROJECT PLANNER

<input checked="" type="checkbox"/>	No further environmental review is required. The project is exempt under CEQA. There are no unusual circumstances that would result in a reasonable possibility of a significant effect.	
	Project Approval Action: Board of Supervisor approval of landmark designation	Signature: Pilar Lavalley 08/29/2023
	<p>Supporting documents are available for review on the San Francisco Property Information Map, which can be accessed at https://sfplanninggis.org/pim/. Individual files can be viewed by clicking on the Planning Applications link, clicking the "More Details" link under the project's environmental record number (ENV) and then clicking on the "Related Documents" link.</p> <p>Once signed and dated, this document constitutes an exemption pursuant to CEQA Guidelines and Chapter 31 of the SF Admin Code. Per Chapter 31, an appeal of an exemption determination to the Board of Supervisors shall be filed within 30 days after the Approval Action occurs at a noticed public hearing, or within 30 days after posting on the Planning Department's website a written decision or written notice of the Approval Action, if the approval is not made at a noticed public hearing.</p>	

STEP 7: MODIFICATION OF A CEQA EXEMPT PROJECT

TO BE COMPLETED BY PROJECT PLANNER

In accordance with Chapter 31 of the San Francisco Administrative Code, when a California Environmental Quality Act (CEQA) exempt project changes after the Approval Action and requires a subsequent approval, the Environmental Review Officer (or his or her designee) must determine whether the proposed change constitutes a substantial modification of that project. This checklist shall be used to determine whether the proposed changes to the approved project would constitute a "substantial modification" and, therefore, be subject to additional environmental review pursuant to CEQA.

MODIFIED PROJECT DESCRIPTION

Modified Project Description:

DETERMINATION IF PROJECT CONSTITUTES SUBSTANTIAL MODIFICATION

Compared to the approved project, would the modified project:

- | | |
|--------------------------|--|
| <input type="checkbox"/> | Result in expansion of the building envelope, as defined in the Planning Code; |
| <input type="checkbox"/> | Result in the change of use that would require public notice under Planning Code Sections 311 or 312; |
| <input type="checkbox"/> | Result in demolition as defined under Planning Code Section 317 or 19005(f)? |
| <input type="checkbox"/> | Is any information being presented that was not known and could not have been known at the time of the original determination, that shows the originally approved project may no longer qualify for the exemption? |

If at least one of the above boxes is checked, further environmental review is required

DETERMINATION OF NO SUBSTANTIAL MODIFICATION

- | | |
|--------------------------|---|
| <input type="checkbox"/> | The proposed modification would not result in any of the above changes. |
|--------------------------|---|

If this box is checked, the proposed modifications are exempt under CEQA, in accordance with prior project approval and no additional environmental review is required. This determination shall be posted on the Planning Department website and office and mailed to the applicant, City approving entities, and anyone requesting written notice. In accordance with Chapter 31, Sec 31.08j of the San Francisco Administrative Code, an appeal of this determination can be filed to the Environmental Review Officer within 10 days of posting of this determination.

Planner Name:

Date: