



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 2023-003506DES**
Chata Gutierrez Mural (3175 24th Street) Landmark Designation
BOS File No. 230300

Dear Ms. Calvillo and Supervisor Ronen,

On March 21, 2023, the Board of Supervisors adopted Resolution No. 142-23 initiating landmark designation of Chata Gutierrez Mural. On May 23, 2023, the Board of Supervisors adopted Resolution No. 286-23 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 the Chata Gutierrez Mural (on west exterior wall of 3175 24th Street), Assessor's Parcel Block No. 6519, Lot No. 041. 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 – Chata Gutierrez Mural (PDF)
Planning Department Recommendation Executive Summary, dated September 13, 2023
Article 10 Landmark Designation Fact Sheet – Chata Gutierrez Mural
CEQA Determination

Included with this electronic transmittal:

Historic Preservation Commission Resolution No. 1347 (PDF)
Draft Article 10 Landmark Designation Ordinance – Chata Gutierrez Mural (Word)
Legislative Digest for Chata Gutierrez Mural (Word)

1 [Planning Code - Landmark Designation - Chata Gutierrez Mural]

2

3 **Ordinance amending the Planning Code to designate Chata Gutierrez Mural, located at**
 4 **3175 24th Street, Assessor's Parcel Block No. 6519, Lot No. 041, as a Landmark**
 5 **consistent with the standards set forth in Article 10 of the Planning Code; affirming the**
 6 **Planning Department's determination under the California Environmental Quality Act;**
 7 **and making public necessity, convenience, and welfare findings under Planning Code,**
 8 **Section 302, and findings of consistency with the General Plan and the eight priority**
 9 **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 "La Rumba No Para: The Chata Gutierrez Mural
 25 (hereinafter Chata Gutierrez Mural), located at 3175 24th Street, Assessor's Parcel Block No.

1 6519, Lot No. 041, will serve the public necessity, convenience, and welfare for the reasons
2 set forth in Historic Preservation Commission Resolution No. _____, recommending
3 approval of the proposed designation, which is 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. 142-23,
11 initiating landmark designation of Chata Gutierrez Mural as a San Francisco Landmark
12 pursuant to Section 1004.1 of the Planning Code. The Resolution was enacted on March 28,
13 2023 without the Mayor’s signature. Said resolution is on file with the Clerk of the Board of
14 Supervisors in Board File No. 230300.

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 Chata Gutierrez Mural. All preparers meet the Secretary of the Interior’s
20 Professional Qualification Standards for historic preservation program staff, as set forth in
21 Code of Federal Regulations Title 36, Part 61, Appendix A. The report was reviewed for
22 accuracy and conformance with the purposes and standards of Article 10 of the Planning
23 Code.

24 (d) The Historic Preservation Commission, at its regular meeting of September 20,
25 2023, reviewed Planning Department staff’s analysis of the historical significance of Chata

1 Gutierrez Mural set forth in the Landmark Designation Fact Sheet dated September 13, 2023.

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

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

13
14 Section 3. Designation.

15 Pursuant to Section 1004.3 of the Planning Code, Chata Gutierrez Mural, located at
16 3175 24th Street, Assessor’s Parcel Block No. 01765192, Lot No. 041, is hereby designated
17 as a San Francisco Landmark under Article 10 of the Planning Code. Appendix A to Article 10
18 of the Planning Code is hereby amended to include this property.

19
20 Section 4. Required Data.

21 (a) The description, location, and boundary of the Landmark site consists of those
22 portion(s) of the west (side) elevation of the building on City parcel at 3175 24th Street, in
23 Assessor’s Parcel Block No. 6519, Lot No. 041, occupied by the Chata Gutierrez Mural,
24 measuring 22-feet by 28-feet, painted on the west-facing exterior wall of a two-story-over-
25 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. 2023-003506DES. The Chata Gutierrez Mural,
4 painted in 2015 by Carlos “Kookie” Gonzalez and other artists, depicts the late Chata
5 Gutierrez, radio station KPOO’s first Latina DJ and host of Bay Area’s longest-running Latin
6 music program, surrounded by dancers and conga players. The Chata Gutierrez Mural, a
7 tribute to a cultural icon of the Latinx community, is a cultural asset that has a significant
8 association with the Mission District’s Pan-Latino community, and celebrates the Latin Music
9 Movement, a significant and vibrant part of San Francisco’s cultural heritage. In addition, the
10 Chata Gutierrez Mural is representative of the Community Art Movement, or Mission
11 Muralismo, a distinctive mode of expression within the Mission District, which is internationally
12 known for its rich collection of murals.

13 (c) The particular features that shall be preserved, or replaced in-kind as determined
14 necessary, are those shown in photographs and described in the Landmark Designation Fact
15 Sheet, which can be found in Planning Department Record Docket No. 2023-003506DES,
16 and which are incorporated in this designation by reference as though fully set forth.
17 Specifically, the following features are character-defining and shall be preserved or replaced
18 in kind:

19 (1) All those physical features of the exterior west (side) wall associated with
20 the structural support, construction, and visual depiction and expression of the Chata
21 Gutierrez Mural, including:

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

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

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

n:\legana\as2023\1800206\01704533.docx



LANDMARK DESIGNATION RECOMMENDATION EXECUTIVE SUMMARY

HEARING DATE: SEPTEMBER 20, 2023

Record No.: 2023-003506DES

Project Address: Chata Gutierrez Mural (3175 24th Street)

Zoning: 24th-Mission NCT (Neighborhood Commercial Transit)
55-X Height and Bulk District
Calle 24 Special Use District

Cultural District: Calle 24 Latino

Block/Lot: 6519/041

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

Property Owner: Virginia Ramos Est of
2306 Center Avenue
Martinez, CA 94553

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 Chata Gutierrez mural, also known as “La Rumba No Para: The Chata Gutierrez Mural,” was painted in 2015 by lead artist, Carlos “Kookie” Gonzalez. Gonzalez painted the mural in collaboration with Precita Eyes “Walls of Respect” Youth Mural Project artists Max Marttila, Fred Alvarado, youth artists Juliette Flores, Jesus Rodriguez, Jordan Marlow, Nick Winstead, Precita volunteer artists and others. The 28-foot by 22-foot mural is located on the west (side) elevation of a two-story-over-basement residential building.

Chata Gutierrez is the central figure in the mural. The design of the mural uses Aztec and Pre-Columbian motifs as background imagery to reflect Gutierrez's Chicana/Mexican American heritage. The mural depicts Gutierrez's love for Salsa, Afro-Cuban and Caribbean music by incorporating Puerto Rican Plena and Cuban Rumba dancer dancing to the music of the Rumbero conga players based on documented traditions and history of the conga players in the 60's and 70's in the Mission District's Dolores Park. The conga players included in the mural were (from left to right) John Santos, a music historian and a Latin Jazz recording artist, Oscar Soltero a musician that played in the salsa group Avance, Raul Rekow & Karl Perazzo both musicians with Carlos Santana and Annette Aguilar & Richard "Bandido" Segovia, musicians with Latin Rock band named "Bandido." The mural was painted on the wall of a building owned by Virginia Ramos, aka the "Tamale Lady," in the Mission District.

This mural is dedicated to Micaela "Chata" Gutierrez as a tribute to her 40 years working as an advocate for Latin Music on public radio, an advocacy that exposed generations of listeners to this music. Gutierrez was the first Latina Disc Jockey for KPOO 85.5 FM, hosting the program "Con Clave" for over 40 years. Con Clave showcased Gutierrez's knowledge of Latin ethnomusicology and culture. She gave a voice to the Mission District's Latinos by using her media platform to talk about police brutality, poverty, unemployment, and education at a time when Latinos were fighting to gain a political voice. Her work as an advocate for Latin music is why "Today's Latin music is part of public radio." She interviewed many recording artists such as Tito Puente, Mongo Santamaria, and Eddie Palmieri. Con Clave featured both interviews and performances of local Latin musicians.

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. 230300 to initiate the Landmark designation of Chata Gutierrez 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. 142-23 initiating landmark designation of Chata Gutierrez Mural became effective.

On May 23, 2023, the Board of Supervisors voted unanimously to adopt Resolution No. 286-23 (Board File No. 230583) 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.

Significance: The Chata Gutierrez Mural, painted in 2015 by Carlos “Kookie” Gonzalez and other artists, depicts the late Chata Gutierrez, radio station KPOO’s first Latina DJ and host of Bay Area’s longest-running Latin music program, surrounded by dancers and conga players. The Chata Gutierrez Mural, a tribute to a cultural icon of the Latinx community, is a cultural asset that has a significant association with the Mission District’s Pan-Latino community, and celebrates the Latin Music Movement, a significant and vibrant part of San Francisco’s cultural heritage. In addition, the Chata Gutierrez Mural 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 Chata Gutierrez 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: Chata Gutierrez Mural retains integrity.

Draft Character-Defining Features: Proposed character-defining features of Chata Gutierrez 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 Chata Gutierrez 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 west (side) elevation of the building at 3175 24th Street, Assessor’s Parcel Block No. 6519, Lot No. 041, occupied by the Chata Gutierrez Mural, measuring 28-feet by 22-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 Chata Gutierrez 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

Chata Gutierrez 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 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.
- 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 Chata Gutierrez 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 Chata Gutierrez Mural as it meets the provisions of Article 10 of the Planning Code regarding Landmark Designation. The Chata Gutierrez Mural, a tribute to a cultural icon of the Latinx community, is a cultural asset that has a significant association with the Mission District's Pan-Latino community, and celebrates the Latin Music Movement, a significant and vibrant part of San Francisco's cultural heritage. In addition, the Chata Gutierrez Mural 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 – Chata Gutierrez Mural
- Exhibit B – Landmark Designation Fact Sheet for Chata Gutierrez Mural
- Exhibit C – Chata Gutierrez 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. 142-23



ARTICLE 10 LANDMARK DESIGNATION FACT SHEET



La Rumba No Para: The Chata Gutierrez Mural
[General 2 — Carlos Kookie Gonzalez \(cgonzalezmurals.com\)](http://cgonzalezmurals.com)

Historic Name:	Chata Gutierrez mural; La Rumba No Para: The Chata Gutierrez Mural
Address:	3175 24 th Street (west elevation)
Block/ Lot(s):	6519/041

Parcel Area:	2,121 square feet
Zoning:	24 th -Mission NCT (Neighborhood Commercial Transit) Calle 24 SUD (Special Use District) 55-X
Year Painted:	2015
Artist:	Carlos “Kookie” Gonzalez (lead artist) in collaboration with Precita Eyes “Walls of Respect” Youth Mural Project artists Max Marttila, Fred Alvarado, youth artistis Juliette Flores, Jesus Rodriguez, Jordan Marlow, Nick Winstead, Precita Eyes volunteer artists and others
Prior Historic Studies/Other Designations:	South Mission Historic Resource Survey: DPR Form A, 3175-81 24 th Street, prepared by Galvin Preservation Associates, 3/27/2008. Property identified in adopted survey as ineligible for California Register. Mural had not yet been painted at time of 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>Chata Gutierrez mural</i> is 2015 when the mural was painted.
Statement of Significance:	The Chata Gutierrez Mural, painted in 2015 by Carlos “Kookie” Gonzalez and other artists, depicts the late Chata Gutierrez, radio station KPOO’s first Latina DJ and host of Bay Area’s longest-running Latin music program, surrounded by dancers and conga players. The Chata Gutierrez Mural, a tribute to a cultural icon of the Latinx community, is a cultural asset that has a significant association with the Mission District’s Pan-Latino community, and celebrates the Latin Music Movement, a significant and vibrant part of San Francisco’s cultural heritage. In addition, the Chata Gutierrez Mural 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>The Chata Gutierrez Mural</i>, painted in 2015 by Carlos “Kookie” Gonzalez and Precita Eyes Youth Mural Project artists, retains a high degree of integrity to convey its artistic and cultural significance. The mural retains integrity of location, design, association, workmanship, setting, feeling, and materials.</p>

¹ “How to Apply the National Register Criteria for Evaluation,” *National Register Bulletin*, U.S. Department of the Interior, National Park Service, 1995, 44.

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 west (side) wall associated with the structural support, construction, and visual depiction and expression of the Chata Gutierrez 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 where the mural is located.
-------------------------------------	--

Summary Statement of Significance

The Chata Gutierrez Mural, painted in 2015 by Carlos “Kookie” Gonzalez and other artists, depicts the late Chata Gutierrez, radio station KPOO’s first Latina DJ and host of Bay Area’s longest-running Latin music program, surrounded by dancers and conga players. The Chata Gutierrez Mural, a tribute to a cultural icon of the Latinx community, is a cultural asset that has a significant association with the Mission District’s Pan-Latino community, and celebrates the Latin Music Movement, a significant and vibrant part of San Francisco’s cultural heritage. In addition, the Chata Gutierrez Mural 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

The Chata Gutierrez Mural, also known as *La Rumba No Para: The Chata Gutierrez Mural*, is a mural painted in 2015 by lead artist Carlos “Kookie” Gonzalez with assistance from Precita Eyes “Walls of Respect” Youth Mural Project artists Max Marttila, Fred Alvarado, youth artists Juliette Flores, Jesus Rodriguez, Jordan Marlow, Nick Winstead, Precita Eyes volunteers and others. The mural, roughly 22-feet wide by 28-feet tall, occupies part of the west (side) elevation of a one-story-over-basement residential flats building at 3175 24th Street. The building, constructed circa 1904, is located in the Mission District.

3175 24th Street is a two-story over raised ground floor, wood frame, multi-family residential flats building.² The rectangular-plan building is clad in scored stucco on the primary façade and has channel dropped wood siding on the secondary facade. It is capped by a flat roof. The primary façade fronts 24th Street and has 3 bays, two angled and a central rectangular bay. The primary entry is framed by four Ionic pilasters with an entablature, with paneling inside the entry recess. Typical fenestration consists of double-hung wood-sash windows set in bays and sliding aluminum-sash windows with molded surrounds. Entrances include fully-glazed wood doors with molded door surrounds and glazed transoms, as well as a hinged wood garage door. Architectural features include extended block modillions at the cornice at the roofline.

² Building description from Department of Parks and Recreation (DPR) Form A: Primary Record for 3175-81 24th Street, prepared by Galvin Preservation Associates as part of the Eastern Neighborhoods Mission Survey, 3/27/2008. The survey form does not include a description of the *Chata Gutierrez* mural.

The following description of *The Chata Gutierrez Mural* is from the Social Heritage Inventory Record for The Chata Gutierrez Mural, prepared by Anne Cervantes and Alan Martinez (February 21, 2023), which is attached for reference:³

This mural is dedicated to Micaela “Chata” Gutierrez as a tribute to her 40 years working as an advocate for Latin Music on public radio, an advocacy that exposed generations of listeners to this music.

Chata Gutierrez is the central figure in the mural. The lead artist, Carlos Gonzalez, used Aztec and Pre-Columbian motifs as background imagery to reflect Chata’s Chicana/Mexican American heritage. He captured her love for Salsa, Afro-Cuban and Caribbean music by incorporating Puerto Rican Plena and Cuban Rumba dancers dancing to the music of the Rumbero conga players.

In the mural, Gonzalez documented the traditions and history of the conga players in the 60’s and 70’s in the Mission District’s Dolores Park. These conga players went on and established their music careers. The conga players included in the mural were (from left to right) John Santos, a music historian and a Latin Jazz recording artist, Oscar Soltero, a musician that played in the salsa group Avance, Raul Rekow & Karl Perazzo, both musicians with Carlos Santana, and Annette Aguilar & Richard “Bandido” Segovia, musicians with Latin Rock band “Bandido.”

The mural was painted on the wall of a building owned by Virginia Ramos, aka the “Tamale Lady,” in the Mission District. Her condition for using her building wall for the mural was to include her logo, the Virgin surrounded by tamales.

Completed in 2015, the mural honoring Chata Gutierrez, who was an “inspiration of strength and cultural pride for Latinos and Latinas,” “aims to showcase Gutierrez’s cultivation of heritage” in the Mission.⁴ Community fundraisers and California Art Council provided funding for the installation. Design of the mural was based on a poster created by Kookie Gonzalez and used in a 2009 fundraising campaign to support the ill Gutierrez, who passed away in 2013 following a 12-year battle with liver cancer.⁵

Carlos “Kookie” Gonzalez grew up in the Mission District and describes himself as a “kid from the street and mostly self-taught” as an artist.⁶ Gonzalez studied at SF State, obtaining a degree in Ethnic Studies. While attending SF State in the 1980s, he was a member of La Raza students, and he protested along with this organization for multiple causes, including solidarity in El Salvador and fighting for migrant farm workers.⁷ Following graduation, Gonzalez began a career as a probation officer, retiring from a 25-year law enforcement career in 2015.

³ Social Heritage Inventory Record for The Chata Gutierrez Mural, prepared by Anne Cervantes and Alan Martinez (February 21, 2023).

⁴ “Mission Hero Chata Gutierrez to be Remembered: Fundraising for Mural Underway,” *SF Weekly*, March 4, 2014.

https://www.sfweekly.com/archives/mission-hero-chata-gutierrez-to-be-remembered-fundraising-for-mural-underway/article_a93b3ff7-b356-5556-86bd-4146feb726a3.html

⁵ “Mission Hero Chata Gutierrez to be Remembered: Fundraising for Mural Underway,” *SF Weekly*, March 4, 2014.

https://www.sfweekly.com/archives/mission-hero-chata-gutierrez-to-be-remembered-fundraising-for-mural-underway/article_a93b3ff7-b356-5556-86bd-4146feb726a3.html

⁶ Carlos Kookie Gonzalez website at [Carlos Kookie Gonzalez \(cgonzalezmurals.com\)](http://Carlos.Kookie.Gonzalez(cgonzalezmurals.com))

⁷ Carlos “Kookie” Gonzalez Solo Exhibition at SIY Gallery website at Straight Da La Misi3n – Siy Gallery

In his youth, Gonzalez was sentenced to community service, which he fulfilled by working with muralists, quickly falling in love with the craft.⁸ While at SF State, Gonzalez continued his training as a muralist by apprenticing with renowned veteran muralists such as Chuy Campusano, Ray Patlán, and Michael Ríos.⁹ While working in law enforcement, Gonzalez also worked on private art commissions and corporate and community murals.

Gonzalez's murals in the Mission District include: *Inspire to Aspire* (1986) at 22nd and South Van Ness (not extant); *El Flechador* (1990) at 24th and Alabama; *Y Tu, Y Yo, Y Cesar* (1995) at 24th and York (not extant); *Education is Liberation* (2015) at SF Juvenile Probation Department; Mission Cultural Center Mural Restoration (2017) at 2868 Mission Street; *Boneyard Luv* (2021) at Lucky Alley. Gonzalez continues to work on private commissions and community murals in the Mission.

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

La Rumba No Para: The Chata Gutierrez Mural, painted in 2015 by lead artist Carlos “Kookie” Gonzalez, is the Chata Gutierrez Mural, painted in 2015 by Carlos “Kookie” Gonzalez and other artists, depicts the late Chata Gutierrez, radio station KPOO’s first Latina DJ and host of Bay Area’s longest-running Latin music program, surrounded by dancers and conga players. The Chata Gutierrez Mural, a tribute to a cultural icon of the Latinx community, is a cultural asset that has a significant association with the Mission District’s Pan-Latino community, and celebrates the Latin Music Movement, a significant and vibrant part of San Francisco’s cultural heritage. The mural is evocative of the history and the rich culture of the Mission District with imagery that demonstrates strong associations with San Francisco’s Latino arts community, especially Latin music and culture.

The Social Heritage Form for the Chata Gutierrez mural, prepared by Anne Cervantes and Alan Martinez, notes that the mural is dedicated to Micaela “Chata” Gutierrez as a tribute to her 40 years working as an advocate for Latin Music on public radio, an advocacy that exposed generations of listeners to this music.

Gutierrez was the first Latina Disc Jockey for KPOO 85.5 FM, hosting the program “Con Clave” for over 40 years. Con Clave showcased Gutierrez’s knowledge of Latin ethnomusicology and culture. She gave a voice to the Mission District’s Latinos by using her media platform to talk about police brutality, poverty, unemployment, and education at a time when Latinos were fighting to gain a political voice. Her work as an advocate for Latin music is why “Today’s Latin music is part of public radio.” She interviewed many recording artists such as Tito Puente, Mongo Santamaria, and Eddie Palmieri. Con Clave featured both interviews and performances of local Latin musicians.

Micaela “Chata” Gutierrez (1953-2013), a San Francisco native, was a “...salsa DJ legend and Mission District icon who fought for recognition — and pure enjoyment — of Latin music via the KPOO and KPFA airwaves.”¹⁰ Over 40 years, Gutierrez’s radio programs “racked up loyal fans and accolades, including the local Tom Donahue Radio

⁸ Carlos “Kookie” Gonzalez Solo Exhibition at SIY Gallery website at [Straight Da La Misi3n – Siy Gallery](#)

⁹ Carlos “Kookie” Gonzalez Solo Exhibition at SIY Gallery website at [Carlos Kookie Gonzalez \(cgonzalezmurals.com\)](#)

¹⁰ Courtney Quirin, “Mission Latin Radio Legend Chata Gutierrez, 1953-2013,” *Mission Local* (December 17, 2013) at <https://missionlocal.org/2013/12/latin-radio-legend-chata-gutierrez-1953-2013/>

Award in 1977 and was voted “Best Salsa Radio Show” in 2000 by *SF Weekly*.¹¹ In addition to the unpaid radio work, Gutierrez also worked as an ornamental plasterer to subsidize her work on public radio. Among other projects, she worked on the renovation of San Francisco City Hall after the 1989 earthquake.

The Chata Gutierrez mural honors Gutierrez, a “. . .fierce revolutionary [and] pioneer of Latin music in the 70s as the Latino community struggled to carve out an identity in San Francisco,”¹² and celebrates the history San Francisco Latin Music Movement (1960-1999) by depicting San Francisco musicians of various nationalities, representing Latinidad- the Pan-Latino political and cultural movement.

It was during this time period that cultural, music & art institutions and parades were established in the Mission District and the 24th Street corridor. As part of this cultural movement, Discolandia, a record store and the Latino ticket master were champions of Latin Music and they held events for musicians to promote their records.

The Chata Mural commemorates and celebrates the history of the Latin Music of the Mission District while being located IN the Mission District. The Mission District was the cradle for the birth of Latin Rock with Santana and others.¹³

Nuestra Historia: San Francisco Latino Historic Context Statement (Draft: April 2023) describes the Latin Music Movement context that is celebrated in the Chata Gutierrez Mural:

The politicization of the Latino community in San Francisco during the late 1960s coincided with new wave of musicians who fused a variety of influences into what was termed “Latin Rock.” Most famed among the performers was Carlos Santana, who was born in Mexico and spent his teenage years in the Mission District. At that time, the neighborhood was home to an emergent drumming scene inspired by Latin percussionists such as Armando Peraza and Mongo Santamaria. Many drumming sessions took place at Dolores Park, which influenced students at Mission High, including Santana and his contemporaries in a band called The Malibus (later renamed Malo). One of Santana’s biggest hits, “Oye Como Va” (1970) was in fact an adaptation of a song by Tito Puente.

Latin rock music proved hugely popular among patrons of both rock and Latin clubs in the city, attracting a diverse fan base and transcending a number of musical genres. Following in the footsteps of commercial success by Santana and Malo, other groups formed in the 1970s including Sapo and Azteca. The latter was formed by brothers Coke and Pete Escovedo, and Escovedo’s daughter, Sheila, later became the internationally famous artists, Sheila E. (See Part III-F: Music & the Performing Arts.)¹⁴

The Latino Historic Context Statement also describes the context of the Latin Music Movement, which Chata Gutierrez promoted and supported in her radio programs:

During the 1960s, a range of musicians and musical influences—as well as the availability of psychedelic drugs—led to the creation of a new genre of music popularly called the “San Francisco Sound.” It

¹¹ Ibid.

¹² Ibid.

¹³ Anne Cervantes and Alan Martinez, The Chata Gutierrez Mural, Social Heritage Form, prepared for Calle 24 Latino Cultural District (2/21/2023).

¹⁴ Jonathan Lammers with Carlos Cordova, *Nuestra Historia: San Francisco Latino Historic Context Statement (Draft: April 2023)*, 147-148.

included White performers such as the Grateful Dead, Big Brother and the Holding Company, and the Jefferson Airplane. But an important subset of the genre was “Latin rock,” sometimes called “Mission-style Latin rock” or Latin soul music.”

This new brand of rock ‘n’ roll combined elements of jazz, psychedelic rock, Motown R&B, Latin jazz, Afro-Cuban percussion, blues guitar, and the “Nueva Ola” sounds of the Latin American rock ‘n’ roll scene. Dramatically influenced by the city’s hippie and psychedelic rock cultures of the 1960s, it was also shaped by social movements of the era like Black Power, the anti-war movement, the Student movement, and a rising Chicano/Raza consciousness.

The origins of Latin rock in San Francisco are most closely associated with the Mission District, which by the 1960s had overtaken North Beach as the city’s primary Latino neighborhood. The Mission contained a diverse Latino population that included Chicanos/Mexicans, Central Americans, Puerto Ricans, Cubans, Peruvians, and other Latino working class and immigrant populations. Budding Latin rock musicians were inspired by the music of their parents and the sounds around them, including “traditional Mexican rancheras, Central American cumbias, Puerto Rican mambos and Argentine boleros co-mingling with good old rock and roll.”

The trailblazing bands of the new sound, The Aliens, The Malibus (later renamed Malo), and the Santana Blues Band, all had connections to Mission High School students in the 1960s. Other Latin rock bands to come out of San Francisco included Azteca, Sapó, and Soul Sacrifice (later Dakila).

Instrumental in promoting the new San Francisco Sound were local youth, radio stations, and dance clubs. Record stores like Música Latina in the Mission and Music 5 on Market Street carried local releases, while area radio stations like KALX in Berkeley and KPOO in San Francisco were among the first to broadcast the new sound over the airwaves, expanding the genre’s audience beyond the Mission District.¹⁵

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.

Chata Gutierrez Mural, painted in 2015, presents a documentation of the history and the rich culture of the Mission District. The mural is significant for its association with Latinx and Chicanx arts communities, specifically Latin Music Movement, and is illustrative of the evolution of the Latino or Chicano visual arts in the 21st century. For these reasons, the Chata Gutierrez Mural 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.

¹⁵ *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III-F (Draft: April 2023), 440-441.*

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.¹⁶

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 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 Chata Gutierrez 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.

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”¹⁷ 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.”¹⁸ 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.”¹⁹ 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.”²⁰ In 1977, Luis Cervantes and his partner, Susan (Kelk) Cervantes founded

¹⁶ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 502.

¹⁷ *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 478.

¹⁸ *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 482.

¹⁹ Timothy W. Drescher, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1997* (St. Paul: Pogo Press, 1998), 10.

²⁰ 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.

Precita Eyes Muralists another influential element in the Mission District’s community mural movement. In 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.²¹ Galería de la Raza,²² a cultural center “formed to cultivate Chicano art and share it with a wider audience,”²³ 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.²⁴

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.²⁵ 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.”²⁶ Further, muralism in particular was “one of the most widely known visual art forms that arose out of the Chicano movement.”²⁷

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

²¹ Ibid, 44.

²² 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.

²³ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

²⁴ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 496.

²⁵ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

²⁶ Tomás Ybarra-Frausto, “A Panorama of Latino Arts,” American Latino Theme Study, National Park Service, 2018. Accessed via <https://nps.gov/articles/latinothemearts.htm>.

²⁷ 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.²⁸

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"..."²⁹ 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.³⁰ 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.³¹

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.³²

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 Mexico, Chicanos, Central and South Americans, and persons from the Caribbean and Brazil. Art

²⁸ 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.

²⁹ 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.

³⁰ 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.

³¹ 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.

³² *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 500.

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.”³³ 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.³⁴

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.

³³ 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.

³⁴ 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.

Photos



Chata Gutierrez mural under construction, 2015.
Source: [General 2 — Carlos Kookie Gonzalez \(cgonzalezmurals.com\)](http://General 2 — Carlos Kookie Gonzalez (cgonzalezmurals.com))



Chata Gutierrez mural under construction, 2015.
Source: [General 2 — Carlos Kookie Gonzalez \(cgonzalezmurals.com\)](http://General 2 — Carlos Kookie Gonzalez (cgonzalezmurals.com))



<https://www.precitaeyes.org/la-rumba-no-para.html>



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



Streetview, looking south from 24th Street, October 2015

PRIMARY RECORD

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

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Resource Name or #: (Assigned by recorder) 3175 - 3181 24TH ST

P1. Other Identifier:

*P2. Location: Not for Publication Unrestricted

*a. County: San Francisco

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

c. Address: 3175 - 3181 24TH ST City: San Francisco ZIP 94110

d. UTM Zone: Easting: Northing:

e. Other Locational Data: Assessor's Parcel Number 6519 041

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

3175 - 3181 24th Street is located on a 42.5' x 50' rectangular lot on the south side of 24th Street, between Shotwell Street and South Van Ness Avenue. Built in 1905, 3175 - 3181 24th Street is a 2-story over a ground floor, wood frame, residential flats building designed in a style consistent with the Edwardian period with Classical Revival elements. The rectangular-plan building, clad in scored stucco on the primary façade and channel drop wood siding on the secondary facade, is capped by a flat roof. The foundation is not visible. The primary façade faces north and includes 3 structural bays. Typical fenestration consists of double-hung wood-sash windows set in angled bays and sliding aluminum-sash windows with molded surrounds. Entrances include fully-glazed wood doors with molded door surrounds and glazed transoms, as well as a hinged wood garage door. The primary entry includes a recessed porch with Ionic pilasters and an entry hood. Architectural and site features include dentils, extended block modillions, and a cornice at the roofline.

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 southwest at primary façade. 3/20/2008

*P6. Date Constructed/Age:

Historic Prehistoric Both

1905 SF Assessor's Office

*P7. Owner and Address

RECHTER NAIDES L
2840 FLEETWOOD DR
2840 FLEETWOOD DR
SAN BRUNO CA

*P8. Recorded By:

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

*P9. Date Recorded: 3/27/2008

*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. (JK/CD)

*Date Recorded: March 2008

Continuation Update



View looking southeast at upper level of primary façade.
Source: Page and Turnbull



View looking south at primary entranceway.
Source: Page and Turnbull

SOCIAL HERITAGE INVENTORY RECORD

Resource Name: CHATA MURAL: LA RUMBA NO PARA

District: Mission District, D9

Prepared By: Anne Cervantes and Alan Martinez

Date: 02/21/2023

Location:

a. Address:	Block:	Lot:	b. Neighborhood:	c. City:
3175-3181 24th Street	6519	041	Mission District	San Francisco

Type of Resource

- a. **Tangible:** Site Building Object
 b. Organization/Institution Business Cultural Traditional Art/Craft/Practice

Type of Use:

Active/Inactive: Active

Description (attach continuation sheets if needed):

"LA RUMBA NO PARA: THE CHATA GUTIERREZ" MURAL

- SF Latino Historic Period: Economic, Political, & Cultural Empowerment (1960-1999)

In 2015 the "La Rumba No Para: The Chata Gutierrez Mural" (22'w x 28'h), was painted on the West wall of the Edwardian building located at 3175-81 24th Street. This mural is dedicated to Micaela "Chata" Gutierrez as a tribute to her 40 years working as an advocate for Latin Music on public radio, an advocacy that exposed generations of listeners to this music.

Chata Gutierrez

As the first Latina Disc Jockey for KPOO 85.5 FM, Chata Gutierrez hosted the program "Con Clave" for over 40 years. Con Clave showcased Gutierrez's knowledge of Latin ethnomusicology and culture. She gave a voice to the Mission District's Latinos by using her media platform to talk about police brutality, poverty, unemployment and education at a time when the Latinos were fighting to gain a political voice. Her work as an advocate for Latin music is why "Today's Latin music is part of public radio". She interviewed many recording artists such as Tito Puente, Mongo Santamaria and Eddie Palmieri. Con Clave featured both interviews and performances of local Latin musicians. Gutierrez was a San Francisco native who worked as an ornamental plasterer to subsidize her work on public radio. Among other projects, she worked on the renovation of San Francisco City Hall after the 1989 earthquake.

The Mural

The mural was painted in 2015. The lead artist was Carlos "Cookie" Gonzalez, a conga player. He worked in collaboration with "Walls of Respect" Youth Mural Project artists Max Marttila, Fred Alvarado, youth artists Juliette Flores, Jesus Rodriguez, Jordan Marlow, Nick Winstead, Precita volunteer artists and others.

Chata Gutierrez is the central figure in the mural. Carlos Gonzalez used Aztec and Pre-Columbian motifs as background imagery to reflect Chata's Chicana/Mexican American heritage. He captured her love for Salsa, Afro-Cuban and Caribbean music by incorporating Puerto Rican Plena and Cuban Rumba dancer dancing to the music of the Rumbero conga players. Carlos "Cookie" documented the traditions and history of the conga players in the 60's and 70's in the Mission District's Dolores Park. These conga players went on and established their music careers. The conga players included in the mural were (from left to right) John Santos, a music historian and a Latin Jazz recording artist, Oscar Soltero a musician that played in the salsa group Avance, Raul Rekow & Karl Perazzo both musicians with Carlos Santana and Annette Aguilar & Richard "Bandido" Segovia, musicians with Latin Rock band named "Bandido". The mural was painted on the wall of a building owned by Virginia Ramos aka the "Tamale Lady" in the Mission District. Her condition for using her building wall for the mural was to include her logo, the Virgin surrounded by tamales, as seen in

Resource Photograph

Photo: Precita Eyes Mural Archives



Photo: KPOO Archives



Cultural/Social Affiliation:

<input checked="" type="checkbox"/> Latino-American Culture	<input type="checkbox"/> Japanese-American Culture	<input type="checkbox"/> Jewish-American Culture
<input type="checkbox"/> African-American Culture	<input type="checkbox"/> Chinese- American Culture	<input type="checkbox"/> Filipino-American Culture

Other

Social Heritage Criteria: A,B,C 2

- 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	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 (1960-1970)	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 & Latino Rock Movement	Pan Latino Mural Movement continues
d		Cultural Festivals & Parades (1979-present)	
e	Other:	Other:	Other:

Sources: Quote: Emiliano Echeverria, a cohort and close friend, Mission Local, Courtney Quirin, 12/17/2013, Carlos Gonzalez Oral History (AMC) 01/01/2023, 02/19/23-02/20/23, <http://latinalista.com/communitystories/west/mural-honors-legacy-of-mission-hero-chata-gutierrez>, <https://www.precitaeyes.org/la-rumba-no-para.html>

Recommended Treatment:

SAN FRANCISCO PLANNING DEPARTMENT
SOCIAL HERITAGE INVENTORY RECORD

Record #
SH Code:

Resource Name: **District:** MISSION DISTRICT 9
Prepared By: Anne Cervantes & Alan Martinez **Date:** February 21, 2023

Description (Continued):

"LA RUMBA NO PARA: THE CHATA GUTIERREZ" MURAL

The Chata mural celebrates the history San Francisco Latin Music Movement (1960-1999) by depicting San Francisco musicians of various nationalities, representing Latinidad- the Pan-Latino political and cultural movement. It was during this time period that cultural, music & art institutions and parades were established in the Mission District and the 24th Street corridor. As part of this cultural movement, Discolandia, a record store and the Latino ticket master were champions of Latin Music and they held events for musicians to promote their records. Art & Cultural Institutions such as Belle de Artes, Mission Cultural Center, Galeria de la Raza, the mural movement were established during the "ECONOMIC, POLITICAL & CULTURAL EMPOWERMENT (1960- 1999) HISTORIC PERIOD.

Photo: Joe Ramos Chata at Dolores Park 1973. A student of Joe Ramos at his



Photo: Luis Gutierrez

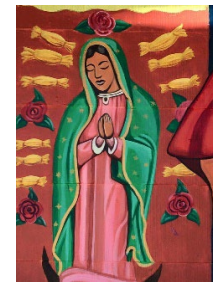


Photo: Stephanie Eby October 15, 2015 Mural Dedication Photo



The Context of the Mural

The mural gains power and significance by being located adjacent to the Carnaval Mural and by virtue of the Brake Shop being a single story, both of these murals are highly visible. It is also important that The Chata Mural commemorates and celebrates the history of the Latin Music of the Mission District while being located IN the Mission District. The Mission District was the cradle for the birth of Latin Rock with Santana and others. The Carnaval Mural commemorates cultural icons that include businesses 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. These businesses and institutions were and are the anchors of Calle 24 Latino Cultural District and the SF Pan-Latino enclave in the Mission District. The Brake Shop business was owned by a the Borgue family for two generations and allowed the community to use the parking lot for demonstrations against evictions, community concerts, and vendors.

The Building

"Built before the reconstruction era, the Edwardian architectural style became popular with the "Beaux Arts" with the 1893 Chicago's Work Columbian Exposition, 1893 in San Francisco." South Mission Historic Resource Survey. Built in the 1880's, 3175-81 24th Street is a multi-family residential flat building. It is a two-story over ground floor, wood frame structure designed in a style consistent with the Edwardian period with Classical Revival elements. The rectangular-plan building is clad in scored stucco on the primary façade and has channel dropped wood siding on the secondary facade. It is capped by a flat roof. The primary façade fronts 24th Street and has 3 bays, two angled and a central rectangular bay. The primary entry is framed by four Ionic pilasters with an entablature, with paneling inside the entry recess. Typical fenestration consists of double-hung wood-sash windows set in bays and sliding aluminum-sash windows with molded surrounds. Entrances include fully-glazed wood doors with molded door surrounds and glazed transoms, as well as a hinged wood garage door. Architectural features include extended block modillions at the cornice at the roofline. The building appears to be in good condition. Resource present per DPR Report 6519-041. Even though this building, water tap records, 07/10/1904, it may be considered part of the Reconstruction Era residences and may meet CRHR Criterion 1 with a building associated with a historic event. This building may meet CRHR Criterion 3& 4.



Left to Right: Photo - Joaquin Torres, Photo- Laura Yanow, Photo- Annette Aguilar, Photo-Gato K. Rivera



CEQA Exemption Determination

PROPERTY INFORMATION/PROJECT DESCRIPTION

Project Address		Block/Lot(s)
3175 24TH ST		6519041
Case No.		Permit No.
2023-003506PRJ		
<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 - Chata Gutierrez Mural - 3175-24th Street (BOS File No. 230300), 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 _____</p> <p>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: 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: