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Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: Amended packet documents for HPC - Allegory of California - 2021-005992DES
Date: Wednesday, November 03, 2021 11:51:00 AM
Attachments: [Exhibit A - Allegory of CA fact sheet-revised.pdf](#)
[Allegory of CA - supporting documentation of public access - For File.pdf](#)

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Subject: Amended packet documents for HPC - Allegory of California - 2021-005992DES

Please transmit the following documents, as amendments to the previously submitted Commission packet for 2021-005992DES, to HPC Commissioners in advance of today's hearing. The documents consist of:

- Revised Exhibit A – Allegory of CA Fact Sheet: non-substantive revisions to update Bibliography and Photos
- Supporting documentation of public access – For File – copies of websites, webpages, articles, etc. referenced in draft ordinance and Executive Summary documenting access to the fresco by members of the public

Thank you, Pilar

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ARTICLE 10 LANDMARK DESIGNATION FACT SHEET



*Allegory of California*¹
155 Sansome Street
Diego Rivera, 1931

Historic Name:	<i>Allegory of California (Alegoría de California)</i>
Address:	Located in interior stair of The City Club of San Francisco (former Pacific Stock Exchange Luncheon Club)

¹ Stanton L. Catlin, "Mural Census." In *Diego Rivera: A Retrospective*, ed. Cynthia Newman Helms, 235-335. (New York: Founders Society Detroit Institute of Arts, in association with W.W. Norton & Company, 1986), 278.

	155 Sansome Street (Stock Exchange tower)
Block/ Lot(s):	0268/001A
Parcel Area:	6, 477 sq. ft.
Zoning:	C-3-O (Downtown Office)
Year Built:	1931
Artist:	Diego Rivera
Prior Historic Studies/Other Designations:	Article 11 Category I (Significant) Building Pine-Sansome Conservation District Foundation For San Francisco Architectural Heritage survey, 1978 DCP 1976 Survey
Prior HPC Actions:	

Significance Criteria:	<u>Events:</u> Associated with events that have made a significant contribution to the broad patterns of our history. <u>Architecture/Design:</u> Embodies the distinctive characteristics of a type, period, or method of construction, and/or represents the work of a master.
Period of Significance:	The period of significance for <i>Allegory of California</i> fresco is 1931. This date encompasses the painting of the fresco in Pacific Stock Exchange Luncheon Club (now The City Club of San Francisco).
Statement of Significance:	<i>Allegory of California</i> , painted by artist Diego Rivera and assistants Viscount John Hastings (Lord Hastings), William Musick, Clifford Wight, and Matthew Barnes between mid-December, 1930 and March, 1931 in the Pacific Stock Exchange Luncheon Club (now The City Club of San Francisco). The fresco is on the two-story wall and ceiling of the interior staircase, connecting the lounge and dining rooms of the former luncheon club, between the 10 th and 11 th floors of 155 Sansome Street, formerly known as Stock Exchange Tower. The fresco, which demonstrates classic themes and motifs found in Rivera compositions, namely harmony between nature and machine, a glorification of the past while looking toward the future, and a panorama of historical figures, is culturally and historically significant for its association with preeminent Mexican artist Diego Rivera. The first fresco painted by Rivera in the United States, it "...represents Rivera's most successful work from the 1930-31 San Francisco period..." ² The fresco is also significant for association with the Latinx and Chicanx arts communities, a significant and vibrant part of San Francisco's cultural heritage.

² Laurance P. Hurlburt, *The Mexican Muralists in the United States* (Albuquerque, New Mexico: University of New Mexico Press, 1989), 108.

<p>Assessment of Integrity:</p>	<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.³</p> <p><i>Allegory of California</i>, painted in 1931 by Diego Rivera and assistants Viscount John Hastings, William Musick, Clifford Wight, and Matthew Barnes, retains a high degree of integrity to convey its artistic and cultural significance. The fresco retains a high degree of integrity of location, design, association, workmanship, setting, and feeling. Although the fresco has been restored, it retains a high degree of integrity of materials.</p> <p>Overall, the Department has determined that <i>Allegory of California</i> fresco at 155 Sansome Street retains integrity to convey its historical and cultural significance.</p>
<p>Character-Defining Features:</p>	<p>The character-defining features of <i>Allegory of California</i> that should be preserved or replaced in-kind are those physical features associated with structural support, construction, and visual depiction and expression of the Fresco, including:</p> <ul style="list-style-type: none"> • All metal and other furring channels that support the underlying wall behind the Fresco; • All metal lathe and plaster, including the scratch, brown, and other plaster coats that underlie the Fresco; • The combination of pigments and plaster that form the Fresco; • The size, shape, form, and materials of the Fresco; • The stairwell configuration, walls, and ceiling where the Fresco is located.

Statement of Significance Summary

Allegory of California, painted by artist Diego Rivera and assistants Viscount John Hastings (Lord Hastings), William Musick, Clifford Wight, and Matthew Barnes between mid-December, 1930 and March, 1931 in the Pacific Stock Exchange Luncheon Club (now The City Club of San Francisco). The fresco is on the two-story wall and ceiling of the interior staircase, connecting the lounge and dining rooms of the former luncheon club, between the 10th and 11th floors of 155 Sansome Street, formerly known as Stock Exchange Tower. The fresco, which demonstrates classic themes and motifs found in Rivera compositions, namely harmony between nature and machine, a glorification of the past while looking toward the future, and a panorama of historical figures, is culturally and historically significant for its association with preeminent Mexican artist Diego Rivera. The first fresco painted by Rivera in the United States, it "...represents Rivera's most successful work from the 1930-31 San

³ "How to Apply the National Register Criteria for Evaluation," *National Register Bulletin*, U.S. Department of the Interior, National Park Service, 1995, 44.

Francisco period...”⁴ The fresco is also significant for association with the Latinx and Chicanx arts communities, a significant and vibrant part of San Francisco’s cultural heritage.

Property Description and History

Allegory of California, created in *buon fresco* or true fresco style by artist, Diego Rivera, occupies the two-story wall and ceiling of an open stair between tenth and eleventh floors of The City Club of San Francisco (formerly Pacific Stock Exchange Luncheon Club) at 155 Sansome Street. Constructed in 1929, 155 Sansome Street (Stock Exchange Tower) is located in Downtown San Francisco.

The low-rise, monumental building directly north of 155 Sansome Street is the former Pacific Stock Exchange (or Pacific Coast Stock Exchange), now Equinox Fitness. The streets adjacent to the subject building are occupied by mid- and high-rise commercial buildings in a variety of architectural styles. Many of the surrounding buildings were constructed in the early decades of the 1900s.

Pacific Stock Exchange (aka San Francisco Stock Exchange or Pacific Coast Stock Exchange)

The following description of history of the stock exchange and the subject property is from “*Allegory of California* Landmark Designation Support Memorandum,” prepared by architectural historian Stacy Farr of Architectural Resources Group, Inc. on behalf of the Planning Department:

The San Francisco Stock and Bond Exchange was established in 1882 when nineteen brokers signed a charter and pledged a \$50 membership fee.⁵ First president John Perry Jr. had been a member of the New York Stock Exchange and the Boston Stock Exchange before coming to California during the Gold Rush to try his hand at mining. Like many prospectors, Perry had greater success when he left the mines and settled in San Francisco to pursue his previous and more familiar occupation.

In contrast to existing exchanges such as the San Francisco Mining Exchange (then operating as the San Francisco Stock and Exchange Board), the San Francisco Stock and Bond Exchange dealt in a wide range of commodities and became known as the “big board” of the west. This range enabled the exchange to weather the extreme market fluctuations that characterized the boomtown economy of early San Francisco. The first location of the stock exchange was at 312 California Street, followed by an expansion into several offices at the Merchants' Exchange Building at 465 California Street. Reflecting its continuously healthy trading volume, the San Francisco Stock and Bond Exchange was second only to the New York Stock Exchange in reopening after a national four-month trading pause at the outbreak of World War I.

In 1918, the stock exchange moved into a one-and-a-half story building at 341 Montgomery Street, where it remained for slightly over ten years. In 1927, during a shake-up in the organization of exchange boards in San Francisco, the San Francisco Stock and Bond Exchange was officially renamed the San Francisco Stock Exchange and took ownership of the building at 350 Bush Street, formerly used by the Mining Exchange,

⁴ Hurlburt, *Mexican Muralists* (1998), 108.

⁵ Lindsay Arthur, “San Francisco's Big Board Grew Out Of A Basement Meeting,” *San Francisco Call-Bulletin*, October 10, 1955.

where they established a secondary curb exchange.⁶ That year, the exchange consistently broke business records, averaging nearly \$17 million weekly trading totals by October 1927.⁷

Into this optimistic context, the San Francisco Stock Exchange solicited proposals from several architectural firms to design a new trading hall for the exchange. In February 1928 the San Francisco firm of J. R. Miller & T. L. Pflueger was selected by unanimous decision.⁸ The winning design, to be constructed at the site of the exchange's offices at 341 Montgomery Street, called for a traditional Neo-Classical temple form with Art Deco details including bas relief panels and masks. Although construction was planned to begin shortly after the commission was awarded, extremely volatile market conditions through 1928 led the San Francisco Stock Exchange to change course with regard to new construction.

In November 1928, in a move driven largely by economy, the San Francisco Stock Exchange purchased an existing building at 301 Pine Street. This imposing Neo-Classical building was designed by J. Milton Dyer in 1915 as the United States Sub-treasury Building and vacated as part of the establishment of the Federal Reserve in San Francisco.⁹ Miller & Pflueger stayed on board as architects and developed a new design for the San Francisco Stock Exchange, including converting the existing building at 301 Pine Street into a trading hall, and constructing a new, eleven-story office tower at 155 Sansome Street, directly adjacent to the trading hall. Construction permits were issued in May 1929 and the construction cost was \$2.75 million.¹⁰ Miller & Pflueger worked with general contractors Lindgren & Swinerton and a broad team of interiors specialists including A. Quandt & Sons who completed all interior painting, lacquering, and decorative finishes; R. Brandlein & Co. and Pacific Manufacturing Co., who completed extensive cabinet work; and W. J. Sloan who supplied and installed fine carpets, furniture, draperies, and linoleum.¹¹

The design of the trading hall at 301 Pine Street retained the existing Doric colonnade and wide approaching stair from Pine Street while adding massive granite corner piers; installed an attic wall above the existing cornice; altered the fenestration at the east and west façades; and created large pedestals in front of the building for installation of freestanding sculptures. The interior space was left as a single great hall with new floor furnishings and a louvered screen under the skylight. The new office tower at 155 Sansome Street was designed in a restrained Moderne style with narrow footprint and traditional three-part vertical composition, with double-height base and capital. The interior included an ornate black marble elevator lobby and assembly hall at the ground floor, executive offices at the upper floors, and a two-story club room at the top level.

Timothy L. Pflueger and his interior architect Michael Goodman worked with a team of fine artists to create the sculptures, bas reliefs, inscriptions and other carvings that ornament the building's interior and its

⁶ "S. F. Stock 'Change Deal is Approved," *San Francisco Examiner*, November 18, 1927, 21.

⁷ "Breaks Business Records; San Francisco Exchange Tradings Total \$16,936,019 This Week," *The New York Times*, September 16, 1927.

⁸ "San Francisco Architects Win," *San Francisco Examiner*, February 6, 1928, 20.

⁹ San Francisco Property information Map, 155 Sansome Street; Sidney Schwartz, "New Listings Set Figures for All Time," *San Francisco Examiner*, January 4, 1929, 32.

¹⁰ "S.F. Building on Increase, Leonard Says," *San Francisco Examiner*, June 10, 1929, 13; Sidney L. Schwartz, "New Building of San Francisco Stock Exchange Will be Dedicated Today," *San Francisco Chronicle*, January 4, 1930, 7.

¹¹ Various advertisements, *San Francisco Chronicle*, January 4, 1920, 7.

generally spare Moderne exterior.¹² In the early months of 1929, Pflueger met the artist Ralph Stackpole, an instructor at the California School of Fine Arts (now the San Francisco Art Institute) and a former student of Arthur Matthews, with whom Pflueger had worked on former decorative projects.¹³ Stackpole agreed to sculpt the bas relief above the entry to 155 Sansome Street, and the monumental figures alongside the steps to the trading hall at 315 Pine Street. Stackpole also recruited and supervised several additional decorative artists for the project, including Robert Boardman Howard, who carved interior doors and relief panels, and Diego Rivera who, several months after the building was complete, painted the two-story mural in the stairwell of the club room at the top level.¹⁴ Additional artists who contributed work to the building include American landscape painter Edward Bruce, Otis Oldfield, Ruth Cravath, Adaline Kent, and Clifford Wright.¹⁵

Progress on the buildings was unimpeded by the stock market crash that occurred in October 1929, and the new San Francisco Stock Exchange was officially dedicated in a public opening ceremony on January 4, 1930.¹⁶ 155 Sansome Street operated as offices for the San Francisco Stock Exchange through 1953 when the building was sold to Industrial Indemnity Company for more than \$1 million. The San Francisco Stock Exchange continued to operate out of the trading hall at 301 Pine Street after merging with the Los Angeles Oil Exchange in 1956 to create the Pacific Coast Stock Exchange.¹⁷ The Pacific Coast Stock Exchange was the third-largest trading arena in the United States through 1970's and 1980's but ended in-person trading in 2001 during the shift to digital operations, and was absorbed by the New York Stock Exchange in 2015.¹⁸

The Pacific Stock Exchange Luncheon Club, or Stock Exchange Luncheon Club, occupied the 10th and 11th floors of 155 Sansome Street (Stock Exchange Tower) from 1930 to 1987. The members-only club was described in the media at the time Rivera was selected to paint the fresco as having

...some 300 members, bankers, brokers, lawyers and others whose activities keep them in the financial district. The committee which chose Rivera...composed of Milton Bremer, William H. Gerstle, Timothy Pflueger, and William Hendrickson [club secretary].¹⁹

The luncheon club provided members and their invited guests amenities such as a lounge, bar, and dining rooms. The club also provided space for private, invitation-only events like a dinner sponsored by the Food and Wine Society of San Francisco, celebrating special California vintages, in 1938.²⁰

¹² Masha Zakheim and Diego Rivera, *Diego Rivera and Friends in San Francisco* (Volcano, California: Volcano Press, 2012), section "Allegory of California" published online, accessed October 1, 2021 at https://www.foundsf.org/index.php?title=Allegory_of_California.

¹³ Therese Poletti and Tom Paiva, *Art Deco San Francisco: The Architecture of Timothy Pflueger* (Princeton, NJ, Princeton Architectural Press, 2008) 90.

¹⁴ Edward F. O'Day, "The San Francisco Stock Exchange," *Architect and Engineer*, March 1930, 35.

¹⁵ "Painting of 'San Francisco' Hangs in Board Room of Stock Exchange," *San Francisco Chronicle*, January 13, 1931, 6.

¹⁶ Sidney L. Schwartz, "New Building of San Francisco Stock Exchange Will be Dedicated Today."

¹⁷ Reuters, "Trading Floor's Final Day At Pacific Stock Exchange," *New York Times*, May 26, 2001, accessed September 22, 2021 at <https://www.nytimes.com/2001/05/26/business/trading-floor-s-final-day-at-pacific-stock-exchange.html>.

¹⁸ Reuters, "Trading Floor's Final Day At Pacific Stock Exchange;" Meredith Bauer, "Pacific Exchange: The Rise, Peak and Disappearance of a West Coast Financial Titan," published June 3, 2015, accessed September 23, 2021 at <https://www.thestreet.com/investing/pacific-exchange-the-rise-peak-and-disappearance-of-a-west-coast-financial-titan-13173072>.

¹⁹ "Artists Fight on Employing Mexican 'Red,'" *San Francisco Chronicle*.

²⁰ At time of this event, officers of the San Francisco chapter of Food and Wine Society were Andre Simon (President), Harold H. Price (Honorary Secretary), and Dr. Raoul H. Blanquie (Chairman, Board of Governors). The Food and Wine Society does not appear to have

The former Stock Exchange Luncheon Club is now occupied by The City Club of San Francisco (The City Club), a members-only business and social club. The City Club, established in 1987, is a business and social club that offers members active calendar of networking and social opportunities, meeting and event spaces, and lounge, bar, and dining room(s) to entertain clients and colleagues or socialize with friends and family.²¹ The City Club also operates as a rental event venue, offering "...ten unique event rooms on four floors with awe-inspiring architectural details and original artwork. The famous Diego Rivera fresco, *Allegory of California*, graces the stairwell between the tenth and eleventh floors, providing a museum like experience for the most unique events."²² These rooms can be booked by members as well as by corporate or private individuals for weddings, business conventions, holiday parties, fundraisers, or other functions. Although access to the Diego Rivera fresco is generally limited to The City Club members and their guests, attendees at business and private functions have also been able to view the artwork. In addition, local tour group SF City Guides, has provided guided tours of The City Club with access to the Rivera fresco for many years. SF City Guides and The City Club have also partnered with various historical societies, such as Art Deco Society and San Francisco Heritage, to provide tours of the building for their members.

Allegory of California (Alegoría de California)

The fresco, *Allegory of California*, created in *buon fresco* or true fresco style by artist, Diego Rivera, occupies the two-story wall and ceiling of an open stair between tenth and eleventh floors of The City Club of San Francisco Building (formerly Pacific Stock Exchange Luncheon Club) at 155 Sansome Street. 155 Sansome Street, known as Stock Exchange Tower, was constructed in 1929 based on plans by architectural firm Miller & Pflueger.

The following description of fresco and 155 Sansome Street is from "*Allegory of California* Landmark Designation Support Memorandum," prepared by architectural historian Stacy Farr of Architectural Resources Group, Inc. on behalf of the Planning Department:

In 1930, after construction of 155 Sansome Street (Stock Exchange Tower) was complete, a committee convened to select an artist to paint a mural in the two-story stairwell of the club room at the top level of 155 Sansome Street. Committee members included the building's architect Timothy Pflueger, president of the San Francisco Art Association William F. Gerstle, and several executives of the stock exchange.²³ Artists submitted proposals reflecting themes that were outlined by the selecting committee, including industrial, commercial, and financial progress in California. In September 1930 Diego Rivera was announced as the winning artist, marking the Mexican muralist's first commission in the United States.²⁴

been affiliated with the Stock Exchange; it is not known at this time whether a member of the Stock Exchange Lunch Club was required to sponsor events such as this dinner. A printed menu on letterhead of the Stock Exchange Lunch Club with the date and title of the event is located at the University of California archives, accessed at: *Stock Exchange Lunch Club (San Francisco, California), Wine and Food Society - A Dinner Featuring Special California Vintages*. [digital.ucdavis.edu, https://digital.ucdavis.edu/collection/amerine-menus/D-060/45/67/d7ck9s/media/images/d7ck9s-0.png](https://digital.ucdavis.edu/collection/amerine-menus/D-060/45/67/d7ck9s/media/images/d7ck9s-0.png). Accessed 27 Oct. 2021.

²¹ The City Club of San Francisco website: <https://cityclubsf.com/about/>

²² The City Club of San Francisco website: [Corporate Events & Catering, Business Convention Venues & Meeting Space, Bay Area & San Jose, CA \(cityclubsf.com\)](https://cityclubsf.com/corporate-events-catering-business-convention-venues-meeting-space-bay-area-san-jose-ca)

²³ "Artists Fight on Employing Mexican 'Red,'" *San Francisco Chronicle*, September 24, 1930, 3.

²⁴ "Artists Fight on Employing Mexican 'Red,'" *San Francisco Chronicle*.

The selection of an avowed communist to adorn the walls of a capitalist institution was extensively discussed in the press, and the selection of a Mexican artist to complete an American commission was also divisive among some members of the San Francisco artists community.²⁵ However, Rivera was defended by influential artists including Ralph Stackpole, who had completed much of the existing art at the San Francisco Stock Exchange and been advocating for Rivera to complete a mural at the California School of Fine Arts for several years. Rivera was also publicly supported by some of the city's prominent cultural leaders, including businessman and philanthropist Sigmund Stern and his wife Rosalie Meyers Stern, who hosted Rivera and his wife Frida Kahlo at their home in Atherton as Rivera completed his mural commission.²⁶

Diego Rivera and Frida Kahlo arrived in San Francisco in November 1930, after a five-day train ride from Mexico City which Rivera spent sketching the landscape through which they travelled.²⁷ At the time of his arrival, Rivera had not developed the details of the mural but had conceptualized the subject matter to reflect, "the three bases of [California's] richness – gold, petroleum, and fruits," with additional nods to the state's achievements in transportation, rail and marine technology, and illustrations of broader concepts such as energy and speed.²⁸ While in San Francisco, Rivera was also the subject of a solo exhibition at the Palace of the Legion of Honor, and gave several lectures in San Francisco and Oakland on the theme of modern art.²⁹ Rivera's mural assistant William E. Musick also displayed his art publicly and was feted at several functions.³⁰

Interior architect Michael Goodman worked with Rivera to select the site for mural, settling together on the two-story wall of the stairwell of the club room, wrapping up and on to the ceiling.³¹ Goodman directed the removal of existing square panels of beige travertine marble, leaving side borders of two square panels on each side. The resulting approximately 472 square foot exposed area was fitted with scaffolding and prepared for installation of Rivera's buon fresco.³²

Working with his assistants William E. Musick and Viscount John Hastings,³³ Rivera installed and painted the *Allegory of California* between December 1930 and March 1931.³⁴ The mural depicts the vibrancy of the state's past, present, and future economy. At the center of the image is a large female figure, whom Rivera described as "California itself [...] a woman of tanned skin and opulent curves modelled after the rolling hills

²⁵ Hillary Ellenshaw, "Diego Rivera at the San Francisco Art Institute," 2012, 50-55, accessed September 28, 2021 at https://digitalrepository.unm.edu/arth_etds/16.

²⁶ Michael Hardy, Michael Corbett, and Denise Bradley, "Stern Hall, University of California, Berkeley, California Historic Structure Report," 2009, 32.

²⁷ "Rivera Arrives in San Francisco to Paint Stock Exchange Murals," *San Francisco Chronicle*, November 11, 1930, 12.

²⁸ "Rivera Arrives in San Francisco to Paint Stock Exchange Murals."

²⁹ "Reception to Honor Mexican Painter," *San Francisco Chronicle*, December 11, 1930," 13; "Art Students Hear Rivera," *San Francisco Chronicle*, March 8, 1931, 57.

³⁰ "Musick Watercolor Paintings on View," *San Francisco Chronicle*, January 25, 1931, 39.

³¹ Zakheim and Rivera, *Diego Rivera and Friends in San Francisco*.

³² Zakheim and Rivera, *Diego Rivera and Friends in San Francisco*.

³³ Additional sources indicate that artist Clifford Wight also assisted Rivera on *Allegory*. Wight also worked with Rivera on his subsequent fresco, *The Making of a Fresco Showing the Building of a City*, at the San Francisco Art Institute.

³⁴ "Noble Artist to Paint for U. S. Novelist," *San Francisco Chronicle*, May 1, 1931, 17. Society Pages, *San Francisco Chronicle*, January 25, 1931: notes that "Dr. and Mrs. Russell Lee were hosts of an informal tea for William Musick, Chicago artist, who is now in town assisting Diego Rivera with his murals for the new Stock Exchange building."

of the landscape,” wearing a necklace of golden wheat and offering, in one huge hand, “the subsoil of the miners, and, in the other, the ripe fruits of the earth.”³⁵ Although the figure resembles both the Aztec Earth Mothers that Rivera had depicted in his earlier work and Pomona, the Roman goddess so often evoked by California’s fruit industry, she was explicitly modeled on the famous American tennis star Helen Wills Moody, who Rivera sketched extensively while he was in California, and who, in 1929, had married the prominent San Francisco stockbroker Frederick Moody.³⁶

In front of the female figure are an engineer holding mathematical instruments and discussing a blueprint with a mechanic, and a boy with a model airplane, representing an industry in its infancy. As described by Rivera, the figures “typify [California’s] workers; the agriculturalist and horticulturist, expressed by the figure of Luther Burbank; the ranchers, the miners and gold prospectors, represented by [James] Marshall, the discoverer who gave the signal for the gold rush; the mechanic, man of the mines and tractors and steamships and oil wells.”³⁷ Moving up the staircase, viewers follow a progression from the miners under the soil, to a skyline filled with oil rigs, derricks, cranes and ships. These images suggest the industries of the San Francisco Bay Area: the oil refineries of Richmond, shipping companies including the Matson and Dollar lines that plied the Pacific Ocean, and dredging equipment used in search of gold.³⁸

On the ceiling, there are several airplanes and two nude female figures flying through the sky, who also reflect the visage of Helen Wills Moody. A large sun rounds out the ceiling composition, with a beneficent gaze that appears to follow the viewer as they walk below it.

The mural was complete in March 1931 and was unveiled first to members of the Stock Exchange Luncheon Club at a gala attended by Rivera himself, and then to the members of the general public, who streamed consistently up the stairs and past the mural for several hours.³⁹ In explaining his choice of images, which excluded explicitly political themes, Rivera stated, “The painter’s intention, of course, must not lie outside the function of the place in which his painting has its being, else his work will be lacking in both objective and subjective correctness and truth. In this mural in a luncheon club, I painted the fruits of the earth which enrich and nourish because of the productive labors of workers and farmers.”⁴⁰ Within several weeks of completing *Allegory of California*, Rivera began work on *The Making of a Fresco Showing the Building of a City* at California School of Fine Arts (now the San Francisco Art Institute) in April 1931.⁴¹

Architect Timothy Pflueger, who worked with Rivera on all three of his large San Francisco projects, is credited as having offered the commission that brought the artist to the Bay Area in 1930. However, Pflueger’s offer of a fresco commission and Rivera’s arrival in San Francisco to commence the Stock Exchange project marked the end of a multi-year campaign by local art patrons and artists affiliated with SFAI to bring Rivera to San Francisco. Although many art collectors, galleries, and institutions in the United States may have supported the idea of

³⁵ Diego Rivera with Bertram Wolfe, *Portrait of America* (New York: Covici, Friede, Inc., 1934) 14.

³⁶ Kasia Boddy, “American Girl: The Iconography of Helen Wills,” *Historical Social Research*, Vol. 43. No. 2, 123; “Miss Wills Wed in Chapel Near Tennis Courts,” *New York Daily News*, December 24, 1929, 3.

³⁷ Rivera with Wolfe, *Portrait of America*, 14.

³⁸ Zakheim and Rivera, *Diego Rivera and Friends in San Francisco*.

³⁹ “Rivera Mural Given Initial Showing,” *San Francisco Chronicle*, March 15, 1931.

⁴⁰ Rivera with Wolfe, *Portrait of America*, 15.

⁴¹ San Francisco Planning Department, “Article 10 Landmark Designation Fact Sheet, *The Making of a Fresco Showing the Building of a City*,” Record No. 2021 001721DES, 2021, 6.

having Diego Rivera, then one of the most famous artists in the world, come to San Francisco, it was Pflueger, Ralph Stackpole, William Gerstle, and Albert Bender that were most involved in the effort.⁴²

Beginning as early as 1925, articles about Rivera [and other Mexican artists] began to appear in the United States.⁴³ Around the same time, galleries and museums around the world also sponsored major exhibitions of Mexican art, such that “[d]uring this period... Mexican muralists became world celebrities. . . . They became so important that artists came from around the world to be in their presence and study their paintings. Between 1920 and 1930, Mexico became a world center for art.”⁴⁴ Much of this attention focused on Diego Rivera and a small but steady stream of artists, intellectuals, and interested lay people came to Mexico to watch him work.⁴⁵ Among the artists that went to Mexico were “two California artists, Ray Boynton, who taught *buon fresco* (true fresco) courses at the California School of Fine Arts, and Ralph Stackpole, a San Francisco-based sculptor who had known Rivera in Paris.”⁴⁶ When they returned to San Francisco from Mexico in 1926 and 1928, respectively, both Boynton and Stackpole brought back examples of Rivera’s work, including two pieces that were hung at SFAI at behest of board members William Gerstle and Albert Bender. Boynton may have been the first to recommend bringing Rivera to San Francisco for a commission.⁴⁷ Such recommendation may have been made to Albert Bender, who made the first offer of a mural commission in San Francisco in 1927, which Rivera declined due to a conflicting invitation to visit Russia.⁴⁸ Bender was one of Rivera’s strongest supporters in the United States, purchasing and loaning or donating Rivera’s art for the first exhibitions and shows by the artist in San Francisco. Following Stackpole’s return from Mexico in 1928 or 1929, Bender once again invited Rivera to San Francisco, but again the artist failed to make the journey due to scheduling conflicts and inability to secure a visa. At around this same time, “William Gerstle, president of the [San Francisco] Art Association, was very excited about the work and commissioned Rivera to do a small wall, 120 feet square, in the school” and donated “\$1,500...for the mural.”⁴⁹ Rivera does not appear to have been enthusiastic about the proposed wall space, which would remain an issue for the SFAI commission even after he arrived in San Francisco in 1930.

During the same period as Boynton’s and Stackpole’s travels to Mexico, newspaper articles began to mention that SFAI was considering offering Rivera a commission to paint a fresco in their building. In the fall of 1927, an article in the *San Francisco Chronicle* stated, based on information provided by Albert Bender, that Rivera would be visiting San Francisco that holiday season to “give lectures and a limited course in his theory of the mechanical analysis of painting” and that there was a “rumor that [a] wealthy patron is making tentative

⁴² San Francisco Art Institute, Diego Rivera Mural webpage at <https://sfai.edu/about-sfai/diego-rivera-mural>.

⁴³ Ernest Goldstein, *The Journey of Diego Rivera* (Minneapolis, Minnesota: Lerner Publications, c1996), 31-33.

⁴⁴ *Ibid.*

⁴⁵ Laurance P. Hurlburt, “Diego Rivera (1886-1957): A Chronology of His Art, Life and Times,” in *Diego Rivera: A Retrospective*, ed. Cynthia Newman Helms (New York: Founders Society Detroit Institute of Arts, in association with W. W. Norton, 1986), 59.

⁴⁶ National Historic Landmarks Program, “National Historic Landmark Nomination: The *Detroit Industry Murals*, Detroit Institute of Arts” (February 8, 2013), 16.

⁴⁷ San Francisco Art Institute, Diego Rivera Mural webpage at <https://sfai.edu/about-sfai/diego-rivera-mural>.

⁴⁸ San Francisco Art Institute, Diego Rivera Mural webpage at <https://sfai.edu/about-sfai/diego-rivera-mural>.

⁴⁹ San Francisco Planning Department, “National Register Nomination, Review and Comment Case Report,” 800 Chestnut Street (San Francisco Art Institute), Case No. 2015-011315FED, October 1, 2015, 6-7; Luis-Martín Lozano, “1929-1931 V. Revolutions and Allegories: Mexico and San Francisco,” in *Diego Rivera: The Complete Murals*, Luis-Martín Lozano and Juan Rafael Coronel Rivera, ed. Benedikt Taschen (Los Angeles: Taschen, c2008), 265.

arrangements for Rivera to do mural at California Institute of Fine Arts.”⁵⁰ Several articles followed in the final months of 1927 indicating that Rivera’s visit had to be postponed – he was in the Soviet Union at the time – but that he hoped to travel to San Francisco in the coming months.⁵¹ Though Rivera failed to show up in San Francisco for another three years, his popularity only grew during that time through articles and exhibits in San Francisco and across the United States.

In 1927, Rivera’s artworks were enjoyed at two popular exhibitions in San Francisco at the Gallerie Beaux Arts and the East West Gallery. Local art patrons were further encouraged in their interest in Rivera’s work when many of their artworks by the artist were purchased or borrowed in 1928 for a show at the Weyhe Gallery in New York.⁵² Again, in 1928, local media began reporting on a pending Rivera commission at SFAI. In July a headline ran that “Rivera May Win Contract Here” and the accompanying story stated that while correspondence was still under way to work out the details, a fund had been set aside by one of the [school’s] board of directors for the sole purpose of commissioning Rivera to do a “decoration at the school.”⁵³ In what may have been an effort to encourage support of this proposal, the article went on to explain that Rivera’s frescoes in public buildings in Mexico City were regarded as the “outstanding achievements of contemporary art” and that his work had been shown locally at several galleries in addition to being in the collections of patrons, art collectors, the California School of Fine Arts, and the California Palace of the Legion of Honor.⁵⁴ Many of the pieces in the latter collections appear to have been donations to these institutions from Albert Bender. A month later, in August 1928, Albert M. Bender, reported that Rivera had accepted a commission to do a mural fresco in the California School of Fine Arts. Although Rivera’s date of arrival had not been set at time of the newspaper report, it was noted that he intended to travel to San Francisco within the next several months “when on his way to Russia to do extensive work there.”⁵⁵ It is unclear whether Rivera actually expected to undertake the SFAI project in 1928 given his commitments, both professional and political, in Mexico. At the time of the SFAI announcement, Rivera was just returning to a changing political landscape in Mexico from a challenging visit to the Soviet Union. His political activities were under increased scrutiny – in both Mexico and the United States – and he met and married Frida Kahlo. At the same time, he also began work on his comprehensive history of the Mexican nation at the Palacio Nacional in 1929 and, a short time later, accepted a lucrative commission from the US Ambassador to Mexico for the Palacio de Cortés in Cuernavaca.

Although he was recognized as an artist of international importance prior to travelling to San Francisco, the Stock Exchange commission, along with the long-frustrated promise of the SFAI project, may have come at an opportune moment for Rivera, personally and professionally. His government commissions, especially with the US Ambassador to Mexico, who was closely affiliated with powerful capitalists like J.P. Morgan and the Rockefeller family, raised concerns amongst the Mexican Communist Party and Stalinist Soviet Union about his

⁵⁰ *San Francisco Chronicle*, “Rivera to Visit S.F. During the Holiday Season.” October 30, 1927. Accessed via <https://infoweb-newsbank-com.ezproxy.sfpl.org/>.

⁵¹ “*San Francisco Chronicle*, “Rivera’s Proposed Visit is Delayed,” December 25, 1927. Accessed via <https://infoweb-newsbank-com.ezproxy.sfpl.org/>.

⁵² *San Francisco Chronicle*, “Rivera’s Work to Be Shown in New York,” January 1, 1928. Accessed via <https://infoweb-newsbank-com.ezproxy.sfpl.org/>.

⁵³ *San Francisco Chronicle*, “Rivera May Win Mural Contract Here,” July 15, 1928. Accessed via <https://infoweb-newsbank-com.ezproxy.sfpl.org/>.

⁵⁴ Ibid.

⁵⁵ *San Francisco Chronicle*, “Rivera to Do Fine Arts School Mural,” August 26, 1928. Accessed via <https://infoweb-newsbank-com.ezproxy.sfpl.org/>.

allegiance. Even as Rivera avowed his leftist principles, he was expelled from the Mexican Communist Party and shunned by party members.⁵⁶ The political intrigues swirling around Rivera during this period threatened to overwhelm or shut down his most significant projects, including his work at the National Palace. In addition to his eagerness to explore the United States, a place that "...brought together factories, scientific genius, and an industrial mechanical age that let [Rivera] produce art that could speak to the people who worked in the new society,"⁵⁷ the commissions on offer in San Francisco may have provided the artist with a strategic opportunity to break away from political and personal entanglements in Mexico.

It seems equally plausible that the Pacific Stock Exchange commission was a strategic move on the part of Rivera's supporters in San Francisco.

In late September 1930, Pflueger announced that he had commissioned Rivera to paint a mural for the Luncheon Club of the Pacific Stock Exchange in a building he had designed. His decision raised alarm among the media: "Radical To Do Exchange Mural," wrote one newspaper, and another asked, "Will Art Be Touched in Pink?" Originally, Rivera's patrons had planned his first commission at the California School of Fine Arts, "the heart of mural training." Criticism over Pflueger's decision may have led Rivera's patrons to paint the Luncheon Club mural first, notes [art historian] Lee, where a private commercial space rather than an academic public space ruled out "arguing in the public sphere." What the club chose to put on its walls was its own business, but radical political content was out. "I hold a contract with Rivera. And I hold the pursestrings for the job," Pflueger stated. "Should he attempt any of the caricaturing for which he is famous...well, there is power in pursestrings."⁵⁸

Even while concerns over Rivera's politics were raised with this announcement, choosing to bring Rivera to San Francisco with the Stock Exchange project, described at the time as a "temple of capitalism," may have eased apprehensions of the Department of Justice which was hesitant to issue Rivera a travel visa. Even so, Dwight Morrow, who as US Ambassador to Mexico had recently seen the completion of the commission he had given Rivera at Palacio de Cortés, and Albert Bender, wealthy San Francisco art patron and Rivera sponsor, had to intercede on behalf of Rivera – and the pending Stock Exchange and SFAI commissions – to get a travel visa issued.

Visual inspection of the fresco has not been undertaken in preparation of this report, but there is no indication that its physical condition has been compromised in recent years.

⁵⁶ Robert W. Cherny, *Victor Arnautoff and the Politics of Art* (Urbana: The University of Illinois Press, 2017), 64-66; Hurlburt, *Diego Rivera: A Retrospective*, 71; Lee, *Painting on the Left*, 52-55.

⁵⁷ Goldstein, 50.

⁵⁸ Hurlburt, *Mexican Muralists* (1998), 100.

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

Allegory of California, painted in 1931 in the grand stairwell between 10th and 11th floors of 155 Sansome Street, in space occupied by The City Club of San Francisco (formerly the space occupied by Pacific Stock Exchange Luncheon Club), by Mexican artist, Diego Rivera, is the first fresco painted by Rivera in the United States. The fresco is significant for its association with Latinx and Chicanx arts communities, a significant and vibrant part of San Francisco's cultural heritage.

Nuestra Historia: San Francisco Latino Historic Context Statement (draft) 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”⁵⁹ and that Rivera’s “impact on the California School of Fine Arts/SFAI was vital and long lasting” providing a “cadre of local artists trained in fresco and mural painting.”⁶⁰ Timothy W. Drescher, in his book, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1997*, 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.”⁶¹ The Mission mural or community mural movement also includes many artists and organizers who have been students at SFAI or have 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 Muejeres Muralistas and its three founders, Patricia Rodriguez, Graciela Carrillo, Irene Perez, and Consuelo Mendez.

The National Historic Landmark nomination for Rivera’s *Detroit Industry* murals summarizes the influence of the 1920s Mexican Mural Movement as:

In the history of mural painting in America, the most commanding and vivid works came from the hands of three Mexican artists: Jose Clemente Orozco (1883-1949), David Alfaro Siqueiros (1896-1974), and Diego Rivera (1886-1957). Known as los tres grandes (“the big three”), these leading artists of the 1920s Mexican Mural Movement, who rejected the elite walls of museums and galleries, painted monumental murals on public buildings as part of Mexico’s post-revolutionary cultural plan to educate the masses. The commissioning of works in the United States by these Mexican artists “coincided with a broader popular fascination with Mexican culture.”⁶² The American 1930s “‘Mexican craze’ or ‘Mexican invasion,’”

⁵⁹ Jonathan Lammers and Carlos Cordova, *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-g: Visual Arts*, December 2020 (Draft for Review), 10.

⁶⁰ Ibid, 13.

⁶¹ Timothy W. Drescher, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1997* (St. Paul: Pogo Press, 1998), 10.

⁶² Anna Indych-López, *Muralism Without Walls: Rivera, Orozco, and Siqueiros in the United States, 1927-1940* (Pittsburgh: University of Pittsburgh Press, 1. Quoted in “National Historic Landmark Nomination: The *Detroit Industry* Murals,” 13.

as contemporary art critics termed it – “created masterworks” and “enjoyed immense political and popular acclaim.”⁶³ Between 1930 and 1933, “these three Mexican artists created murals in the United States that had a lasting impact on the history of its mural art, both immediately and in terms of Rivera’s and Orozco’s impact on the New Deal art projects”⁶⁴ as the program looked to Mexico for inspiration and organization. “Through the Mexican presence,” writes historian Ingrid Fey, “the fresco technique became more well-known and appreciated in the United States.”⁶⁵

Prior to the 1930s, the only exposure to mural painting for many San Franciscans came from the thirty-five murals of monumental size, painted on canvas, that had been displayed at the recently ended Panama-Pacific International Exposition (PPIE). Although mural painting was included in the San Francisco Art Institute curriculum as early as 1916, the early years of this mural painting program focused on teaching technical skills of *buon fresco* painting – an unusual technique to focus on given that even many of the European examples of the period were painted on canvas – under the principle that “murals should not draw too much attention to their context, but only their decorative existence.”⁶⁶ For nascent muralists in the United States during this period, the mural was meant to decorate semi-public spaces in important buildings; it was the buildings themselves and the patronage of community leaders displayed by the installation of such murals that was to be expressive. Though the SFAI mural program of this early period differed greatly from the muralism that would soon develop in Mexico, the existence of this program was responsible for the connections that were initially made between Roy Boynton, Albert Bender, and Diego Rivera and which developed to the point that Rivera’s first commissions in the United States would be in San Francisco.

During the dismal economic period of the Depression, the

... the [San Francisco Art Institute] absorbed a vital new influence when the sculptor Ralph Stackpole returned from Mexico with examples of works by Diego Rivera. ... In 1931—the same year that the mural was completed—Rivera remarked that art movements in the United States were still greatly influenced by Europe, but, that “the moment has come for an outpouring of artistic impulse, and gradually the art centre of the world will be moved from Europe to America.”⁶⁷

Rivera, along with his fellow Mexican muralists, believed that the artworks they were producing were not only an important source of shifting this art center but were also changing the meaning and method of public art. Rivera noted that that his mural work and that of Mexican muralism for the “...first time in the history of monumental painting – ceased to use gods, kings, chiefs of state, heroic generals, etc. as central heroes... For the first time in the history of art, Mexican mural painting made the masses the hero of monumental art.”⁶⁸ Many art historians

⁶³ Hurlburt, *Mexican Muralists* (1989), 4. Quoted in “National Historic Landmark Nomination: The *Detroit Industry Murals*,” 13.

⁶⁴ Francis V. O’Connor, *The Mural in America: Wall Painting in the United States from Pre-History to the Present* (New York: 2010), Part 7, Ch. 28, C, <http://www.muralinamerica.com/>. Quoted in “National Historic Landmark Nomination: The *Detroit Industry Murals*,” 13.

⁶⁵ “National Historic Landmark Nomination: The *Detroit Industry Murals*,” 13.

⁶⁶ Anthony W. Lee, “Diego Rivera’s ‘The Making of a Fresco’ and Its San Francisco Public,” *The Oxford Art Journal*, Vol. 19, No. 2 (1996), 75. Accessed via <https://www.jstor.org/stable/1360730>.

⁶⁷ San Francisco Planning Department, Case Report for SFAI Landmark designation (1975), 3.

⁶⁸ Luís Cardoza y Aragón, “Diego Rivera’s Murals in Mexico and the United States,” in *Diego Rivera: A Retrospective*, ed. Cynthia

agree about the significance of this change, at least regarding mural art. Art critic Peter Schjeldahl, as recently as last year, wrote that Rivera “inspired American painters to create tableaux of laboring and protesting workers... and of historical events and themes.”⁶⁹ Francis O’Connor regards the 1930s as a “transition to a new conception of the mural,” crediting the Mexican artist presence in America:

[T]he Mexicans brought to the United States a sense of the mural’s capacity for expressing social concern, a fascination with the country’s rampant technology, and a revival of the fresco technique. While they initiated the decade to mural painting and their artistic influence is undoubted, they did not in fact, directly address either the history or social reality of this country.... Their influence lay in reinvigorating the mural as an art form capable of addressing public issues at a time American Artists needed means and permissions.⁷⁰

Although Rivera was already an internationally known artist by the late 1920s, coordinating a commission that would bring him to the United States was challenging.

Rivera’s commission to paint a mural for the Luncheon Club of the Pacific Stock Exchange was, in effect, part of a package that included the mural in the California School of Fine Arts (now the San Francisco Art Institute). Both resulted from Rivera’s meeting in Paris, at least a decade earlier, the California sculptor Ralph Stackpole. ... Although the California School of Fine Arts’ proposal was put forward first, it was the much more substantial Stock Exchange commission that became the determining factor financially, and it consequently became the first fresco mural executed by Rivera in the United States. ... The mural is an allegory depicting the bountiful human and natural resources of California as explored, exploited, and brought to varied fullness by North American inventiveness, industry, and adventurism. California is cast in the image of a mature woman. ... Surrounding her, as if clustered in her embrace, are the attributes of California’s enterprise and resulting material progress—its practical, methodical husbandry of nature, its genius for invention and innovative technology, its individualistic drive for quick riches, its industrious harvesting of forests and minerals, its advanced engineering, and its oil, shipping, and trading businesses—standing before the Pacific horizon. ... On the ceiling is a diagonally placed figure of a nude woman, a recapitulation of the ceiling design of the Secretaría de Salubriudad y Asistencia mural in Mexico City, against the backdrop of a sun-and-sky theme carried over from the first bay at Chapingo.⁷¹

Art historians have criticized Rivera’s first fresco commissions in the United States, noting that they “...lack the ideological programs of the Mexican work...and present instead a pastiche of industrial motifs rather than any intelligibly planned subject matter”⁷² and “...fairly conventional in theme—the logical result of the artist’s

Newman Helms (New York: Founders Society Detroit Institute of Arts, in association with W. W. Norton & Company, 1986), 187.

⁶⁹ Peter Schjeldahl, “The Lasting Influence of Mexico’s Great Muralists,” *The New Yorker*, February 24, 2020. **March 2, 2020 Issue.**

⁷⁰ Francis V. O’Connor, *The Mural in America: Wall Painting in the United States from Pre-History to the Present* (New York: 2010), Part 7, Ch. 28, C, <http://www.muralinamerica.com/>. Quoted in “National Historic Landmark Nomination: The *Detroit Industry Murals*, 20-21.

⁷¹ Stanton L. Catlin, “Mural Census.” In *Diego Rivera: A Retrospective*, ed. Cynthia Newman Helms, 235-335. (New York: Founders Society Detroit Institute of Arts, in association with W. W. Norton & Company, 1986), 279.

⁷² Hurlburt, *Mexican Muralists* (1998), 98.

attempt to gain the confidence of a public that disapproved of his political positions.”⁷³ Of the frescos painted by Rivera during his first trip to San Francisco, *Allegory of California*, is sometimes cited as the most successful from this visit with

...meaningful compositional and iconographic parallels [that] can be drawn to his earlier Mexican murals of the 1920s. In both color and overall design, Rivera recreates the actual topographical features of California. In viewing the mural, one’s eye ascends from the subterranean activity of coal mining to aboveground labors...to the assorted cranes and derricks silhouetted against the sky, and finally, on the ceiling, to the celestial sphere. Rivera’s treatment of color mirrors his composition—it progressively lightens from dark to light. . . . Rivera’s ability to synthesize naturalistic and allegorical elements in a flowing, yet rigorously controlled, all-over pattern here was first demonstrated in his works on the staircase walls, ascending three floors, of the Secretary of Public Education.⁷⁴

Due to its location in a private club, *Allegory of California*, may have exerted less direct influences on muralism than Rivera’s other San Francisco frescos. However, artists such as Clifford Wight, who assisted Rivera on frescos in San Francisco and Detroit, and Ralph Stackpole, who worked on his own commissions as part of the Stock Exchange project, were influenced or trained by Rivera and spread that knowledge through further development of the mural program at San Francisco Art Institute and in commissions such as Coit Tower.

For the Coit Tower project, a total of 26 artists were hired to complete a series of images supporting a unified theme of “Aspects of Life in California.”

Acknowledging the link to Rivera and the other Mexican muralists, nearly all of the Coit Tower murals were executed in fresco, that is, painted directly on wet plaster. Another Coit Tower muralist, Maxine Albro, had traveled to Mexico in the mid-1920s and studied under Rivera’s assistant, Pablo O’Higgins.⁷⁵

Among the other artists were Clifford Wight, Bernard Zakheim, Ralph Stackpole, and Victor Arnautoff (last three studied at SFAI) who had all trained or worked with Rivera. Arnautoff, who was designated technical advisor of the Coit Tower project, worked with Rivera for nearly two years beginning in 1929, primarily on the Palacio de Cortés and Palacio Nacional projects.⁷⁶ In 1930, shortly before leaving for San Francisco and SFAI – where Arnautoff had recently studied and taught - Rivera put Arnautoff in “charge at the National Palace and gave him general oversight responsibilities elsewhere.”⁷⁷ Wight, who worked as Rivera’s assistant in San Francisco on the SFAI and Stock Exchange projects and in Detroit, painted four of the six tall figures along the windows at Coit Tower, which share similarities to the giant worker depicted in Rivera’s *The Making of a Fresco* at the San Francisco Art Institute.

⁷³ Alicia Azuela, “Rivera and the Concept of Proletarian Art.” In *Diego Rivera: A Retrospective*, ed. Cynthia Newman Helms (New York: Founders Society Detroit Institute of Arts, in association with W. W. Norton & Company, 1986), 126.

⁷⁴ Hurlburt, *Mexican Muralists* (1998), 108-109.

⁷⁵ Francis V. O’Connor, *The Mural in America: Wall Painting in the United States from Pre-History to the Present* (New York: 2010), Part 7, Ch. 28, C, <http://www.muralinamerica.com/>. Quoted in “National Historic Landmark Nomination: The *Detroit Industry Murals*, 20-21.

⁷⁶ Robert W. Cherny, “The Controversy at Coit Tower in 1934,” *The Argonaut* (Vol. 28, No. 1, Summer 2017), 73.

⁷⁷ Robert W. Cherny, *Victor Arnautoff and the Politics of Art* (Urbana: The University of Illinois Press, 2017), 68.

Further, Rivera’s interpretations of the vision of California’s wealth coming from natural resources and labor is found in the Coit Tower murals as well as in community murals showing Latino migrant labor.”⁷⁸

Historian Stacy Farr also addressed the links between SFAI and Federal Art Project, stating:

During the 1930s, works by Diego Rivera proved greatly influential—particularly for artists employed through the Federal Art Project created by the Works Progress Administration (WPA). . . . These included Victor Arnautoff, Jose Moya del Pino, Lucien Labaudt, Marian Hartwell, Ruth Cravath, Ray Bertand and Ralph Stackpole.⁷⁹

As the United States economy rebounded and the New Deal art programs expired, many of the San Francisco-based mural artists that had studied at San Francisco Art Institute (SFAI) or worked with Rivera, such as Victor Arnautoff and Emmy Lou Packard, continued to pursue large public murals. Muralism, however, decreased in popularity in the United States and there were few large public commissions following the New Deal-era, especially during the war years of the 1940s. However, the mural art academic program at SFAI advanced with incorporation of updated philosophies on muralism and the role of public art from experiences gained from the New Deal mural program and Rivera’s frescos from the early 1930s. With the influence of the GI Bill, which allowed thousands of veterans to pursue higher education – including training in art schools –⁸⁰ enrollment, including that of Latino artists, increased in art schools such as SFAI. Among these students were Mexican American veterans such as Luis Cervantes, José Ramón Lerma, and Ernie Palomino, all of whom emerged as influential artists in San Francisco.⁸¹

In the 1960s and 1970s was a new wave of Latino artists who became immersed in evolving trends such as installation art, video, and muralism.⁸² Many of these students became recognized Mission artists including René Yañez, Graciella Carillo, Consuelo Lopez, Patricia Rodríguez, Juan Alicia, Irene Perez, Luis Cervantes, Michael Rios and later Cristianne Dugan-Cuadra and Manuel Sanchez.⁸³

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 was 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.⁸⁴ 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 addition to workshops and tours, Precita Eyes has coordinated the creation of many collaborative works in San

⁷⁸ Timothy W. Drescher, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1997* (St. Paul: Pogo Press, 1998), 11.

⁷⁹ SFAI NR Nomination (2016), Section 8, page 19.

⁸⁰ SFAI NR Nomination (2016), Section 8, page 22.

⁸¹ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-g: Visual Arts*, December 2020 (Draft for Review), 20.

⁸² *Ibid.*

⁸³ *Ibid.*

⁸⁴ *Ibid.*, 22.

Francisco and has become a national leader in promoting community-based models of mural making.⁸⁵ Galería de la Raza,⁸⁶ a cultural center “formed to cultivate Chicano art and share it with a wider audience”⁸⁷ and co-directed by an SFAI alumnus, René Yañez, has been very influential. 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.⁸⁸

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 Program, murals as an art form in the United States did not become widespread until during the Chicano movement of the 1960s and 1970s.⁸⁹ 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.”⁹⁰ Muralism in particular was “one of the most widely known visual art forms that arose out of the Chicano movement.”⁹¹ The section on visual arts in *Nuestra Historia: San Francisco Latino Historic Context Statement (Draft)* provides the following context on mural art in the Chicano 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.⁹² 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

⁸⁵ Ibid, 44.

⁸⁶ 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.

⁸⁷ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

⁸⁸ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-g: Visual Arts*, December 2020 (Draft for Review), 28.

⁸⁹ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59. Quoted in Latino Historic Context Statement (Draft), 58.

⁹⁰ Tomás Ybarra-Frausto, “A Panorama of Latino Arts,” American Latino Theme Study, National Park Service, 2018. Accessed via <https://nps.gov/articles/latinothemearts.htm>.

⁹¹ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59. Quoted in Latino Historic Context Statement (Draft), 58.

⁹² 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-g: Visual Arts*, December 2020 (Draft for Review), 30.

appeals; they provided a near-perfect organizing tool that had specific cultural antecedents and precedence in the cultural and revolutionary tradition of Mexico.⁹³

Nuestra Historia: San Francisco Latino Historic Context Statement (Draft) notes that the earliest community murals were completed around 1970 in various locations around the city. The efforts of Galería de la Raza and the growing importance of the Chicano mural movement focused development of muralism in the Mission. Among the artists that painted the earliest murals (not extant) in the Mission were a number of artists who had studied at SFAI, including Michael Rios, Patricia Rodriguez, and Consuelo Lopez. Formed to focus on expressing the beauty and strength of women in Latino culture and foster empowerment, one of the most significant artist collectives to emerge was Las Mujeres Muralistas, a highly influential cooperative of all-women artists.⁹⁴ The collective was founded by Chicanas Patricia Rodriguez, Graciela Carrillo, Irene Perez, and Venezuelan artist, Consuelo Mendez (all of whom attended the San Francisco Art Institute), but grew over time to include other artists such as Miriam Olivo (Venezuelan), Ruth Rodriguez (Puerto Rican), Xochitl Nevel-Guerrero (Chicana), Ester Hernandez (Chicana), and non-Latina, Susan Cervantes.⁹⁵ Works by the collective include: *Latino America* (not extant), painted in 1974 on building at 2922 Mission Street; *Para el Mercado*, painted in 1974 on exterior of former Paco's Tacos at 24th and South Van Ness Streets; *Fantasy World For Children* (extant), painted in 1975 at 24th Street Mini-Park.

Another influential artwork – and one with direct connections to Rivera and the Mexican Mural Movement – is *Homage to Siqueiros*, painted by Jesús “Chuy” Campusano, Luis Cortázar and Michael Rios (studied at SFAI) in 1973-74, at the Bank of America branch at 2701 Mission Street.⁹⁶ Like Rivera's earlier work in San Francisco, this piece incorporated social and political content for a corporate client. The technical advisor for the group was Emmy Lou Packard, who had studied at SFAI and had also been Diego Rivera's chief assistant on *Pan-American Unity* mural painted as part of the “Art in Action” series at the Golden Gate International Exposition in 1940.

In San Francisco, 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,

⁹³ 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-g: Visual Arts*, December 2020 (Draft for Review), 31.

⁹⁴ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-g: Visual Arts*, December 2020 (Draft for Review), 35.

⁹⁵ *Ibid.*

⁹⁶ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-g: Visual Arts*, December 2020 (Draft for Review), 38.

continued to evolve during the 1970s and 1980s, when it assumed increasing identification with revolutionary movements in Central and South America.⁹⁷

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.⁹⁸

In this sense, the Chicano Mural Movement / Community Mural Movement – and the diffuse influence of Rivera’s work, including *Allegory of California*, on this movement, had 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.

Allegory of California at The City Club of California (formerly Pacific Stock Luncheon Club), which demonstrates classic themes and motifs found in Rivera compositions, namely harmony between nature and machine, a glorification of the past while looking toward the future, and a panorama of historical figures, is culturally and historically significant as the work of preeminent Mexican artist, Diego Rivera. Painted in 1931, at the beginning of Rivera’s first visit to San Francisco, it is the first fresco painted by Rivera in the United States. In it, Rivera

...painted a colossal figure of a woman representing California ... around her figure the rich and varied resources of the state: on her left, the lush agriculture, its workers and heroes; on her right, industry, its building and machines, and representative working men and women.⁹⁹
sought to depict....”¹⁰⁰

⁹⁷ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III-g: Visual Arts*, December 2020 (Draft for Review), 31.

⁹⁸ 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-g: Visual Arts*, December 2020 (Draft for Review), 32.

⁹⁹ Diego Rivera, *My Art, My Life: An Autobiography* (New York: Dover Publications, 1991). Quoted in Lozano, Luis-Martín. “1929-1931 V. Revolutions and Allegories: Mexico and San Francisco.” In *Diego Rivera: The Complete Murals*, Luis-Martín Lozano and Juan Rafael Coronel Rivera, ed. Benedikt Taschen, 263-293. Los Angeles: Taschen, c2008.

¹⁰⁰ Diego Rivera, *My Art, My Life: An Autobiography* (New York: Dover Publications, 1991). Quoted in Lozano, in *Diego Rivera: The Complete Murals*, 290.

Diego Rivera (1886-1957)

Diego María de la Concepción Juan Nepomuceno Estanislao de la Rivera y Barrientos Acosta y Rodríguez, known as Diego Rivera (1886-1957), was born in Guanajuato, Mexico and died in Mexico City, Mexico at the age of 70. Born a twin, Rivera's twin brother, José Carlos María, died at the age of two; a sister, María Rivera Barrientos, was born in 1891. After acquiring the nickname "the engineer" because of his interest in mechanical objects, especially trains and mining objects,¹⁰¹ Diego grew up in a family that encouraged his interest and aptitude in art. Rivera, who began drawing at a young age, wrote that the "earliest memory I have of my youth is that I was drawing."¹⁰² His supportive parents encouraged him by installing canvases and chalkboards on the walls of their home and enrolling him in the oldest art school in Latin American, the San Carlos Academy of Fine Arts (Academia de San Carlos). Following graduation in 1906, Rivera spent the next fourteen years in Europe. He returned to Mexico in 1922 at the behest of José Vasconcelos to begin the monumental frescoes on public buildings that were to ignite the Mexican Mural Movement and define his career.

After moving to Paris, Rivera met and married his first wife, Angelina Beloff, in 1911, with whom he had a son (Diego) who died as a child. During this marriage, Rivera also fathered a daughter (Marika) with his mistress, Marie Vorobieff-Stebelska. He divorced Beloff in 1922 and married Guadalupe Marín, with whom he had two daughters, Ruth and Guadalupe. While still married to Marín, Rivera met and began an affair with Frida Kahlo, an art student at the time. Kahlo and Rivera were married in 1929, divorced in 1939, and remarried at San Francisco City Hall in 1940. After Kahlo's death, Rivera married his agent, Emma Hurtado.

Unless otherwise noted, the following biographical information about Rivera is taken from the National Historic Landmark nomination for the *Detroit Industry Murals*:

... When he was ten years old, his mother oversaw his admission into evening classes at the oldest art school in Latin American, the San Carlos Academy of Fine Arts (Academia de San Carlos). Two years later, in 1898, he became a full-time student at the academy. After graduating in 1906, he narrowly lost the academy's competition for a fellowship to Europe. Nonetheless, Rivera prevailed in securing a modest four-year traveling scholarship from the governor of the state of Veracruz and he left for Europe in January 1907.¹⁰³ Living in Europe, primarily in Paris, for most of the next 14 years, he eventually became involved in the European avant-garde.¹⁰⁴

From 1907 to 1913, Rivera was supported, in part, in his European studies and travels by grants from the Mexican government. After these grants ended in 1913, Rivera supported himself through the sale of his works at various exhibitions. Rivera's first two years in Europe were spent in Spain where he was initially a student of Eduardo Chicharro y Agüera while forming friendships with leading members of the Spanish avant-garde, including the writers Ramón Gómez de la Serna and Ramón del Valle-Inclán and the painter María Gutiérrez Blanchard.¹⁰⁵ Rivera moved to Paris in early 1909, where with the exception of brief sojourns to other parts of Europe for study and exhibitions, and a brief visit to Mexico on the eve of the Mexican revolution in 1910, he lived until 1920. In

¹⁰¹ Hurlburt, *Diego Rivera: A Retrospective*, 25.

¹⁰² Bertram D. Wolfe, "Diego Rivera—People's Artist," *The Antioch Review*, Spring, 1947, Vol. 7, No. 1 (Spring, 1947), 101.

¹⁰³ Hurlburt, *Diego Rivera: A Retrospective*, 25. Quoted in *The Detroit Industry Murals* NHL Nomination, 14.

¹⁰⁴ "National Historic Landmark Nomination: The *Detroit Industry Murals*, 14.

¹⁰⁵ Hurlburt, *Diego Rivera: A Retrospective*, 30.

Paris he became close friends with artists Ralph Stackpole, Amadeo Modigliani, Angel Zárraga (a Latin American émigré), Robert Delaunay, Fernand Léger, Marc Chagall, and Pablo Picasso.¹⁰⁶ Rivera and Ralph Stackpole corresponded throughout their lives, in French, their common language.¹⁰⁷ He also became friends with Russian writers Maximilian Voloshin and Ilya Ehrenburg, expanding his awareness of leftist principals. In 1917, he befriended the physician and art historian Elie Faure in 1917; this would be a lifelong friendship with Faure acting as Rivera's mentor in the development of his mature style.¹⁰⁸ Rivera spent his extended artistic apprenticeship in Europe against the backdrop of the Mexican revolution (1910-1920), World War I (1914-1917), and the Russian revolution (1917).

At [José] Vasconcelo's [Minister of Education] urging, Rivera continued his training in Italy in February 1920. There, he studied "Renaissance art in the hopes of establishing a philosophy of public art that will be adequate for post-revolutionary Mexico."¹⁰⁹ Over the next seventeen months, Rivera immersed himself in Italy's thirteenth- and fourteenth-century frescoes and murals. Mastering the tools and techniques of traditional fresco painting, he would then use these techniques to create a new and revolutionary public art in Mexico.

Returning to Mexico in 192[1], Rivera adopted a new and more politicized attitude toward art. He viewed himself as a "cultural" rather than an "elitist" artist, and joining with [David] Siqueiros and painter Xavier Guerrero to create *El Sindicato de Pintores y Escultores* (The Syndicate of Technical Workers, Painters and Sculptors). The manifesto of this group stated, "We repudiate the so-called easel painting and all the art of ultra-intellectual circles, because it is aristocratic and we glorify the expression of Monumental Art because it is a public possession."¹¹⁰

Prior to beginning work on his mural cycle at the Ministry of Public Education Building, Rivera travelled to the Yucatán to view the sites of Chichén Itzá and Uxmal and then to Tehuantepec to learn more about the Zapotec culture. The imagery Rivera encountered on these tours combined with the classical art training he had undertaken in Europe to produce a Mexican artist proud of his country's pre-Columbian past with "profound understanding of fresco painting that would become his signature in mural painting."¹¹¹ In making this fusion, Luis Cardoza y Aragón argues that it is this fusion, this "rediscovery of his native land, this rescue of what was his own" that is the "transcendent genius of Rivera's career" and that Rivera's role in Mexico's rediscovery of its past and the roots of its culture cannot be overestimated."¹¹²

¹⁰⁶ Ibid, 37.

¹⁰⁷ Letters between Stackpole and Rivera are part of the collection of Stackpole papers at the University of California, Berkeley Bancroft Library.

¹⁰⁸ Hurlburt, *Diego Rivera: A Retrospective*, 45.

¹⁰⁹ Hurlburt, *Diego Rivera: A Retrospective*, 47. Quoted in "National Historic Landmark Nomination: The *Detroit Industry Murals*, 14.

¹¹⁰ Alvarez, "The Influence of the Mexican Muralists," 11. Quoted in "National Historic Landmark Nomination: The *Detroit Industry Murals*, 14.

¹¹¹ Goldstein, 34.

¹¹² Luís Cardoza y Aragón, "Diego Rivera's Murals in Mexico and the United States," in *Diego Rivera: A Retrospective*, ed.

From shortly after his return to Mexico in the early 1920s until he travelled to San Francisco in 1930, Rivera was the center of a burst of artistic activity focused on large public murals. Many of these projects, which were generally commissioned by the Mexican government, overlapped, requiring Rivera to divide his time and attention over multiple projects. This required a certain amount of political savvy – to assuage and prioritize patrons at different levels of government – and a workforce that included multiple assistants. Many of the initial commissions were also begun in collaboration with other artists – like the New Deal-era Work Progress Administration programs of the 1930s, the murals produced in Mexico were sponsored by the government – a group of individuals unified in addressing a public project. In many cases, the collaborations ended acrimoniously with Rivera commandeering the project, including removing and repainting work previously completed by other artists and his assistants.

During this period, Rivera painted murals or mural cycles at Anfiteatro Bolivar (1922), Secretaría de Educación Pública/Ministry of Public Education Building (1923-1928), Universidad Autónoma de Chapingo (1924, 1926-1927), Palacio Nacional/National Palace (1929-1930, 1935), Secretaría de Salubridad y Asistencia (1929), and Palacio de Cortés (1930). Rivera began to gain attention, including from the United States, with his work at the Secretaría de Educación Pública/Ministry of Public Education Building where

between 1923 and 1924, Rivera covered the walls of a three-story courtyard at the Ministry of Public Education Building with 124 frescoes. According to Bertram Wolfe, Rivera’s biographer, the series brought fame to Rivera throughout the Western world, and “initiated a revival of mural painting, decedent since the late Renaissance, a revival felt first in Mexico and then in the United States.”¹¹³ Rivera’s undisputed masterpiece marked a sudden turning point in the Mexican art movement.¹¹⁴

When Rivera first returned from Europe, political relations between the leftist government in Mexico and the capitalist United States were fraught. Exchanges between the countries, particularly cultural or artistic exchanges, were minimal. Strange then, that

Rivera’s introduction to the United States came partially through international diplomacy. In November 1927, the US Ambassador to Mexico, Dwight Morrow, had traveled to Mexico to defuse tense Mexican-American relations and secure threatened US industrial holdings. Morrow formulated a radical solution to which he successfully persuaded Rivera, the MCP’s [Mexican Communist Party’s] leading figure, “to reverse his position on the American presence and cooperate with the new cultural policy.”¹¹⁵

Part of this new cultural policy focused on cultural and artistic exchanges between the two countries. For Morrow this meant, in part, commissioning Rivera for the Palacio de Cortés mural, entitled *The History of Cuernavaca and*

Cynthia Newman Helms (New York: Founders Society Detroit Institute of Arts, in association with W. W. Norton & Company, 1986), 186.

¹¹³ Bertram D. Wolfe, *Diego Rivera: His Life and Times* (New York: Alfred A. Knopf, 1939), 182. Quoted in “National Historic Landmark Nomination: The *Detroit Industry Murals*, 15.

¹¹⁴ Ibid.

¹¹⁵ Ibid.

Morelos, in 1929. The commission “originated in the ambassador’s desire to make a gift to Mexico that would stand in remembrance of his mission, his liking for the people, and the attachment he had formed to his Cuernavaca home.”¹¹⁶ In making this commission, Morrow paid Rivera the largest fee he had received on a mural commission to that point in time. It also meant encouraging US galleries and museums to hold exhibitions and to expand their holdings of Mexican art; his association with Morrow caused Rivera to be expelled from the Mexican Communist Party and shunned by many leftists during this period.

Morrow also conceived of the famous “Mexican Arts” exhibition in American that was partially prompted by the “search for common American cultural origins.” Including works of Rivera, Orozco, Siqueiros, the exhibit focused on “authentic” Mexican culture featuring early, old, and modern art. Organized by the American Federation of Arts, which had been established in 1909 “to enrich the public’s experience and understanding art,” and financed by the Carnegie Corporation, the exhibit toured fourteen cities between 1930 and 1932 and proved popular with art patrons newly exposed to artistic developments in Mexico.¹¹⁷

Other galleries and museums around the world also sponsored major exhibitions of Mexican art during this period, such that “[d]uring this period...Mexican muralists became world celebrities. ... They became so important that artists came from around the world to be in their presence and study their paintings. Between 1920 and 1930, Mexico became a world center for art.”¹¹⁸ At that center was Rivera, who, by 1934, had “...virtually single-handedly, forged a strong mural tradition...He was the best, and certainly the most famous, muralist in the Americas...”¹¹⁹

Architect Timothy Pflueger commissioned Rivera in late September 1930 to paint a mural for the Luncheon Club of the Pacific Stock Exchange, a building he had designed. On the heels of the opening of the very popular *Mexican Arts* exhibition in New York, and with local artists and media decrying him in headlines, such as “Artists Fight on Employing a Mexican ‘Red,’”¹²⁰ Rivera and his wife Frida Kahlo arrived in San Francisco.

Between mid-December and February 14, [1930,] Rivera painted the *Allegory of California* on the club’s stairway wall and ceiling. Laurance P. Hurlburt describes the wall portion of the mural as “Rivera’s most successful work from the 1930-31 San Francisco period.... In both color and overall design, Rivera recreates the actual topographical features of California.”¹²¹

¹¹⁶ Catlin, “Mural Census, Palacio de Cortés” in *Diego Rivera: A Retrospective*, 269.

¹¹⁷ “National Historic Landmark Nomination: The *Detroit Industry Murals*, 15.

¹¹⁸ Goldstein, 31-33.

¹¹⁹ Francis O’Connor, “The Influence of Diego Rivera on the Art of the United States during the 1930s and After,” in *Diego Rivera: A Retrospective*, ed. Cynthia Newman Helms (New York: Founders Society Detroit Institute of Arts, in association with W. W. Norton, 1986), 171. Quoted in “National Historic Landmark Nomination: The *Detroit Industry Murals*, 19-20.

¹²⁰ *San Francisco Chronicle*, “Artists Fight on Employing Mexican ‘Red,’” September 24, 1930. Accessed via <https://infoweb-newsbank-com.ezproxy.sfpl.org/>.

¹²¹ Hurlburt, *Mexican Muralists* (1998), 108-9. Quoted in “National Historic Landmark Nomination: The *Detroit Industry Murals*, 16.

After completing the *Allegory of California*, and before starting his commission at the California School of Fine Arts, Rivera completed a small mural [*Still Life and Blossoming Almond Trees*] at the home of Sigmund and Rosalie Stern in Atherton, California. Mrs. Stern, well known in the Bay Area business and cultural community and a collector of Rivera's paintings, had invited Diego and his wife Frida to rest at her home. Here Rivera created a mural for Mrs. Stern of an idealized landscape scene that marked his first use of a "portable" mural format.¹²²

Rivera next turned to this commission at the California School of Fine Arts (now the San Francisco Art Institute), a location that, unlike the Stock Exchange Luncheon Club mural, would ensure that this mural was aimed at a public audience. Once again, concerns over political content reigned as the San Francisco Art Association made clear their desire for a nonpolitical work: "The character of the mural might have a very wide choice of subject matter—anything but of a political nature—of course suitable for an art institution." Rivera's mural, *Making of a Fresco, Showing the Building of a City* . . . , portrays the productive role of artistic and mural laborers. The scene is dominated by a giant hard-hat laborer shown being painted by Rivera and his assistants on scaffolding. On the bottom level of the mural, Rivera paints individuals known to him—Pflueger, Brown, Stackpole, and the patron Gerstle—as architects, artists, and designers involved in building a city. On the top level, laborers install steel girders on a building.¹²³

The first of the three frescos created by Rivera in San Francisco during his visit in 1930-1931, *Allegory of California* was completed over the course of about six weeks. On arrival in San Francisco,

... Rivera explained that his mural would "represent California with the three baskets of her richness—gold, petroleum, and fruits. Transportation, rail and marine, will be motifs stressed, and on the ceiling, energy and speed. Using Ralph Stackpole's borrowed studio, which was large enough for Rivera to work on full-sized cartoons, he had completed the preliminary studies for the mural by mid-December. . . . He would finish his mural, the largest and most important of the various works intended for the extensive decorative scheme commissioned by Pflueger [for Stock Exchange Tower], on February 14, [1931]."¹²⁴

Prior to painting *Allegory*, Rivera traveled extensively around Northern California, spending weeks

"...viewing and sketching the northern California landscape, as well as preparing eleven studies for the mural and a full-scale cartoon. In preparing this painting, Rivera made generalized studies for the entire wall and ceiling area, including delicate pencil sketches and life portraits in pastels."¹²⁵

This travel, as well as his schedule in Mexico leading up to his visit in San Francisco, proved so exhausting that Rivera took a break to rest at the home of Sigmund and Rosalie Stern in Atherton, California, following completion of *Allegory*.

¹²² This artwork is now installed at University of California Berkeley's Stern Hall.

¹²³ "National Historic Landmark Nomination: The *Detroit Industry Murals*, 17.

¹²⁴ Hurlburt, *Mexican Muralists* (1998), 100.

¹²⁵ Hurlburt, *Mexican Muralists* (1998), 102

Upon completion of work at San Francisco Art Institute, Rivera left San Francisco to return briefly to Mexico to work on the National Palace project. Several months later, Rivera returned to the United States for a solo retrospective – only the second such show to be held at the museum – at the Museum of Modern Art in New York for which he painted eight “portable” frescos. Following the success of this show, which set attendance records, Rivera travelled to Detroit to begin work on the Detroit Institute of Art project. The Detroit Institute of Art project was officially dedicated a little over a year later in a swirl of controversy over the religious and political content of the murals. Meanwhile, Rivera had already moved on to his next commission, the RCA mural, in New York. The RCA mural engendered such controversy that Rivera was forced to stop work shortly before the fresco was completed. The fresco was then destroyed. This action prompted a protest demonstration by the artists then working on the Coit Tower murals, after which two of the artists added newspaper headlines and accounts of the protest in their murals.¹²⁶ The resulting scandal caused other pending commissions in the United States to be cancelled and Rivera’s sojourn in the United States abruptly ended in December 1933.

Rivera returned in 1940 to paint his last mural in America. His ten-panel mural for the Golden Gate International Exposition, *Pan-American Unity*, advocated against Fascism. Mounted on portable steel frames, it now resides at City College of San Francisco. Rivera remained a highly influential figure in the development of national art in Mexico throughout his life. In 1957, he died in Mexico City at the age of seventy.¹²⁷

Allegory of California was the first mural Rivera created in San Francisco during his visit in 1930-1931 and the first fresco he painted in the United States.

¹²⁶ Cherny, Robert W. Cherny, “The Controversy at Coit Tower in 1934,” *The Argonaut* (Vol. 28, No. 1, Summer 2017), 73.

¹²⁷ “National Historic Landmark Nomination: The *Detroit Industry Murals*, 20.

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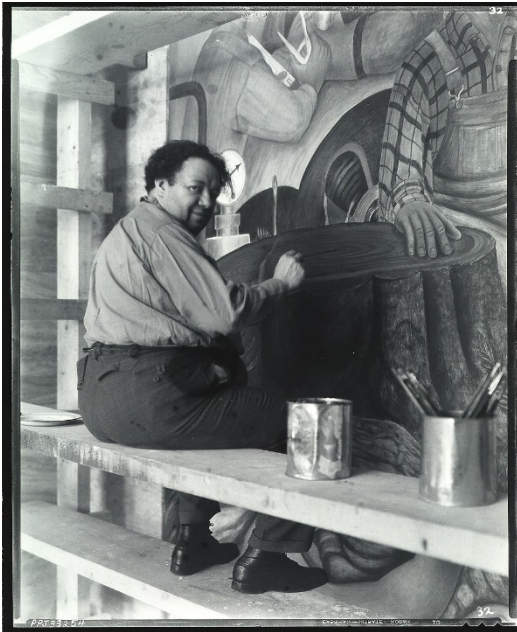
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Photos



Stock Exchange Building and Stock Exchange Tower, 1936. Source: San Francisco Public Library, Historic Photograph Collection; Photographer: Gabriel Moulin (AAC-5434)



Diego Rivera At Work On *Allegory Of California*, San Francisco Stock Exchange Luncheon Club, 1931
Photographed by Peter A. Juley & Son

Source: Photograph Archives, Smithsonian American Art Museum <https://learninglab.si.edu/resources/view/622792>



Diego Rivera putting finishing touches fresco decorating wall of Stock Exchange, February 27, 1931.

Source: San Francisco Public Library, Historic Photograph Collection (AAF-0947)



Mexican artist Diego Rivera at work on the Allegory of California fresco and Ross Ambler Curran, January 24, 1931. Source: San Francisco Public Library, Historic Photograph Collection (AAK-0313)



Diego Rivera at work on *Allegory of California*, San Francisco Stock Exchange Lunch Club, 1931
Photographed by Peter A. Juley & Son

Source: Peter A. Juley & Son Collection, Photograph Archives, Smithsonian American Art Museum,
<https://ids.si.edu/ids/deliveryService?id=SAAM-J0002093>



Allegory of California, 1931
Photographed by Peter A. Juley & Son

Source: Peter A. Juley & Son Collection, Photograph Archives, Smithsonian American Art Museum,
<https://ids.si.edu/ids/deliveryService?id=SAAM-J0033151>



Allegory of California (ceiling detail), 1931
Photographed by Peter A. Juley & Son

Source: Peter A. Juley & Son Collection, Photograph Archives, Smithsonian American Art Museum,
<https://ids.si.edu/ids/deliveryService?id=SAAM-J0033161>



Allegory of California and stairs at 10th floor of 155 Sansome Street, 1931
Photographed by Peter A. Juley & Son

Source: Peter A. Juley & Son Collection, Photograph Archives, Smithsonian American Art Museum,
<https://ids.si.edu/ids/deliveryService?id=SAAM-J0033154>



Allegory of California, 1931
Photographed by Peter A. Juley & Son

Source: Peter A. Juley & Son Collection, Photograph Archives, Smithsonian American Art Museum,
<https://ids.si.edu/ids/deliveryService?id=SAAM-J0033155>



Allegory of California, 1931
Photographed by Peter A. Juley & Son

Source: Peter A. Juley & Son Collection, Photograph Archives, Smithsonian American Art Museum,
<https://ids.si.edu/ids/deliveryService?id=SAAM-J0033162>

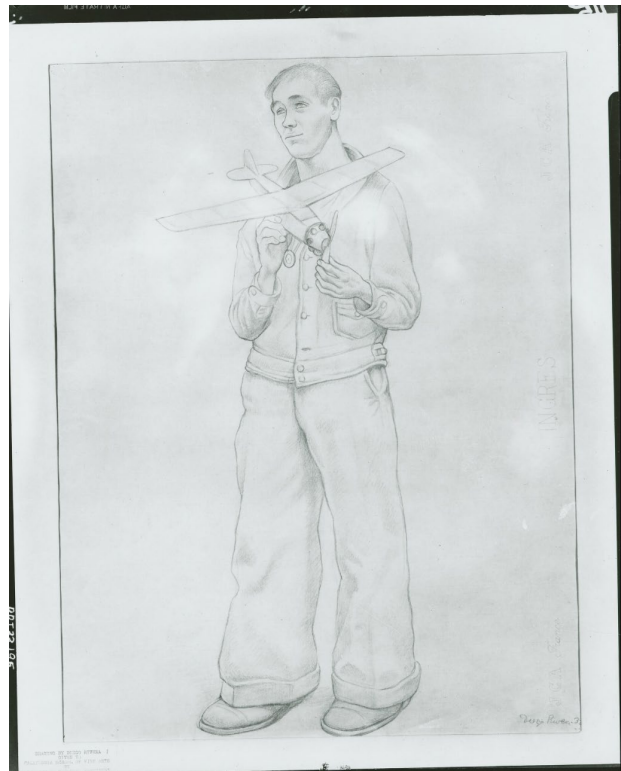


First study for *Allegory of California*, December 1930.

Source: Private Collection. Printed in Luis-Martín Lozano, "1929-1931 V. Revolutions and Allegories: Mexico and San Francisco," 264. In *Diego Rivera: The Complete Murals*, Luis-Martín Lozano and Juan Rafael Coronel Rivera, ed. Benedikt Taschen, 263-293. Los Angeles: Taschen, c2008.

Untitled (Young man with model airplane), 1930.
Photographed by Peter A. Juley & Son

Source: Peter A. Juley & Son Collection, Photograph Archives, Smithsonian American Art Museum,
<https://ids.si.edu/ids/deliveryService?id=SAAM-J0033195>





Energy, study for the main wall of the mural *Allegory of California*, Pacific Stock Exchange Luncheon Club, San Francisco, 1930.

Source: Collection SFMOMA, Gift of William L. Gerstle through the San Francisco Art Institute
<https://www.sfmoma.org/artwork/64.10>



Source: crazy little thing bloc, posted October 21, 2010. Via <http://scientika.blogspot.com/2010/10/city-club-of-san-francisco-and-allegory.html>



Source: crazy little thing bloc, posted October 21, 2010. Via <http://scientika.blogspot.com/2010/10/city-club-of-san-francisco-and-allegory.html>

RIVERA MURAL GIVEN INITIAL CLUB SHOWING

Paintings Depict Every Phase in History of Golden State

Members of the Stock Exchange Luncheon Club yesterday witnessed the first formal showing of Diego Rivera's large fresco mural symbolizing California, its history, development and resources. Seventy members of the club attended the luncheon, at which Ross Ambler Curran presided and Rivera, the artist, was guest of honor. In the afternoon the Luncheon Club rooms were thrown open to nonmembers and there was a constant parade of art lovers under the ceiling on which the genius of Rivera has depicted California in striking and indelible color. They were told the value of the picture is inestimable, but that it has been insured for \$10,000.

MONTHS AT WORK
The mural, which extends over the ceiling and drops down the wall, and on which Rivera has been at work for three months, consists of a long and slender nude, the Spirit of California, looking down on an heroic woman's figure of California holding in her arms symbols of the product of California's earth, forests, mines and oil wells.

One side of the mural is devoted to California's underground development. The other to the fertility of the earth. The upper part is devoted to symbolization of the fertility of the earth, and sloping. **EVERY HISTORY PHASE**
Figures of workers are used to depict every phase of California's history and development, among them recognizable portraits of James Marshall panning the first gold and Luther Burbank at work in his garden. Miners drilling, engineers working and youth and airplanes are depicted in the central part of the mural. The hands of the figure of California is laden with California fruits.

Viewers of the mural yesterday unfamiliar with art trends had difficulty in classifying the school of the painting. It is of no school except Rivera's own school and he is noted in Mexico and abroad for an individuality and originality of style that knows no school.

At the luncheon yesterday Rivera was the center of enthusiastic little groups and was the recipient of many congratulations. His work here is now finished and he plans now on a trip to Mexico.

CARD PARTY PLANNED
The Mothers' Club of St. Cecilia's School will hold a bridge and whist party at St. Cecilia's Hall Tuesday evening. A committee headed by Mrs. Ivan Marovitch is in charge of the arrangements. Prizes will be awarded.

Getting Vocal Massage



No, this is not homicide; merely Willard Lincoln limbering up Stanley Staub's vocal cords for Boys' Club singing competition.

S. F. Boys' Club Plans Exposition To Show Achievements During Year

"Bigger than a three-ring circus" is the prediction of the San Francisco Boys' Club in announcing the first annual boys' achievement exposition which will be held in the clubhouse, Twenty-first and Alameda streets, during International Boys' week, April 28 to May 2.

Three bands, four orchestras, twenty display booths and articles made by hundreds of boys will have their part during the five nights of the exposition. For weeks the club's musical organizations have been rehearsing nightly, while the work shops have been filled to capacity with youngsters eager to make some article to enter in the fifty-eight varied classes of competition.

All of the contests are divided into three age divisions, with special classes in the musical events for boys who have had less than one year's training.

The San Francisco Rotary Club and other business organizations will furnish judges and awards will be presented to winners of the first three places in all events.

HONOR BANNER FOR KEY ROUTE

An honor banner was presented to the East Bay Street Railway, Ltd., by the Oakland Community Chest for the company's remarkable showing in the present appeal.

Presentation was made at the Chest luncheon by Howard Ainsworth, chairman of the establishment's division, to William P. St. Sure, vice president of the company. The company was awarded the banner by raising \$8295, or 166 per cent of their quota of \$5000. H. P. Bell, F. R. Crosby, W. L. Finney, J. P. Potter and C. C. Vargas comprised the company's Community Chest organization.

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Christian Brothers Plan New College

Plans for a new novitiate college to be built in the Napa valley by the Christian Brothers' order were announced yesterday. The college will house 250 students. Brother Gregory, provincial, said, Brother Leo, St. Mary's College head, will give two literary recitals in the Bay Region next month to aid the building fund. The first will be held April 22 in Dreamland Auditorium, Post and Steiner, and the second, April 29 in the Oakland Auditorium.

Two San Francisco councils of the Knights of Columbus will receive their annual Lenten communions today. Loyola council 2615 will attend mass in St. Anne's Church, and West or Twin Peaks council 2542 in St. Brendan's Church. The members will attend communion breakfasts after the masses. California council 880 will observe the communion mass in Mission Dolores Church next Sunday.

Catholic Lodges Communion Today

Two San Francisco councils of the Knights of Columbus will receive their annual Lenten communions today. Loyola council 2615 will attend mass in St. Anne's Church, and West or Twin Peaks council 2542 in St. Brendan's Church. The members will attend communion breakfasts after the masses. California council 880 will observe the communion mass in Mission Dolores Church next Sunday.

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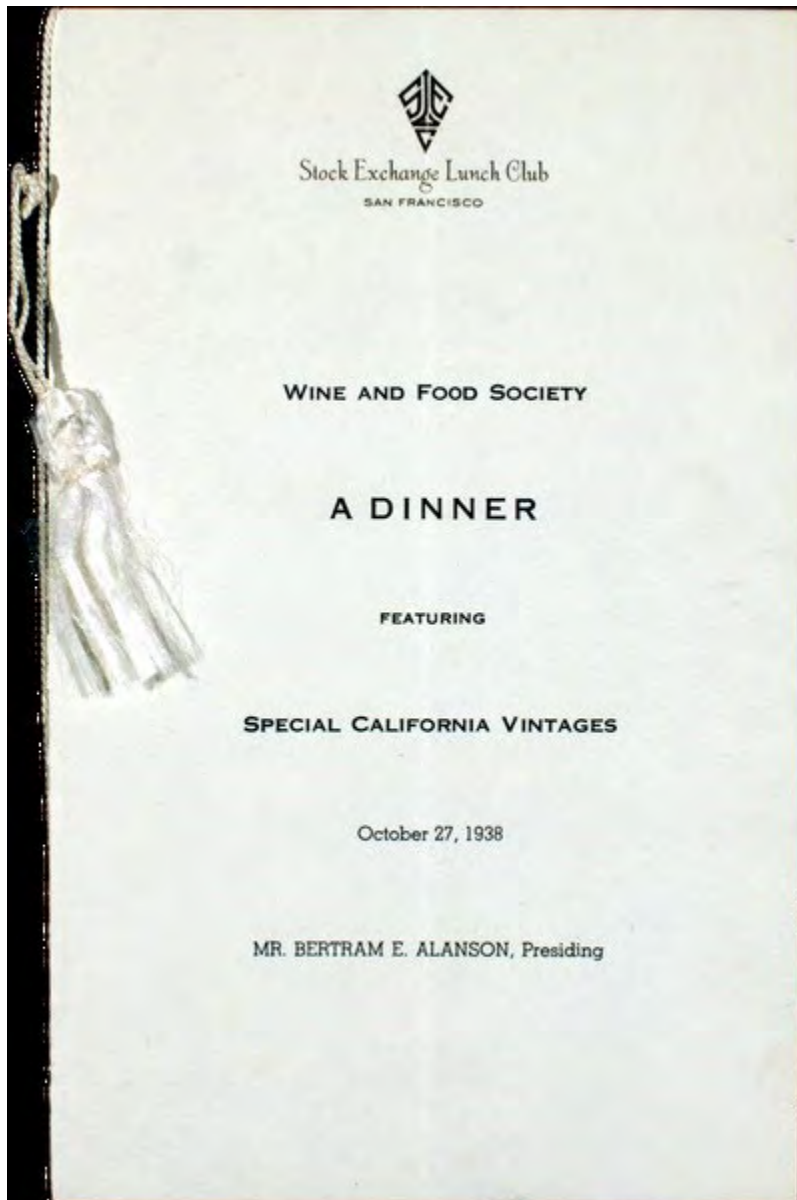
There are similar reduced round-trip fares for other classes of accommodations and on other N.Y.K. ships—1st class passage as low as \$415, cabin class as low as \$375, and class as low as \$225, from San Francisco.

These rates apply only to N.Y.K. sailings from California ports between April 1st and July 31st. The limit of return sailings from Orient ports is October 31st. Call or write for detailed information.

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DIEGO RIVERA MURAL AT THE STOCK EXCHANGE TOWER
Neighborhood: Union Square & Financial District

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DESCRIPTION

Normally closed to the public, on this tour you see Rivera's "Allegory of California" the artist's first US mural.

Please note that due to current conditions, this event like all City Guides tours will only proceed if sanctioned by health officials. SF City Guides cares for the safety of our walkers and guides, so

LOCATION



(https://sfcityguides.org/wp-content/uploads/2019/06/Diego_

Please note that due to current conditions, this event like all City Guides tours will only Meeting location is provided upon making a reservation.

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tickets will NOT be available for reservation until it has been cleared.

When sculptor Ralph Stackpole hired Mexican muralist Diego Rivera to paint the inside of the San Francisco Stock Exchange Club, he was met with criticism by the local papers. Rivera was a socialist painter — how can he be responsible for adorning the inside of the city’s “citadel of capitalism”? The barbs were ineffective. Rivera arrived in San Francisco in 1931, ready to get to work. He left a shimmering masterpiece portraying Calafia, the Spirit of California, embracing and protecting the many treasures of this vast state.

Witness the fabulous interior of the Pacific Stock Exchange, discovering all the little decorative details, many crafted by local artists, that have helped crown the building’s City Club one of the greatest Art Deco interiors in all of California.

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Please note: Private groups tours required for groups of 8 or more.

Note: This tour is limited to the first 25 people with reservations.

NEXT TOURS

None scheduled in next 60 days

SCHEDULE

Tours are the 1st and 3rd Monday of each month.

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Reservations open at noon, 10 days prior to the tour date.

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If the page says that the tour is unavailable, then reservations have not opened

yet.

Tour Length: Approximately 1-
1/2 to 2 hours



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Diego Rivera paintings

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Zypcio Krakow

Level 4 Contributor

62 posts

8 reviews

44 helpful votes

Diego Rivera paintings

14 years ago

Save

I wondered if anyone knew where the 4 mural paintings Diego Rivera painted in the Bay area are.

open to public?

transportation?.

thank you.

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1-9 of 9 replies Sorted by [Oldest first](#)



Caffiend

Level 6 Contributor

3,722 posts

1 review

13 helpful votes

1. Re: Diego Rivera paintings

14 years ago

Save

Let's see there's "Marriage of the Artistic Expression of the North and of the South on this Continent", aka "Pan American Unity" at the Diego Rivera Theater on the main (Ocean Avenue) campus of City College and "The Making of a Fresco Showing the Building of a City" aka "Making a Fresco" at the San Francisco Art Institute, 800 Chestnut Street, both of which I'm reasonably certain are viewable on a routine basis. Then there's "Allegory of California" at the The City Club of San Francisco, 155 Sansome Street (10th Floor) which I believe is only viewable during a monthly tour or special arrangement unless you're invited by a member of the club.

Number four?

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Swing C San Francisco...

2. Re: Diego Rivera paintings

14 years ago

Save

Some believe that some of the brush strokes in Coit Tower are his but I know of no evidence that they are.

When a child, I came across large-format book of his paintings. He is the first artist whose work I was able to recognize.

San Francisco Hotels and Places to Stay



Found Hotel San Francisco
15 Reviews
San Francisco, CA

View Hotel



Staypineapple, An Elegant Hotel, Union Square
1,362 Reviews
San Francisco, CA

View Hotel



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At the Los Angeles County Museum of Art a couple of weeks ago, I saw some of his paintings.

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- Are tours available for SF, Muir Woods, etc.? What are good day trips?
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BetterthanBings
Los Altos...

Level 6 Contributor

 6,111 posts 25 reviews 61 helpful votes

3. Re: Diego Rivera paintings

 Save

14 years ago

The last one is not exactly in SF, but easily reachable by BART to Berkeley:

"Still Life with Blossoming Almond Trees," Stern Hall, UC Berkeley.

The SF Art Institute had a list, found after some ham-handed searching on my part:

<http://www.sanfranciscoart.edu/page.aspx?page=36&navID=8...>

And more interesting stuff on Rivera's times in SF, from SFAI:


<http://www.sanfranciscoart.edu/page.aspx?page=35&navID=7...>

City College has some frequently asked questions, such as where Frida and Diego remarried (anniversary upcoming!) : SF [City Hall](#), Dec. 8, 1940...

<http://www.riveramural.com/article.asp?section=overview&key=...>

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Los Altos...

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4. Re: Diego Rivera paintings

 Save

14 years ago

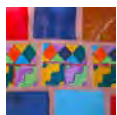
And, as for transportation:

1) City College is accessible by bus, or Muni [Metro](#). Prolly the K Ingleside is best from downtown, The #36 bus provides service to campus from the closest BART station, the Balboa Park Station.



2) SF Art Institute is at 800 Chestnut between Jones and Leavenworth, so easily accessible via #30 Stockton bus or the Powell-Hyde cable [car](#). Very convenient if you're doing some meandering through that neighborhood and [Telegraph Hill](#).

3) SF City Club is right downtown on 155 Sansome Street, so #15 Third or #10 Townsend buses should suffice.

4) UC Berkeley is closest to the "Berkeley" station of BART. Exit station and walk a few blocks toward the campus to Stern Hall (campus maps are easily found on the grounds).

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Forestville...

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5. Re: Diego Rivera paintings

 Save

14 years ago

If you can, schedule your visit so you can take the monthly tour of the Allegory of Calif. mural at the City Club mentioned by Caffiend. The bldg. is the old Pacific Stock Exchange and in addition to the mural, the huge sculpture columns on the outside of the bldg. and the exquisite examples of Art Deco on the interior, make a visit even more worthwhile. We took the tour given by the Mexican Museum last Dec. (still only a \$5 donation, I believe). Tours are given the first Wed. of each month at 3pm. You

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can get further info. and reserve a space by contacting the Museum at: (415) 202-9700 ext. 721 or e-mail at: education@mexicanmuseum.org. The Mexican Museum's website is www.mexicanmuseum.org

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latinafro
San Francisco CA

Level 6 Contributor

2,361 posts

6. Re: Diego Rivera paintings

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14 years ago

Zypcio - Please be aware that the mural at City College is in the theatre lobby and is only open when school is in session (most of the day and evening), though you can see just the ends through closed doors. It's probably not worth the trip if it is not open. There is a guide that gives a great explanation of all the themes found in the work. Just outside of it is a re-creation of one of the giant Olmec heads in a beautiful patio. Also the #43 bus goes there also from BART as well as from Forest Hill Muni Station.

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Zypcio
Krakow

Level 4 Contributor

62 posts

8 reviews

44 helpful votes

7. Re: Diego Rivera paintings

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14 years ago

thank you, some great info.

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Swing C
San Francisco...

8. Re: Diego Rivera paintings

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14 years ago

Diego Rivera was born this date in 1886.

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Level 6 Contributor

4,673 posts

1 review

1 helpful vote



9. Re: Diego Rivera paintings

12 years ago

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1

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Postponed trip (hopefully) going ahead in 2022, advice pleas 8:49 am

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DOWNTOWN DECO
Neighborhood: Downtown

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DESCRIPTION

Even though the Art Deco movement was a French creation, it found a dedicated American evangelist in San Francisco architect Timothy Pflueger. As one of the most prominent architects in the city during the 1920s, Pflueger had a profound impact on the shape and aesthetic of San Francisco’s early soaring skyline. His designs, along with those of other architects, reflected the times: his early

LOCATION



(<https://sfcityguides.org/wp-content/uploads/2019/06/Downtown-Deco-tour-lobbies-require-visitors-to-wear-masks>)

Downtown Deco tour lobbies require visitors to wear masks.

Meet in front of the Telephone Building at 140 New Montgomery, in between Mission and

PRIVATE TOURS
([HTTPS://SFCITY GUIDES.ORG/PRIVATE-TOURS/](https://sfcityguides.org/private-tours/))

skyscrapers invoke the jazzy buoyancy of the Roaring 1920s, and San Francisco's thriving economy throughout the period.

We'll take a comprehensive tour of all the Art Deco masterpieces in San Francisco's downtown — starting with the stunning lobby of the restored former Pacific Telephone Building including its Chinese motifs, the art-infused former Stock Exchange and Tower, the Egyptian-inspired Shell Building, and, the neo-Mayan medical building at 450 Sutter Street.

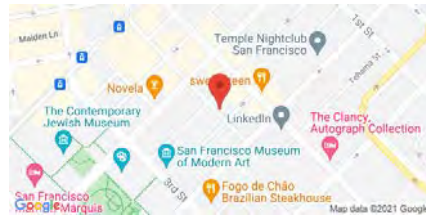
Soak up San Francisco of the 1920s through these elegant, timeless buildings.

Reservations are required due to venue limits.

NEXT TOURS

Wednesday, November 3 at 2:00 pm given by Paul Fisher [**Join Waitlist \(/reserve-a-tour?wait=yes&group=538691\)**](#)

Sign ups are required due to venue limits. Howard. Public transportation: MUNI/BART Montgomery Station; all Market Street buses & streetcars.



[. \(https://maps.google.com/?q=37.78688,-122.3997\)](https://maps.google.com/?q=37.78688,-122.3997) Click the map to view full version on Google Maps

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[. \(https://www.google.com/maps/c/api=1&destination=37.78688,-122](https://www.google.com/maps/c/api=1&destination=37.78688,-122)

Please note: Private groups tours required for groups of 8 or more.

Sunday, November 7 at 11:00
am given by Therese
Poletti [Sign Up \(/reserve-a-tour?group=538693\)](https://www.facebook.com/SFCityGuides/?group=538693).

Sunday, November 14 at 11:00
am given by Charlie
Goldberg [Sign Up \(/reserve-a-tour?group=538695\)](https://www.facebook.com/SFCityGuides/?group=538695).

Wednesday, November 17 at
2:00 pm given by Fred
Silverman [Sign Up \(/reserve-a-tour?group=538697\)](https://www.facebook.com/SFCityGuides/?group=538697).

Sunday, November 21 at 2:00
pm given by Mary
Frances [Sign Up \(/reserve-a-tour?group=538700\)](https://www.facebook.com/SFCityGuides/?group=538700).

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NOTES

**Downtown Deco tour lobbies
require visitors to wear
masks.**

Tour Length: Approximately 1-
1/2 to 2 hours.



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THE ALLEGORY OF CALIFORNIA BY DIEGO RIVERA IN SAN FRANCISCO

12/17/2012 by Angela



This is the second post in a series where I'll be visiting all four Diego Rivera frescos located in the Bay area. The [first fresco I visited](#) is located maybe a mile or so from my apartment, and as a long time fan of Rivera's work, I was very excited to discover it right around the corner!

The Allegory of California wasn't much further afield either... It's only a few blocks from my office in the Financial District, but it involved a little more planning to see — since the fresco spans a staircase between the 10th and 11th floors of the [exclusive City Club of San Francisco](#). Some mentions of the fresco say that it's open to the public during certain hours, but if you want to be sure to see it, you probably shouldn't just walk in unannounced.

TAKE THE FREE GUIDED TOUR!

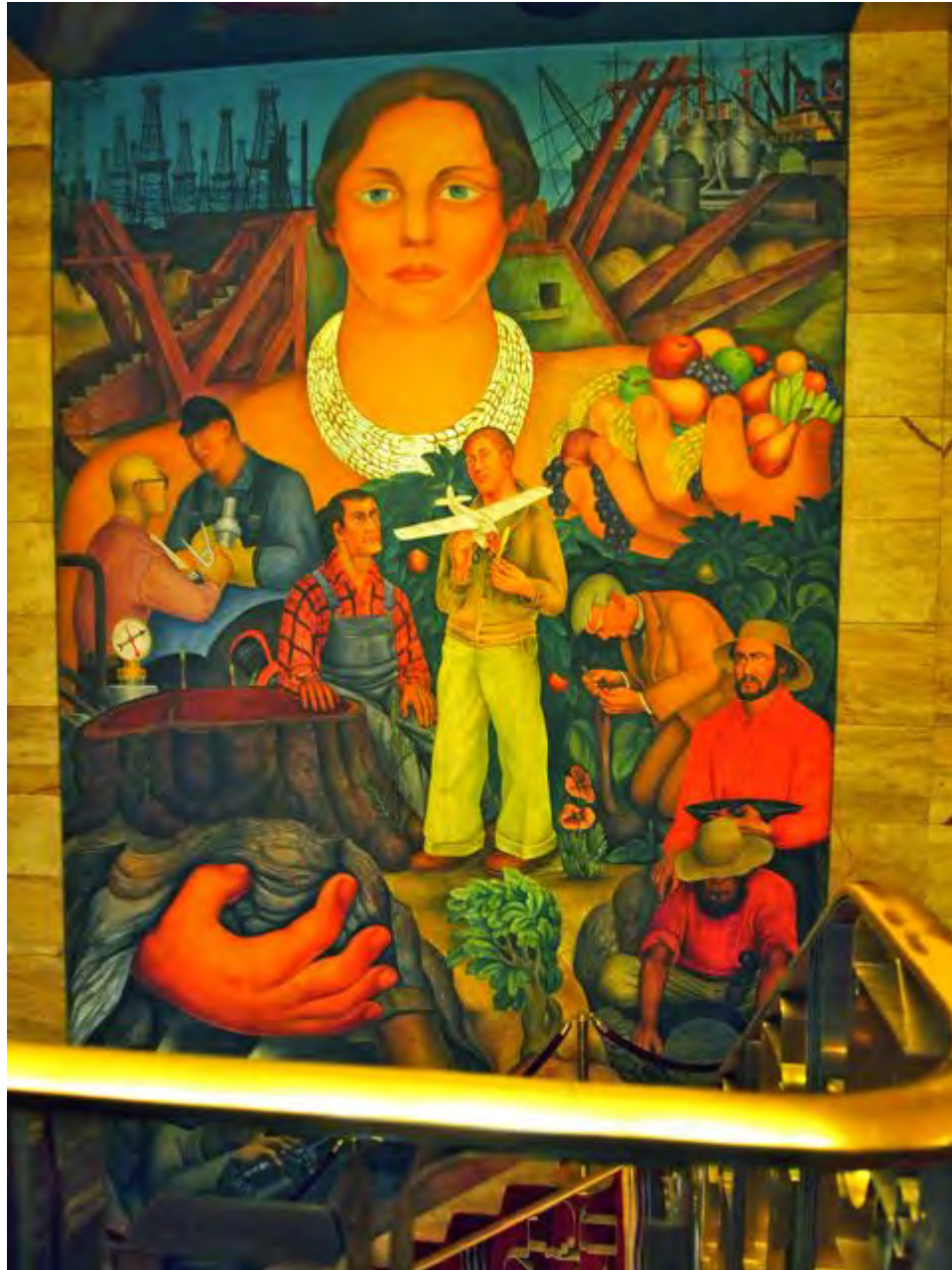
Sign up for the guided tour hosted by San Francisco CityGuides, which has to be one of the coolest things I've done in the city so far! And, it's free. Of course, donations are appreciated. When it comes to art, I'm always happy to enjoy (and reward) the expertise of a knowledgeable guide. Knowing more about the story and the context always ends up helping me appreciate the experience so much more. Much like travel.

RIVERA IN HIS OWN WORDS ON 'THE ALLEGORY OF CALIFORNIA'

The Allegory of California was actually the first of Rivera's frescos to be painted in San Francisco. The City Club of San Francisco was originally part of the Pacific Coast Stock Exchange building (now an Equinox gym!). In his autobiography, Rivera called the building Pflueger's Stock Exchange. Timothy Pflueger was a well known architect in the Bay area during the first half of the 20th century, who designed the building and was partly responsible for bringing Rivera to the US.

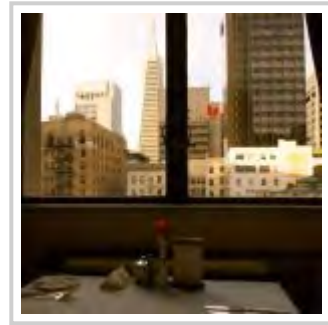
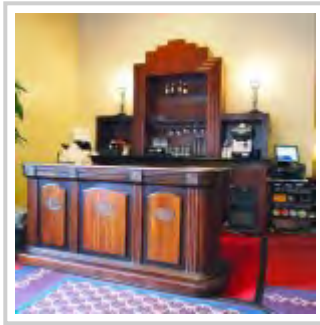
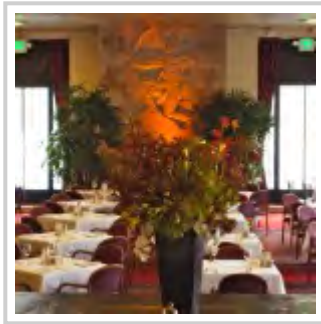
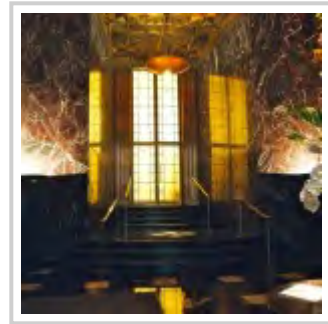
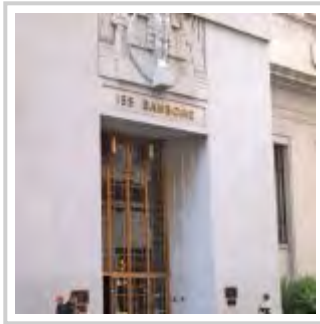
“ “The wall I was to cover flanked an interior staircase connecting the two stories of the Exchange's Luncheon Club. It was thirty feet high. In the central portion of the mural, I painted a colossal figure of a woman representing California. The almost classically beautiful tennis champion Helen Willis Moody served as my model. In portraying her, I made no attempt to formalize her features, but let them recognizably hers. Soon a cry was heard: California was an abstraction and should not be an identifiable likeness of anybody. To this I replied that California was known abroad mainly because of Helen Willis Moody; that she seemed to represent California better than anyone I knew — she was intelligent, young, energetic, and beautiful; and that, finally, if I thought her the best model, I had the right to use her. While the protest spent itself, I painted around her figure the rich and varied resources of the state; on her left, the lush agriculture, its workers, and heroes; on her right, industry, its buildings and machines, and representative working men and women. As a symbol of the future I showed a young California boy facing the sky with a model airplane in his hands.” (107) – Diego Rivera from [My Art, My Life: An Autobiography](#).

Rivera's account denies any concessions on his part to make the figure look less like the legendary tennis star, but our guide indicated that he did make some changes due to the "protests."



A FEW MORE PHOTOS FROM THE CITY CLUB OF SAN FRANCISCO

It's a beautiful venue, and I couldn't resist taking a bunch of pictures. Here are just a few...



In order: 1) Pacific Coast Stock Exchange building (now an Equinox gym!), 2) stone work and entrance at 155 Sansome, 3) the glamorous art deco lobby, 4) downstairs dining room, 5) Rick Evans, tour guide, explaining the detail on bronze elevator doors, 6) poker tables, 7) staircase leading to the fresco, 8) beautiful art deco bar in upstairs dining room, 9) amazing lunchtime view.

HOW TO SEE THE FRESCO

The City Club of San Francisco is located at 155 Sansome, 10th floor, San Francisco, CA 94104 ([click for directions](#)). Before showing up, visit the SF CityGuides listing and sign up for this tour, [Diego Rivera Mural at the Stock Exchange Tower](#). It's well worth planning ahead a little.

When you visit [that page](#), you may see the following message: "There are no Diego Rivera Mural at the Stock Exchange Tower (RESERVATIONS ONLY) tours scheduled during the next 10 days. Please check back in a few

days.” So instead of having to remember to check back every few days, I suggest you set up an alert to email you when the web page is modified. I used ChangeDetection.com, and it worked like a charm!

ON THE REMAINING TWO FRESCOS

There will be more to come, but they are both located on nearby college campuses, which are closed for Christmas! [Still Life and Blossoming Almond Trees](#) is located on UC Berkeley’s campus in the entrance to Stern, a girls dorm, and [Pan American Unity](#) is located at City College of San Francisco (closed until late January).

In the meantime... Do you think California as personified by Rivera’s fresco actually resembles [Helen Willis Moody](#), eight time winner of Wimbledon?



THE REST OF RIVERA’S MURALS IN SAN FRANCISCO

If you enjoyed this post, below are the other three murals by Rivera in San Francisco:

- [The Making of a Fresco](#) at the the San Francisco Art Institute
- [Still Life & Blossoming Almond Trees](#) in Stern Hall at UC Berkeley
- [Pan American Unity](#) at City College

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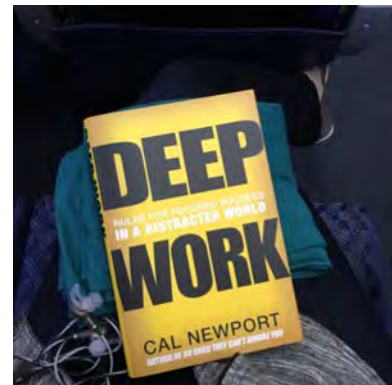
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'The Allegory of California'

San Francisco, California

The first fresco Diego Rivera painted in the United States can be found in the former San Francisco Stock Exchange.

[VIEW ALL PHOTOS](#)

Diego Rivera's "The Allegory of California" mural JOAQUÍN MARTÍNEZ / CC BY 2.0



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San Francisco, California, 94104
United States

📍 37.7917, -122.4010 📄

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- 📍 The Walrus Heads of the Financial District
0.12 miles
- 📍 Banker's Heart
0.15 miles

✎ This entry is a stub

Help improve Atlas Obscura by expanding 'The Allegory of California' with additional information or photos.

THE MEXICAN ARTIST DIEGO RIVERA created his first U.S. fresco in the San Francisco Stock Exchange. Rivera painted the piece between in 1931, and though the building is now the City Club of San Francisco instead of the Stock Exchange, the mural still welcomes visitors to the grand stairwell.

Representations of California's history and culture fill the mural, which is aptly titled "The Allegory of California." The central figure represents Calafia, a character from a 16th-century Spanish novel who has come to be known as the Spirit of California. Her right hand holds Earth's underground treasures while her left hand holds fruits and vegetables that grow on the surface. The professional tennis player and Olympic gold medalist Helen Wills Moody posed as a model for Calafia—Rivera said that Moody "seemed to represent California better than anyone I knew." Other elements in the mural represent the Gold Rush, horticulture, agriculture, and the oil and shipping industries.

Know Before You Go

The City Club of San Francisco is open Monday to Friday from 3 p.m. to 5 p.m. Visitors can schedule a guided tour.

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at the Stock Exchange Tower
FULL
 Monday, May 22, 2017 @ 2:00 pm - 4:00 pm

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sfhistory.org

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SF Museum and Historical Society and the University of San Francisco

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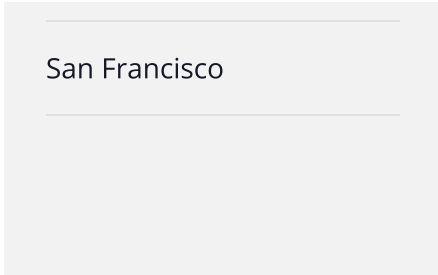
Meeting place TBA

The mural "Allegory of California" graces the stairwell of the City Club (formerly the Pacific Stock Exchange Club). See the first mural painted in the United States by the great Mexican artist, Diego Rivera. Plus, the building has one of the best interiors in California. Rescheduled from an earlier date.

Guide: Rick Evans

SFHS is pleased to present this walk in association with City Guides. Reservations are required, and the cost is \$15 per person. Make your reservations by calling (415) 537-1105, ext. 0, or

sending an email to rsvp@sfnhistory.org. When you register, we will give you the meeting place.



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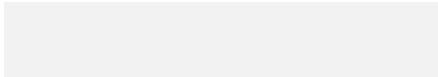
San Francisco

SFHS/CITY GUIDES TOUR

Guide: Rick Evans

The mural "Allegory of California" graces the stairwell of the City Club (Formerly the Pacific Stock Exchange Club). Normally closed the public, this is an opportunity to see the first mural painted in the US by the great Mexican artist Diego Rivera. The Pacific Stock Exchange Lunch Club, now the City Club, is considered the best interior in the Art Deco style in San Francisco, and among the best in California.

SFHS is pleased to present this walk in association with City Guides. Reservations are required, and the cost is \$15 per person. [Click here to buy ticket](#). Make your reservations by calling (415) 537-1105, ext. 0, or sending an email to rsvp@sfhistory.org. When you register, we will give you the meeting place.



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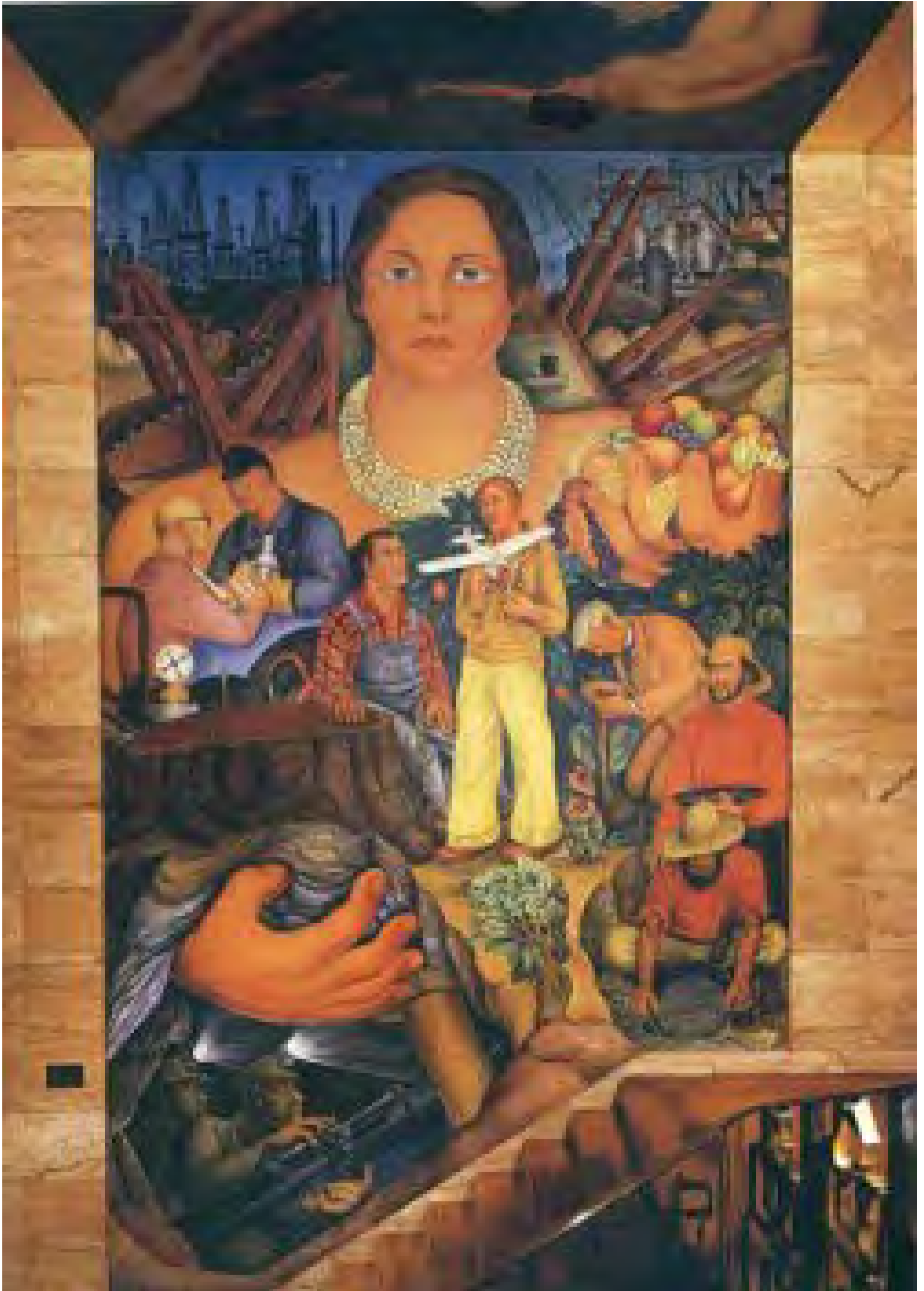
SF WEEKLY

CULTURE

Tourism for Locals: Visiting Diego Rivera's First U.S. Mural: "The Allegory of California"

Juan De Anda • 08/29/2014 8:00 am





Diego Rivera's first painted fresco in the United States.

San Francisco is home to many of the finest artists of the 20th century and the new millennium, and it played host to one of the greatest modernist painters of the 20th century: [Diego Rivera](#).

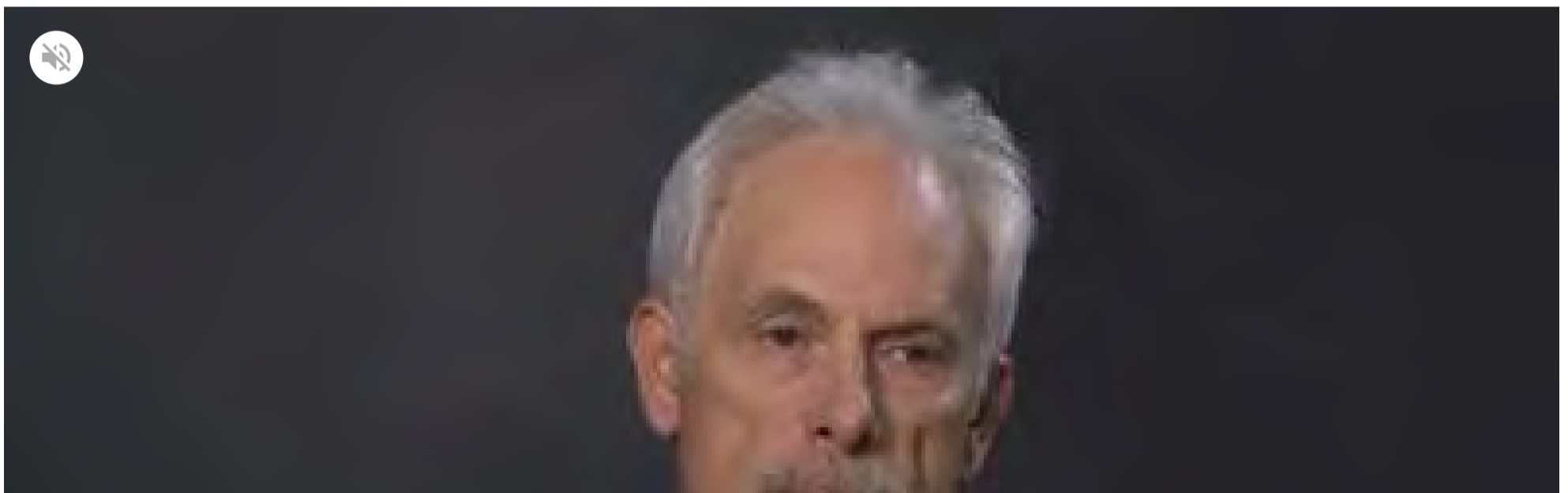
For those who don't know who he is, aside from his portrayal by the actor Alfred Molina in the [2002 Academy Award winning film Frida starring Salma Hayek](#), Rivera was an enigmatic painter who fostered the muralist style of painting in Mexico at the turn of the last century.

[jump] Along with artists Jose Clemente Orozco and David Alfredo Siqueiros, Rivera created allegorical and fantastical depictions of traditional indigenous cultures alongside uplifting and humane characterizations of working class people that were welded with visions of a utopian future under socialism. The purpose of the muralist movement was to create public art that would educate those who were from low-income backgrounds, but also appeal to the aesthetic tastes of those from the higher rungs of the social ladder.

Between 1930 and 1940, he painted murals in San Francisco, Detroit and New York that focused on social and cultural progress through industry and technology. In San Francisco, he painted his first mural in the United States, it aided him in getting global recognition for his technique and use of color; the work is titled "[The Allegory of California](#)."

Completed in 1931, this fresco is painted above a stairwell spanning two floors in the former Pacific Stock Exchange building, now home of The City Club of San Francisco. The mural depicts classic themes and motifs found in Rivera compositions — harmony between nature and machine, glorifying the past and looking toward the future, and a panorama of historical figures.

Hollywood Stars Describe Their Worst Jobs



According to [Diego Rivera's autobiography](#), the large, looming female figure represents [Calafia](#), for whom the state is named. Her right hand mines the earth for its hidden treasure while the left hand holds the treasures that grow on its surface. The goddess-like figure is modeled after famous tennis champion [Helen Wills Moody](#).

In the background, the artist shows industries of the Bay Area: the oil refineries of Richmond, the shipping yards facing the Pacific Ocean, and dredging equipment then used in search of gold. In the forefront are specific historical figures important to the development of California as a state: James Marshall, who discovered gold at Sutter's Creek in 1848; Luther Burbank, famous horticulturist; sculptor Peter Stackpole, the sculptor's son holding a model airplane as a vision of future transportation; and Victor Arnautoff, a fellow muralist.

This is one of three Rivera murals in the city. The other two: "The Making of a Fresco Showing the Building of a City" and "[The Marriage of the Artistic Expression of the North and of the South on this Continent, commonly called Pan American Unity](#)", are located in The San Francisco Art Institute and City College of San Francisco, respectively. While "Allegory" is Rivera's first U.S. fresco, "Pan American Unity" (1940) is his largest work in the United States, measuring at approximately 1,800 square feet, it was also his last work completed in the U.S. Talk about coming full circle through San Francisco.

The Pacific Stock Exchange building is located at 155 Sansome (at Bush); to visit the City Club, take the elevator to the 10th floor. It is open for public viewing 3-5 p.m. Monday through Friday.



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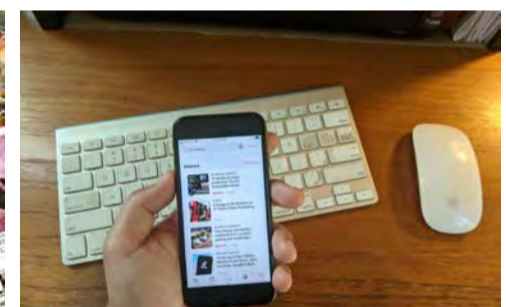
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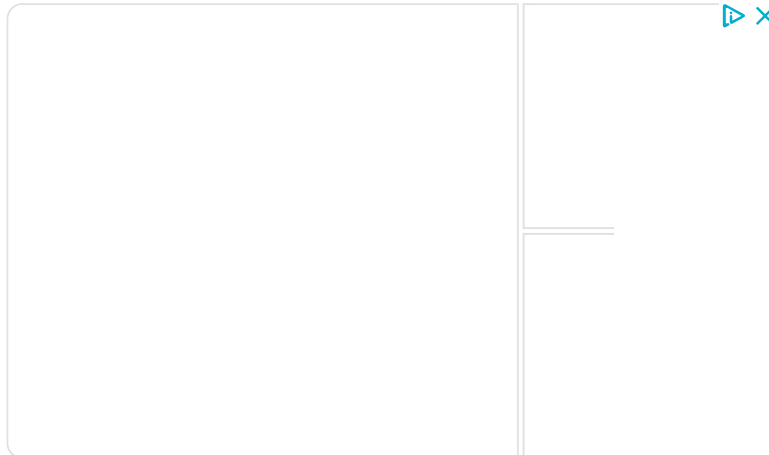
TRAVEL TIPS (/)

Sally Barber, Leaf Group Updated March 15, 2018



San Francisco, [California \(https://traveltips.usatoday.com/northern-california/\)](https://traveltips.usatoday.com/northern-california/), is home to three murals by the master Mexican artist, Diego Rivera, who was one of the most influential artists of the 20th century. Visit Rivera's landmark murals free of charge to behold the artist's powerful statements on the social and political environment of his time.

San Francisco is home to three Diego Rivera murals. (Photo: san francisco by day image by Matt Rees from Fotolia.com (<http://Fotolia.com>.)



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Rivera's California Vision

Rivera's first U.S. mural can be viewed at The City Club in San Francisco's financial district. The fresco, completed in 1931, soars across the ceiling and serves as backdrop to the grand staircase at the former Pacific Stock Exchange Club. The central figure in "Allegory of California" is Calafia, the spirit of California. Rivera's artistic vision of the Golden State features an engineer, a merchant, a horticulturist, gold panning scenes and elements that illustrate technical achievements. The Stock Exchange Tower is typically closed to the public, but San Francisco City Guides offers free tours beginning at 3 p.m. on the first and third Mondays of the month, excluding holidays. Slots are limited, and reservations are a must.

View a Mural Master Work

Due to Rivera's affiliation with the Mexican Communist Party, it required five years and the effort of a host of individuals within the art community and government for the San Francisco Art Institute to secure the commissioned work. But Rivera completed "The Making of a Fresco Showing the Building of a City" in just one month in 1931. The fresco marries art and labor by depicting those involved in creative work, including artists, sculptors, architects and general laborers. It's considered a showpiece for Rivera's mastery of the medium. Look for the artist's signature on the mural's lower right corner. The work is on exhibit for public viewing at the institute's student-run Diego Rivera Gallery. [Weather \(https://getaway.10best.com/13451503/what-is-the-weather-like-in-california\)](https://getaway.10best.com/13451503/what-is-the-weather-like-in-california) isn't a viewing factor; the indoor gallery hours are 9 a.m. to 7 p.m. daily. Admission is free.

Peer Into the Americas of the '40s



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event, the mural was without a home and crated for 75 years. In 1981, it was installed in the lobby of the Diego Rivera Theatre located on the college campus. The mural can be viewed from 10 a.m. to 4 p.m. Mondays through Saturdays, excluding holidays and school breaks. There is no charge for viewing this [California](https://traveltips.usatoday.com/california/) (<https://traveltips.usatoday.com/california/>) landmark work of art and treasure.

TRAVEL TIPS VIDEO



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The City Club of San Francisco

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The City Club of San Francisco offers ten unique event rooms on four floors with awe-inspiring architectural details and original artwork. The famous Diego Rivera fresco, *Allegory of California*, graces the stairwell between the tenth and eleventh floors, providing a museum-like experience for the most unique events. Each room features natural light and extraordinary city views, and décor that reflects the building's history.

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An exceptional choice for both social occasions and business functions.
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The City Club Café offers ample space for sizeable gatherings, from wedding ceremonies to cocktail receptions and so much more.
2400 square feet

GRAND SALON

The highlight of the room is the collection of 1930s-era glass panels from Paris in nature-inspired shades of greens, yellows and browns.

1440 square feet

LIBRARY ROOM

True to its name, the room features library-style shelves filled with leather-bound books.
970 square feet

THE PENTHOUSE

A grand marble hallway leads guests to this lavishly appointed space overlooking the city.
1215 square feet

THE DECO PARLOR

The Deco Parlor is ideal for special gatherings and business meetings.
610 square feet

THE DECO ROOMS

This trio of smartly appointed rooms on the twelfth floor features thoughtful art deco touches.
270 square feet

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Cathie, California Bountiful
Foundation

Contact Info

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415.941.5633

FAX:
415.362.2042

EMAIL | DIRECTIONS

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End Time

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From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: 155 Sansome - Letter
Date: Wednesday, November 03, 2021 11:31:20 AM
Attachments: [letter for Stock Exchange Tower Associates.docx](#)

*Jonas P. Ionin,
Director of Commission Affairs*

Planning Department | City & County of San Francisco
1650 Mission Street, Suite 400, San Francisco, CA 94103
Direct: 415-558-6309 | Fax: 415-558-6409

jonas.ionin@sfgov.org
www.sfplanning.org

From: LaValley, Pilar (CPC) <pilar.lavalley@sfgov.org>
Sent: Wednesday, November 03, 2021 10:55 AM
To: CTYPLN - COMMISSION SECRETARY <CPC.COMMISSIONSECRETARY@sfgov.org>
Cc: Andrew Junius (ajunius@reubenlaw.com) <ajunius@reubenlaw.com>
Subject: FW: 155 Sansome - Letter

Please forward this letter regarding agenda item 8 to HPC. Thank you, Pilar

M. Pilar LaValley, LEED AP, Senior Preservation Planner
Survey & Designation | Current Planning
San Francisco Planning
49 South Van Ness Avenue, Suite 1400, San Francisco, CA 94103
Direct: 628.652.7372 | www.sfplanning.org
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From: Andrew Junius <ajunius@reubenlaw.com>
Sent: Wednesday, November 3, 2021 10:49 AM
To: LaValley, Pilar (CPC) <pilar.lavalley@sfgov.org>
Subject: 155 Sansome - Letter

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Pilar - please see attached.

Andrew J. Junius
Reuben, Junius & Rose, LLP
Sent from my iPhone
(415)336-3796

November 2, 2021

Historic Preservation Commission
City of San Francisco
City Hall
1 Dr. Carlton B. Goodlett Place
San Francisco, CA

To Whom it May Concern:

I am writing on behalf of the Stock Exchange Tower Associates, the owner of 155 Sansome Street and the home of the City Club of SF and the fabulous Diego Rivera mural, the Allegory of California.

The Stock Exchange Tower Associates have been excellent stewards of the building throughout their ownership and were very helpful to me when I worked on my book, "Art Deco San Francisco: The Architecture of Timothy Pflueger." They gave me excellent access to their archives, which have many gorgeous photos of the building and its history, as an example of the pride of ownership and stewardship of the building.

In addition, as a San Francisco City Guide, and tour coordinator of the Downtown Deco walking tour, the lobby has always been open for us to visit, in pre-pandemic times. The Stock Exchange Tower Associates have also allowed access to the Rivera mural, in a special City Guides tour that focused on the mural, which in the pre-pandemic era took place once a month, with a pre-registration signup sheet, to ensure a limited number of tour goers on the 10th floor, as protection of the mural. We are hopeful that next year when the pandemic has eased further, we will be able to access the lobby and the mural again in our future walking tours.

From my visits to the City Club and to 155 Sansome, over the last 14 years for various events and visits, my impression has always been that the Stock Exchange Tower Associates are dedicated to ongoing preservation of the mural and the gorgeous interiors and exterior of the building, which was designed by Pflueger.

Sincerely,

Therese Poletti
Author and Tour Guide

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** MAYOR LONDON BREED CELEBRATES OFFICIAL LAUNCH OF SAN FRANCISCO WELCOME AMBASSADORS PROGRAM
Date: Tuesday, November 02, 2021 11:53:19 AM
Attachments: [11.02.2021 Welcome Ambassadors.pdf](#)

Jonas P Ionin
Director of Commission Affairs
San Francisco Planning
49 South Van Ness Avenue, Suite 1400, San Francisco, CA 94103
Direct: 628.652.7589 | www.sfplanning.org
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From: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Date: Tuesday, November 2, 2021 at 11:52 AM
To: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Subject: *** PRESS RELEASE *** MAYOR LONDON BREED CELEBRATES OFFICIAL LAUNCH OF SAN FRANCISCO WELCOME AMBASSADORS PROGRAM

FOR IMMEDIATE RELEASE:
Tuesday, November 2, 2021
Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****

**MAYOR LONDON BREED CELEBRATES OFFICIAL LAUNCH
OF SAN FRANCISCO WELCOME AMBASSADORS
PROGRAM**

Two-year, \$12.5 million initiative stations Welcome Ambassadors downtown and in key transit and tourist areas to greet and assist employees, commuters, visitors, and residents

San Francisco, CA — Mayor London N. Breed today announced the official launch of the San Francisco Welcome Ambassadors Program, which aims to create a safer and more hospitable environment for returning employees, commuters, visitors, and residents to the City's downtown and tourist areas. As part of Mayor Breed's Downtown Recovery Plan, ambassadors will connect people in need with services and provide a welcoming presence throughout the City's busiest corridors.

Once fully operating, the program will deploy 50 Welcome Ambassadors to locations throughout the City, including all downtown BART stations, Market Street, Moscone Center, East Cut, the Ferry Building, Pier 39, Fisherman's Wharf, the Embarcadero, Chinatown, North Beach, Union Square, and the Cable Car turnarounds. The program is expected to create over 100 jobs.

“This program represents a major investment to advance the City's economic recovery,” said

Mayor Breed. “By making downtown and key tourist areas feel welcoming, attractive and safe, people will be excited to engage in our City’s vibrancy while supporting our local businesses. This collaborative effort is another example of our commitment to doing everything we can to create a more welcoming city and bounce back from this pandemic stronger than ever before.”

Since its soft launch on October 7, 2021, the program has deployed 25 Welcome Ambassadors daily from 8 a.m. to 8 p.m. to the locations listed above. The ambassadors’ locations will shift regularly according to need, commuter patterns, special events, visitor arrivals, and the reopening of businesses and offices. As of Friday, October 29, the ambassadors had recorded 92,000 interactions with people.

The Welcome Ambassadors program builds on the success of the cleaning and safety ambassador programs created by Community Benefit Districts in the downtown area.

Ambassadors will coordinate with other City safety and cleanliness initiatives including, the SFPD Community Ambassadors and SFPD’s Tourism Deployment Plan to create a safe and welcoming environment for individuals returning to San Francisco’s downtown. The San Francisco Tourism Improvement District is managing the Welcome Ambassadors Program through a grant from the Office of Economic and Workforce Development.

"We as a city need to do more to help bring life back to downtown. We need to do all we can to make things safer, cleaner, more friendly, and more vibrant. The Downtown Recovery Plan and the launch of more community ambassadors will help us get there," said District 6 Supervisor Matt Haney.

"Tourism is San Francisco’s number one industry. With the resumption of international travel to the U.S. on Nov. 8, this program is vitally important to ensure our visitors receive an ‘Only in SF’ welcome. The ambassadors embody San Francisco’s embracing spirit and will help tourists and convention attendees feel safe and cared for when they come here," said Ike Kwon, California Academy of Science’s Chief Operating Officer and Head of Government Affairs and San Francisco Tourism Association’s Incoming Chair.

"As San Francisco's largest private employer, we are deeply committed to the City and its recovery. It's great to see the renewed energy downtown, as our employees start to come back into our offices," said Michele Schneider, SVP of Real Estate Global Workplace Services at Salesforce. "We are proud to continue supporting the City and are grateful for the Mayor's continued leadership."

“In Yerba Buena we have the highest concentration of arts and culture west of the Hudson. The City’s incredible arts and cultural attractions draw people from near and far, and we are thrilled to have Welcome Ambassadors in place to help visitors find their way around the city and discover new experiences. They’re not only a sign of investment for our city’s recovery, but also an investment in our visitors and residents – it is proof that San Francisco values you and wants you to feel safe and cared for so you can enjoy your time in the City,” said Monetta White, Executive Director of the Museum of the African Diaspora.

For more information on San Francisco Welcome Ambassador program, visit www.sftid.org.

###

From: [Lynch, Laura \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#); [CPC-Commissions Secretary](#)
Subject: FW: Planning Commissioners Training
Date: Monday, November 01, 2021 5:44:51 PM

Commissioners,

Please see the email below.

Thank you,

**Laura Lynch, Senior Planner
Manager of Commission Affairs**

San Francisco Planning
49 South Van Ness Avenue, Suite 1400, San Francisco, CA 94103
Direct: 628-652-7554 | www.sfplanning.org
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Expanded in-person services at the Permit Center at 49 South Van Ness Avenue are available. Most other San Francisco Planning functions are being conducted remotely. Our staff are [available by e-mail](#), and the Planning and Historic Preservation Commissions are convening remotely. The public is [encouraged to participate](#). Find more information on our services [here](#).

From: Craciun, Florentina (CPC) <florentina.craciun@sfgov.org>
Sent: Monday, November 1, 2021 4:30 PM
To: Lynch, Laura (CPC) <laura.lynch@sfgov.org>
Subject: Planning Commissioners Training

Laura,

Not sure if you distribute these types of opportunities to City Decision Makers but it would be a great resource:

<https://mailchi.mp/ilapa/plan-commissioner-training-11-17-21?e=1dfc53d7bc>

Thank you,

**Florentina Craciun, AICP
Senior Environmental Planner
Environmental Planning Division**

49 South Van Ness Avenue, Suite 1400, San Francisco, CA 94103
Direct: 628-652-7510 | sfplanning.org | www.sfplanning.org
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From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** SAN FRANCISCO EXPANDS PILOT TO IMPROVE STREET CLEANING RESPONSE TIME
Date: Monday, November 01, 2021 3:42:34 PM
Attachments: [11.01.2021 Connected Worker App.pdf](#)

*Jonas P. Ionin,
Director of Commission Affairs*

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From: Press Office, Mayor (MYR) <mayorspressoffice@sfgov.org>
Sent: Monday, November 01, 2021 3:40 PM
To: Press Office, Mayor (MYR) <mayorspressoffice@sfgov.org>
Subject: *** PRESS RELEASE *** SAN FRANCISCO EXPANDS PILOT TO IMPROVE STREET CLEANING RESPONSE TIME

FOR IMMEDIATE RELEASE:

Monday, November 1, 2021

Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****

SAN FRANCISCO EXPANDS PILOT TO IMPROVE STREET CLEANING RESPONSE TIME

Connected Worker App increases efficiency of 311 responses by sending direct referrals to Community Benefit District cleaners, eliminating duplicative responses and getting issues addressed more quickly

San Francisco, CA — Mayor London N. Breed today announced that the City will build on a successful pilot to improve street cleaning service response times. The Connected Worker App program run in partnership between the City's 311 service and Community Benefit Districts (CBDs) will improve efficiency by eliminating duplicative responses and addressing cleaning requests more quickly in areas covered by partnering CBDs.

San Francisco's Connected Worker App allows cleaners from Community Benefit Districts to get direct referrals for street cleaning when residents call 311. Under normal circumstances, all 311 cleaning requests get routed to the Department of Public Works, which then dispatches City workers to address the issues. But CBDs have street cleaners already out in the community proactively cleaning, and often Public Works employees arrive on scene to find out that the CBD had already addressed the issue.

After a successful pilot with the East Cut CBD, the program is expanding to include the

following CBDs: Downtown, Fisherman's Wharf, SOMA West, Tenderloin, and Yerba Buena.

"We are working hard every day to improve how we deliver services for our residents, especially around keeping our City clean," said Mayor London Breed. "We have so many great City workers and private partners who are working hard to clean up our streets and get rid of graffiti and other garbage, and this will allow us to be more efficient and respond faster when our residents call for service. This is all part of our efforts to work together to make our City shine."

The recent pilot of the Connected Worker App with the East Cut CBD focused on routing calls to deal with loose garbage and graffiti directly to CBD workers. The average resolution times for requests handled directly by the CBD were significantly better as workers were already on scene and ready to address issues. Resolution times included:

- 5 hours for loose trash, compared to 34 hours Citywide
- 4 hours for graffiti in the public space, compared to 6 days Citywide
- 13 hours for graffiti in private space, compared to 9 days Citywide

"The East Cut CBD is proud to partner with the City to improve sidewalk cleanliness," said Andrew Robinson, executive director of The East Cut CBD. "The 311 project makes it easier for our team to handle cleaning requests and communicate with City departments, allowing each team to be more efficient. The pilot phase of the project has proven very beneficial to us and our community."

Benefits of the Connected Worker App include:

- **Eliminates duplicate dispatch of resources.** Often, requests submitted through 311 would be routed to Public Works, and Public Works would dispatch a crew only to find out CBDs had already addressed the issue. This tool will route some cases directly to the CBD, if within their geographic area, for CBDs to address. If the CBD does not address the issue within the agreed-upon time, Public Works would then service the request.
- **Field workers can see 311 requests in "real time"** with visibility to all request details: location, contact information, description, and picture (if submitted by the user). This allows field workers to address 311 requests that pop up while they are on their shift.
- **Field workers can take a picture of the completed work and close requests in "real time,"** which would notify the person who submitted the request while also closing it out in the 311 system. This provides transparency and validation of the work being done by field workers. 311 staff are also able to see the status of the request from beginning to end.

This new street cleaning effort is part of Shine On SF, a coalition of public and private sector organizations which aims to support immediate and long-term cleaning improvements and systems changes while also bringing together residents to care for city streets and public spaces, producing a visible change over the next three years. The initiative is composed of two main components: creating civic engagement opportunities for San Franciscans to volunteer and directly contribute to creating a cleaner and more cared-for city; and expanding and improving the City's cleaning and beautification programs through immediate investments

and long-term systemic changes.

###

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** MAYOR LONDON BREED SWEARS IN DAVID CHIU AS SAN FRANCISCO CITY ATTORNEY
Date: Monday, November 01, 2021 2:03:15 PM
Attachments: [11.01.2021 David Chiu.pdf](#)

Jonas P Ionin
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Direct: 628.652.7589 | www.sfplanning.org
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From: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Date: Monday, November 1, 2021 at 2:01 PM
To: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Subject: *** PRESS RELEASE *** MAYOR LONDON BREED SWEARS IN DAVID CHIU AS SAN FRANCISCO CITY ATTORNEY

FOR IMMEDIATE RELEASE:
Monday, November 1, 2021
Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****

MAYOR LONDON BREED SWEARS IN DAVID CHIU AS SAN FRANCISCO CITY ATTORNEY

David Chiu, who previously represented the 17th Assembly District and served as President of the San Francisco Board of Supervisors, replaces Dennis Herrera, who served as City Attorney since 2001

San Francisco, CA — Mayor London N. Breed today swore in David Chiu as San Francisco's new City Attorney. Chiu succeeds Dennis Herrera, who served in that role since 2001 and now serves as General Manager of the San Francisco Public Utilities Commission.

"I am proud to swear in David Chiu as San Francisco City Attorney. He has dedicated his career to serving our City and has consistently demonstrated strong leadership from his time at the Board of Supervisors through his work as an Assemblymember," said Mayor Breed. "David's experience fighting for San Francisco's most vulnerable communities and advocating for equitable and just policies makes him the right person for this position."

Chiu represented the 17th Assembly District from 2014 up until his swearing-in, during which time he authored a wide range of bills on issues relating to housing, homelessness, transportation, education, environment, health, public safety, and civil rights. Before entering public office, Chiu served as a civil rights attorney with the Lawyers' Committee for Civil Rights of the San Francisco Bay Area, a criminal prosecutor with the San Francisco District Attorney's Office, Democratic Counsel to the United States Senate Constitution

Subcommittee, and a law clerk for Judge James R. Browning of the U.S. Court of Appeals for the Ninth Circuit.

“Serving as San Francisco’s City Attorney is an incredible honor,” said City Attorney David Chiu. “I am excited and inspired to lead such a reputable office with an impressive group of legal minds. Together, we will use the power of the law to stand up for San Franciscans and confront our city’s greatest challenges. I salute outgoing City Attorney Dennis Herrera, who accomplished so much over 20 years while leading with integrity, independence, and boldness.”

In the State Legislature, Chiu authored significant legislation to expand and strengthen the civil rights of women, immigrants, and LGBTQ+ Californians. As chair of the Assembly Housing and Community Development Committee, he worked to protect tenants from evictions during COVID, and passed the largest expansion of tenants’ rights in California in decades. Chiu often fought to protect consumers through the regulation of entrenched interests like pharmaceutical companies, Wall Street banks, lead paint companies, for-profit colleges, and gun manufacturers.

Chiu received his undergraduate, master’s, and law degrees from Harvard University. The son of immigrant parents, he grew up in Boston, Massachusetts, and moved to San Francisco in 1996. Chiu is the first Asian American City Attorney of San Francisco.

The City Attorney’s Office is tasked with providing legal services for the City and County of San Francisco. This includes representing the City in all legal proceedings, providing advice and written opinions, making recommendations to the Board of Supervisors regarding settlements or dismissal of legal proceedings, investigating claims made against the City, and pursuing allegations of unfair and unlawful competition in the City.

“The City Attorney’s Office is something very special to me, but I know I’m leaving it in good hands,” said former City Attorney Dennis Herrera said. “David Chiu has shown he has the integrity, skill, and clarity of vision to use the power of the law to help those in need. In my view, this office is the premier public law office in the country. We have attorneys and staff who are not only highly skilled, they have the utmost integrity and a passion to help others. I’m confident David is going to build on that legacy. He is going to be a great City Attorney.”

Chiu replaces Dennis Herrera, who was first elected as City Attorney in 2001, and now serves as General Manager of the San Francisco Public Utilities Commission.

The Governor will now call for a special election to be held within the next 140 days for the Assembly District 17 seat.

"David's tireless work to protect and expand tenant rights in California as an Assemblymember has prevented evictions and homelessness, especially during the COVID-19 pandemic," said Lupe Arreola, Executive Director of Tenants Together. "As City Attorney for San Francisco, he will continue to advocate for tenants in enforcing state and local laws, holding slumlords and evictors accountable."

“I am thrilled by David Chiu's appointment as San Francisco City Attorney,” said Brett Andrews, CEO of Positive Resource Center & Co-Chair of the Black Leadership Council. “David has been a stalwart supporter and advocate of effective HIV/AIDS and behavioral

health programs that help those most in need in our beautiful city. He is a champion of racial equity, and looks at innovative ways to help end homelessness. PRC and the Black Leadership Council have been working alongside David to create policy to get those most vulnerable the help they desperately need. The City of San Francisco will benefit from his boundless energy and integrity, and we salute Mayor London Breed for making a great choice.”

“During his time in Sacramento, David Chiu has stood by workers 100 percent of the time,” said Rudy Gonzalez, Secretary-Treasurer of the San Francisco Building and Construction Trades Council, AFL-CIO. “While we will miss his leadership there, we are looking forward to having him home. San Francisco faces many challenges, and the people expect clean government and progressive action from the Office of the City Attorney. David will restore the sacred trust of the citizens and help move our City forward.”

“David’s interfaith upbringing profoundly influenced his ethical, civil and human rights formation,” said Michael G. Pappas, Executive Director of the San Francisco Interfaith Council. “Throughout his public service, David has constantly and diligently collaborated with our City’s interfaith leaders on the critical social justice causes he’s championed. This consciousness and these relationships he brings to his new call as City Attorney will serve him well as he seeks to advance right in San Francisco.”

“David Chiu’s appointment comes on the heels of a historic time for API communities, not just in San Francisco, but across the nation,” said Cally Wong, Director of API Council of San Francisco. “He’s been one of our city’s biggest champions in the Capitol. From his work fighting for affordable housing to small businesses, David has never let up, and he’s never forgotten where he comes from. From his early years as a civil rights attorney to serving as President of the Board of Supervisors, David has amassed a unique skill set to serve in this new post. API Council stands behind our new City Attorney and offers him support and congratulations.”

###

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** SAN FRANCISCO LAUNCHES NEW FIRST YEAR FREE PROGRAM FOR SMALL BUSINESSES
Date: Monday, November 01, 2021 12:08:25 PM
Attachments: [11.01.2021 First Year Free.pdf](#)

*Jonas P. Ionin,
Director of Commission Affairs*

Planning Department | City & County of San Francisco
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Direct: 415-558-6309 | Fax: 415-558-6409

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From: Press Office, Mayor (MYR) <mayorspressoffice@sfgov.org>
Sent: Monday, November 01, 2021 10:44 AM
To: Press Office, Mayor (MYR) <mayorspressoffice@sfgov.org>
Subject: *** PRESS RELEASE *** SAN FRANCISCO LAUNCHES NEW FIRST YEAR FREE PROGRAM FOR SMALL BUSINESSES

FOR IMMEDIATE RELEASE:

Monday, November 1, 2021

Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****

SAN FRANCISCO LAUNCHES NEW FIRST YEAR FREE PROGRAM FOR SMALL BUSINESSES

Program will waive first-year permit fees for small businesses and support the City's economic recovery

San Francisco, CA — Mayor London N. Breed, Treasurer José Cisneros, and Supervisor Hillary Ronen today announced the launch of First Year Free, an innovative new Citywide pilot program that waives first-year permit, initial license, and initial business registration fees for new small businesses.

To qualify for First Year Free, a business must open a new ground floor commercial location between November 1, 2021, and October 31, 2022. Only small businesses with less than \$2 million in San Francisco gross receipts are eligible, and the program is not applicable to formula retail locations.

“If you are an aspiring entrepreneur or small business owner who is considering opening a new storefront, now is the time. San Francisco is here to help,” said Mayor Breed. “Opening a small business in San Francisco was difficult and expensive well before the pandemic, and as we move forward with our economic recovery, we need to do all that we can to support local entrepreneurs. First Year Free addresses a major hurdle in opening a small business in this

City and represents our commitment to our diverse entrepreneur communities.”

Supervisor Ronen sponsored legislation to create the program, and Mayor Breed and the Board of Supervisors allocated \$12 million in the budget to fund the pilot year.

“Right now, opening a restaurant in San Francisco requires about twenty different permits while opening a retail shop requires up to eleven. Each of these permits comes with a fee,” said Supervisor Hillary Ronen. “First Year Free is a message to new, small businesses: we value your contributions, we recognize the obstacles before you, and we are here to make it easier for you to open up in this great city.”

When an individual registers a new business or a new business location with the Office of the Treasurer & Tax Collector, they will be automatically screened for eligibility into First Year Free. For those eligible and who agree to sign up, enrollment is immediate. Individuals will receive an email and letter confirming they are part of the program, which they can bring to permitting agencies to have fees waived on the spot. Waived fees include:

- Initial year business registration fee (for new businesses only)
- Application, inspection, and one-time permit fees
- Initial license fees

“It’s no secret that the pandemic hit small businesses hard. We all want to see our commercial corridors thrive again,” said Treasurer José Cisneros. “First Year Free will give quick and substantive relief to new businesses, without any red tape. From the beginning our goal was to provide a seamless Citywide experience for time-strapped small business owners.”

“First Year Free is a wonderful opportunity for up and coming entrepreneurs who are looking to start their own business and open a new storefront in San Francisco,” said Kate Sofis, Director of the Office of Economic and Workforce Development. “As our economic recovery gains momentum, we want our aspiring business owners to be able to begin their dream without having to worry about these initial start-up costs. This program is a win and one of many tools for the city to fill vacancies and reduce barriers in of support our small businesses.”

First Year Free is led by the Office of the Treasurer & Tax Collector, with support from the Office of Small Business and the Office of Economic and Workforce Development. Participating City Departments include the Department of Building Inspection, the Department of Public Health, the Department of Public Works, the Entertainment Commission, the Fire Department, the Planning Department, the Police Department, and the Public Utilities Commission.

“Worried that it’s too expensive to start or expand a small business in San Francisco? The City just made it cheaper with First Year Free,” said Small Business Commission President Sharky Laguna. “This program will support the growth and prosperity of all small businesses to foster an inclusive San Francisco.”

“This program is vital to the growth and birth of Black owned business in San Francisco, who historically have faced financial barriers in starting and maintaining businesses in San Francisco. Small business has always been the soul of San Francisco,” said Tiffany Carter, Owner of Boug Cali and Co-Founder of SF Black Wallstreet.

To learn more about First Year Free, visit: sftreasurer.org/FirstYearFree.

###

From: [Ionin, Jonas \(CPC\)](#)
Cc: [CTYPLN - COMMISSION SECRETARY](#); [CTYPLN - CP TEAM \(TAC - Preservation\)](#); [Hillis, Rich \(CPC\)](#); [RUIZ-ESQUIDE, ANDREA \(CAT\)](#); [WONG, VICTORIA \(CAT\)](#)
Subject: HPC Calendars for November 3, 2021
Date: Thursday, October 28, 2021 2:02:11 PM
Attachments: [20211103 hpc.docx](#)
[20211103 hpc.pdf](#)
[HPC Advance - 20211103.xlsx](#)
[HPC Hearing Results 2021.docx](#)

Commissioners,
Attached are your Calendars for November 3, 2021.

Cheers,

Jonas P Ionin
Director of Commission Affairs
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[San Francisco Property Information Map](#)

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** MAYOR LONDON BREED LAUNCHES NEW CLIMATE RESILIENCE PROGRAM
Date: Thursday, October 28, 2021 10:06:34 AM
Attachments: [10.28.2021 ClimateSF.pdf](#)

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From: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Date: Thursday, October 28, 2021 at 10:04 AM
To: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Subject: *** PRESS RELEASE *** MAYOR LONDON BREED LAUNCHES NEW CLIMATE RESILIENCE PROGRAM

FOR IMMEDIATE RELEASE:
Thursday, October 28, 2021
Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****
MAYOR LONDON BREED LAUNCHES NEW CLIMATE RESILIENCE PROGRAM

Multi-agency effort—ClimateSF—brings City partners together to coordinate on climate change mitigation and adaptation and to ensure San Francisco becomes more resilient to the threats of climate change

San Francisco, CA — Mayor London N. Breed today launched ClimateSF, a comprehensive multi-agency effort to guide San Francisco's climate resilience efforts, led by the Mayor's Office and the San Francisco Office of Resilience and Capital Planning, Planning Department, Department of the Environment, Port of San Francisco, and the San Francisco Public Utilities Commission.

ClimateSF pulls critical partner agencies together to establish goals and take collective action on climate resilience planning, policy, and guidance across the city – from local decision-makers and City staff to neighborhood leaders, seniors, youth, families, and residents. This focus on climate resilience allows the City to merge adaptation and mitigation efforts into one coordinated approach, with a central focus on racial and social equity, healthy communities, just transition, connection to nature, and innovation. Moving forward, ClimateSF will be focused on several key deliverables.

These deliverables include:

- Coordinated engagement on city priorities regarding resilience
- Developing effective legislative and advocacy strategies
- Utilizing a citywide climate resilience framework
- Establishing shared capital planning
- Funding and financing strategies
- Setting citywide benchmarks and maintaining a public dashboard to show progress
- Developing multi-hazard and multi-asset capital planning guidance
- Upgrading and coordinating City codes and standards

“The City of San Francisco has been a leader in reducing greenhouse gas emissions and addressing climate change, and recent events show we need to do more. Extreme heat, poor air quality, rising sea levels, floods, and drought are impacting all San Franciscans, especially our most vulnerable,” said Mayor Breed. “It is critical that the City eliminate and sequester emissions while also safeguarding for current and future hazards. With the launch of ClimateSF, we are not only accelerating our actions but also serving as a global model for protecting people, communities, and critical assets from climate change now and in the future.”

Mayor Breed’s announcement of ClimateSF comes as the United Nation’s Climate Change Conference of Parties 26 (COP26) will soon begin in Glasgow, United Kingdom. Over the next two weeks, COP26 is a critical opportunity to achieve pivotal, transformational change in global climate policy and action. The conference is taking place in the midst of widespread, rapid, and intensifying global climate change impacts as well as the COVID-19 pandemic, and presents an opportunity for governments to respond to the urgent need to build back better for present and future generations.

Subnational governments like San Francisco have an important role to play in meeting reducing greenhouse gas emissions and creating a future that is more resilient and sustainable. San Francisco recently adopted new science-based climate targets that are in line with the level of ambition needed to prevent the worst effects of climate change. Specifically, the City has a goal to reduce emissions 61% below 1990 levels by 2030 and reach net-zero emissions by 2040.

In addition to the departments listed above, the ClimateSF partnership includes the San Francisco Municipal Transportation Authority, Public Works, and the Department of Public Health, who provide services that could be critically impacted by climate change. ClimateSF champions a vision on climate resilience and streamlines City responses to promote an equitable, safe, and healthy San Francisco for generations to come.

The departments coming together under ClimateSF have worked together on several citywide resilience initiatives, including the Sea Level Rise Guidance for Capital Planning, Hazards and Climate Resilience Plan, Sea Level Rise Vulnerability and Consequences Assessment, and the Islais Creek Southeast Mobility and Adaptation Strategy. Additionally, the City has championed critical adaptation projects such as those located at Pier 70, Treasure Island, and the Giants’ stadium parking lot. The ClimateSF team also oversees the ongoing work of the Heat and Air Quality Resilience Project, which is a cross-departmental effort to identify medium- and long-term policy solutions for making the entire City and its residents more resilient to heat and poor air quality.

The City's upcoming Climate Action Plan is also integrated into the ClimateSF program. The climate action plan, led by the Department of the Environment and with input from other City agencies, charts the path to achieve the City's ambitious emissions targets. The final plan will be released later this year.

"ClimateSF is working to define a desired and achievable climate resilient future for the City through this coordinated effort to reduce contribution to greenhouse gas emissions and prepare for climate change," said City Administrator Carmen Chu. "We are proud that San Francisco's approach to resilience includes a central focus on racial and social equity, healthy communities, just transition, connection to nature, and innovation."

For more information, visit onesanfrancisco.org/Climate_SF.

###

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** MAYOR LONDON BREED AND SFMTA CELEBRATE MAJOR TRANSIT MILESTONE AND SAFETY IMPROVEMENTS ON GEARY BOULEVARD
Date: Tuesday, October 26, 2021 10:05:42 AM
Attachments: [10.20.2021 Geary Rapid Project.pdf](#)

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Director of Commission Affairs
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From: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Date: Wednesday, October 20, 2021 at 1:03 PM
To: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Subject: *** PRESS RELEASE *** MAYOR LONDON BREED AND SFMTA CELEBRATE MAJOR TRANSIT MILESTONE AND SAFETY IMPROVEMENTS ON GEARY BOULEVARD

FOR IMMEDIATE RELEASE:
Wednesday, October 20, 2021
Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****

**MAYOR LONDON BREED AND SFMTA CELEBRATE MAJOR
TRANSIT MILESTONE AND SAFETY IMPROVEMENTS ON
GEARY BOULEVARD**

Completion of the Geary Rapid Project revitalizes one of San Francisco's busiest corridors

San Francisco, CA — Mayor London N. Breed, the San Francisco Municipal Transportation Agency (SFMTA), the San Francisco Public Utilities Commission (SFPUC), and San Francisco Public Works today celebrated the completion of the Geary Rapid Project. This major civic improvement project has helped revitalize one of San Francisco's busiest corridors between Market and Stanyan streets with more reliable bus service, safer streets, upgraded utilities, and new trees.

“This project is a great example of transforming one of our City’s busiest corridors into a more enjoyable place for residents and visitors to walk, bike, and take public transit. As our City continues to emerge from the pandemic, we need to do all that we can to ensure that our streets are safe and accessible for all San Franciscans,” said Mayor Breed. “But this is also about reconnecting two neighborhoods that were divided, and as someone who grew up in the Western Addition and represented Japantown as Supervisor, I’m excited for what this project means to my community.”

As San Francisco’s highest ridership route with more than 56,000 daily customers relying on

the 38 Geary and 38R Geary Rapid pre-pandemic, the Geary Rapid Project is improving the efficiency of the bus route along a three-mile stretch of Geary Boulevard, while making the corridor safer for people walking.

“In the 1950s, so-called “urban renewal” scarred the residents of this area. Homes and stores were demolished to make way for the Geary Expressway, leaving a legacy that split neighborhoods apart and created highway-like conditions that emphasized private vehicles over pedestrian accessibility,” said Jeffrey Tumlin, SFMTA Director of Transportation. “While our work with the Geary Rapid Project won’t undo the terrible legacy of the Geary Expressway that split apart the Fillmore and Japantown, it’s an opportunity to begin to heal that rift and reconnect these communities.”

Dedicated red transit lanes, bus stop optimization, and signal re-timing were implemented at the beginning of the project in late 2018. These quick-build improvements alone resulted in 38R Geary Rapid travel time savings of up to 20%. Now that the project is complete, transit has been further improved with 12 new transit bulb-outs—sidewalk extensions at stops that reduce delays by allowing buses to remain in the travel lane. The Transit Signal Priority system, which helps buses get the green light at intersections, has also been upgraded, and transit lanes were colorized with red treatment to help increase vehicle compliance.

"We're excited to help SFMTA deliver a safer and more reliable Geary," said Tilly Chang, Executive Director of the San Francisco County Transportation Authority. "The Transportation Authority is proud to have contributed over \$13 million in half-cent sales tax funds benefiting the city's top ridership line and improving this major corridor on the city's Vision Zero high-injury network."

Other changes include a host of safety improvements to address the Geary corridor's designation as a high-injury corridor. To shorten crossing distances for people walking and slow down turning vehicles, 34 new pedestrian bulbs-outs—sidewalk extensions at intersection corners—were added along the corridor. Many of these were added in the Tenderloin, where there is a disproportionate number of severe and fatal collisions.

Additional safety improvements include new accessible pedestrian signals, curb ramps, countdown signals, and longer crosswalk timing allow people of all abilities to cross Geary Boulevard safely. The number of travel lanes also decreased from four to two general-purpose lanes and one bus-only lane in each direction. This, plus visual narrowing of the lanes, helps to slow speeding drivers who have historically treated the thoroughfare like a highway.

One safety improvement in particular is a welcome addition to residents of the Fillmore, Japantown and St. Francis Square communities: a new signalized crosswalk at Geary Boulevard and Buchanan Street. That and three other new crosswalks installed in the area as part of the project are serving to provide safer crossing opportunities for people walking and help reconnect neighborhoods that were divided by the Geary Expressway and “urban renewal” redevelopment projects of the mid-twentieth century. It’s also a symbolic reconnection: the pedestrian refuge at the new Buchanan Street crosswalk features decorative panels designed by local artists, representing the rich history of the surrounding communities.

“We’re excited to see improvements along Geary that make it safer and more user-friendly for pedestrians. The slowing down of traffic and bolder, more brightly marked crosswalks make Geary Boulevard less intimidating and easier to cross. The completed Geary Rapid Project

will provide better bus service with designated red lanes and reduce pedestrian injuries.

It's especially great to have a new Buchanan crosswalk going right to Japantown's Peace Plaza, creating a better connection between the Fillmore, St Francis Square Cooperative, and Japantown. This is especially great for families with children, who now find themselves going to Japantown more often." - Conny Ford, St. Francis Square Cooperative resident and former board director

The pedestrian bridge at Geary Boulevard and Steiner Street, which was used infrequently and not ADA compliant, was permanently removed in 2020. In its place, improved surface-level crosswalks and median refuges were installed. The spaces where the bridge landings were removed were renovated for the adjacent San Francisco Recreation and Parks sites, including a new expanded patio and landscaping for the Hamilton Recreation Center. 31 new trees were also planted between Divisadero and Gough streets.

This three-year capital project was completed on time and on budget. To minimize the need to dig more than once, construction was coordinated with other City agencies. SFPUC replaced 1.5 miles of sewer and upgraded almost three miles of water pipelines along Geary Boulevard, some of which were over 100 years old. The Geary Rapid Project also included Public Works-sponsored roadway repaving to rejuvenate 1.5 miles of deteriorated streets between Van Ness and Masonic avenues.

The Geary Rapid Project is the first of two phases of improvements planned as part of the Geary Corridor Bus Rapid Transit (BRT) project approved by the San Francisco County Transportation Authority and the SFMTA in 2017. Outreach and detailed design are currently underway on the second phase of Geary BRT, the Geary Boulevard Improvement Project, which would bring similar transit and safety improvements west of Stanyan Street to 34th Avenue.

Learn more about the Geary Rapid Project at www.SFMTA.com/Geary or visit our [self-guided virtual tour](#) for an interactive tour of project highlights.

###

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: SF Office Development Annual Limit Program - Update
Date: Tuesday, October 26, 2021 9:59:16 AM
Attachments: [Office Allocation Stats \(2021 10 22\).pdf](#)

Jonas P Ionin
Director of Commission Affairs

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[San Francisco Property Information Map](#)

From: Corey Teague <corey.teague@sfgov.org>
Date: Monday, October 25, 2021 at 5:37 PM
To: Corey Teague <corey.teague@sfgov.org>
Subject: SF Office Development Annual Limit Program - Update

All Interested Parties,

The most current tracking information for the SF Office Development Annual Limitation Program is attached, and will be available soon on our website (<https://sfplanning.org/office-development-annual-limitation-program>).

PLEASE NOTE: As of October 17 of this year, after accounting for the City's 2020 RHNA production and 10% of the allocations from the Central SoMa Reserve in the past year, the Large Cap has 182,856 square feet available for allocation. **However, the Department is working to finalize an audit of the City's affordable housing production between 2015 and 2019 using the specific parameters and definitions of Prop E, and it is very likely that the Large Cap will be adjusted downward once that audit is completed in the near future.**

Please let me know if you have any questions. Thanks.

Corey A. Teague, AICP, LEED AP
Zoning Administrator

Current Planning Division

San Francisco Planning
PLEASE NOTE MY NEW ADDRESS AND PHONE NUMBER AS OF AUGUST 17, 2020:
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[San Francisco Property Information Map](#)

Due to COVID-19, San Francisco Planning is not providing any in-person services, but we are operating remotely. Our staff are [available by e-mail](#), and the Planning and Historic Preservation Commissions are convening remotely. The public is [encouraged to participate](#). Find more information on our services [here](#).

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** MAYOR LONDON BREED ANNOUNCES NEW MENTAL HEALTHCARE WORKFORCE DEVELOPMENT PROGRAM FOR YOUTH AND YOUNG ADULTS
Date: Tuesday, October 26, 2021 9:43:54 AM
Attachments: [10.26.2021 CHANGE SF.pdf](#)

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From: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Date: Tuesday, October 26, 2021 at 9:20 AM
To: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Subject: *** PRESS RELEASE *** MAYOR LONDON BREED ANNOUNCES NEW MENTAL HEALTHCARE WORKFORCE DEVELOPMENT PROGRAM FOR YOUTH AND YOUNG ADULTS

FOR IMMEDIATE RELEASE:
Tuesday, October 26, 2021
Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****

**MAYOR LONDON BREED ANNOUNCES NEW MENTAL
HEALTHCARE WORKFORCE DEVELOPMENT PROGRAM
FOR YOUTH AND YOUNG ADULTS**

New program is partnership between UCSF and Mayor Breed's Opportunities for All initiative

San Francisco, CA — Mayor London N. Breed and the University of California, San Francisco (UCSF) today announced CHANGE SF, a new program that will provide paid work-based learning opportunities for youth and young adults in the fields of mental and behavioral health and psychiatry.

In partnership with Mayor Breed's Opportunities for All initiative, UCSF's Department of Psychiatry and Behavioral Sciences will place 8 to 10 youth and/or young adults ages 13 to 24 each academic year in internships that will provide hands-on experience in behavioral and mental health across a wide range of disciplines, including psychiatry, cognitive and learning disorders, social work, trauma recovery, substance use, and psychology.

"Representation is critical across all sectors of healthcare, but especially mental and behavioral health," said Mayor Breed. "Too many of our young people are left out of the healthcare profession because they do not have the skills, education, and exposure at an early age to opportunities that can transform their lives. We are working to end that. CHANGE SF

will connect youth in neighborhoods and communities that have historically lacked opportunity to careers right here in San Francisco.”

As part of the program, participants will be matched with a UCSF staff or faculty member for one-on-one mentorship in addition to an internship experience. Interns will have the opportunity to attend UCSF’s Grand Rounds lecture series, research labs and career panels; conduct informational interviews with staff and faculty; and observe consultations to community-based organizations. Interns will also gain first-hand experience in science communication and data visualization, skills that are valuable for anyone pursuing a career in healthcare research.

“At a time when our collective mental health has been taxed and our resilience tested, it is more important than ever to prepare the next generation of providers in mental health, and inspire youth to pursue the field,” said Matthew State, MD, PhD, chair of the UCSF Department of Psychiatry and Behavior Sciences and director of the Langley Porter Psychiatric Institute. “We’re excited to work with and learn from these bright young members of our community.”

"CHANGE SF is an expansive medical exploration internship allowing our San Francisco youth to have strategic and inclusive engagement within multiple aspects of Behavioral Science as well as Community Health," said Nicole Elmore, Opportunities for All Senior Fellow and CHANGE SF coordinator. CHANGE SF stands for Community Health Advanced by Next Generation Efforts in San Francisco.

Mayor Breed’s Opportunities for All initiative, launched in the summer of 2019, provides youth and young adults ages 13 to 24, particularly from low-income families or communities that have long faced barriers to economic inclusion, with paid, work-based learning opportunities. The goal of the initiative is to not only connect young people with jobs, but more broadly to provide jobs in high-opportunity industries including healthcare, tech, finance, and more, as well as to get them started on the pathway to long-term success with lifelong mentorships. Since its inception, more than 4,500 youth have participated in Opportunities for All.

“CHANGE SF offers young people a chance to build their skills and networks while preparing for their futures,” said Sheryl Evans Davis, EdD, Executive Director, San Francisco Human Rights Commission. “The initiative also provides an opportunity to address economic and health disparities through paid work-based learning activities that aim to build pipelines and connect diverse communities with resources and information on mental and behavioral health.”

Data show that more than 47% of adults with serious mental illness perceive an unmet need for mental health services, demonstrating an imperative to train more mental and behavioral healthcare professionals. Additionally, Black, Latino and Asian communities are disproportionately impacted by mental and behavioral health disorders, but face greater disparities within the healthcare system due to discrimination from primarily white healthcare providers, lack of access to quality healthcare, and differences in insurance coverage. The CHANGE SF program aims not only to train more young people to become healthcare professionals, but to focus on hiring youth of color to remove the stigma around mental and behavioral health in communities of color and to create and implement culturally competent healthcare programs in these fields.

“Young people are our greatest compass in identifying needs and opportunities for workforce development, racial and health equity, and the elimination of stigma about mental illness,” said Marina Tolou-Shams, PhD, a professor in UCSF’s Department of Psychiatry and Behavioral Sciences who is leading the new program. “By mentoring and partnering with local youth, we can build a mental health workforce that is truly reflective of and responsive to our community.”

The first cohort of CHANGE SF interns will begin their internships in mid-November. Interns will be able to work across all UCSF campus locations, including Zuckerberg San Francisco General Hospital & Trauma Center, Langley Porter Psychiatric Hospital and Clinics, the San Francisco Veteran Affairs Medical Center, UCSF Benioff Children’s Hospital Oakland, and the UCSF-UC Berkeley Schwab Dyslexia and Cognitive Diversity Center.

This upcoming cohort has been selected from this year’s Opportunities for All applicants. To apply for Opportunities for All please visit: www.opp4allsf.org/

About the UCSF Department of Psychiatry and Behavioral Sciences

The UCSF Department of Psychiatry and Behavioral Sciences comprises programs located at several geographic sites. Training is provided by more than 180 full-time faculty members and over 200 volunteer clinical faculty to 600 medical students, 60 general psychiatry residents, 13 psychiatry fellows, and more than 70 pre- and post-doctoral trainees in clinical psychology, social work, public health, nursing, and rehabilitation therapy. Throughout its history, the UCSF Department of Psychiatry and Behavioral Sciences has held a strong commitment to basic and clinical research training, and currently sponsors a number of pre- and post-doctoral training grants in basic and clinical research. Trainees in the program have access to a wide variety of inpatient and outpatient programs at UCSF that provide subspecialty care and serve as a setting for clinical psychiatric research, as well as comprehensive programs to support and nurture psychiatry trainees interested in pursuing careers in mental health research.

###

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** MAYOR LONDON BREED ANNOUNCES ABIGAIL HOTEL WILL REOPEN AS STEP UP HOUSING SITE
Date: Monday, October 25, 2021 12:11:10 PM
Attachments: [10.25.2021 Abigail Hotel.pdf](#)

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From: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Date: Monday, October 25, 2021 at 12:02 PM
To: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Subject: *** PRESS RELEASE *** MAYOR LONDON BREED ANNOUNCES ABIGAIL HOTEL WILL REOPEN AS STEP UP HOUSING SITE

FOR IMMEDIATE RELEASE:
Monday, October 25, 2021
Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****

**MAYOR LONDON BREED ANNOUNCES ABIGAIL HOTEL
WILL REOPEN AS STEP UP HOUSING SITE**

After serving as a Shelter-In-Place Hotel during the COVID-19 pandemic, the Abigail Hotel will reopen as permanent housing

San Francisco, CA — Mayor London N. Breed and the Department of Homelessness and Supportive Housing (HSH) announced today that the City, in partnership with Tenderloin Housing Clinic (THC), is reopening the Abigail Hotel as a Step Up Housing site. The Abigail will provide 59 units of housing for adults successfully transitioning from Permanent Supportive Housing (PSH) to affordable housing, with a more independent living model.

“Throughout the pandemic, San Francisco has provided emergency housing and shelter for thousands of unhoused people, and as we continue to move forward with our City’s recovery, we need to do all that we can to ensure that those same people have access to permanent housing,” said Mayor Breed. “We know that housing is the solution to homelessness, and the Abigail Hotel will provide people with histories of homelessness with a permanent place to live and will allow people newly transitioning off the streets access to supportive housing.”

The Abigail Hotel was one of the first Shelter-In-Place (SIP) sites opened during the COVID-19 Pandemic, sheltering Transitional Aged Youth (TAY). It was demobilized as a SIP site on June 30, 2021, to transition to its current status as a Step Up Housing site. All rooms at the

Abigail have a private bathroom, and the building includes a spacious lobby and community room as well as a state-of-the-art kitchen. Tenderloin Housing Clinic will manage the site, offering case management services five days a week for the independent living residents.

For more information about the Tenderloin Housing Clinic, visit their website here:

www.thclinic.org/

“It’s exciting to see another of the SIP Hotels continue to be a part of the city’s long-term strategy to help keep all of our residents housed,” said District 6 Supervisor Matt Haney. “The Abigail Hotel will provide step up housing for those who have graduated from permanent supportive housing and can live more independently. By providing more of these housing opportunities for our city’s most vulnerable residents, we are establishing an essential piece of the framework that will help us finally get a handle on our homelessness crisis.”

“We are excited to transition The Abigail Hotel to step up housing,” said San Francisco Department of Homelessness and Supportive Housing executive director, Shireen McSpadden. “As people progress into step up housing they free up much needed spots in permanent supportive housing for vulnerable people in need of their first home or first home in a long time.”

“This opening marks the historic return of the Abigail Hotel to permanent housing for low-income San Franciscans,” said Randy Shaw, executive director of Tenderloin Housing Clinic. “Forty years ago, tenants fought to keep the Abigail an affordable, residential SRO. Thanks to Mayor Breed and HSH their mission has now been accomplished.”

Step Up Housing, which is part of the City’s Homeless Response System, offers opportunities for residents of Permanent Supportive Housing (PSH) to move from intensive supportive housing to more independent living. By joining the program, tenants make their PSH unit available for other people experiencing homelessness. The City currently operates nearly 400 units of Step Up Housing for adults and families.

For more information on San Francisco’s Homeless Response System, and the Housing Ladder Program, visit: hsh.sfgov.org/services/the-homelessness-response-system/housing-ladder/

The reopening of the Abigail Hotel is part of Mayor Breed’s larger plan to address homelessness in San Francisco. Mayor Breed’s strategy includes her Homelessness Recovery Plan, which will expand the City’s Homelessness Response System and seek to acquire or lease 1,500 new units of PSH in the next two years, the largest one-time expansion in the City in 20 years.

###

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** MAYOR LONDON BREED CELEBRATES COMPLETION OF JEFFERSON STREETScape IMPROVEMENTS PROJECT
Date: Friday, October 22, 2021 10:22:54 AM
Attachments: [10.22.2021 Jefferson Streetscape Improvements.pdf](#)

Jonas P Ionin
Director of Commission Affairs
San Francisco Planning
49 South Van Ness Avenue, Suite 1400, San Francisco, CA 94103
Direct: 628.652.7589 | www.sfplanning.org
[San Francisco Property Information Map](#)

From: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Date: Friday, October 22, 2021 at 10:21 AM
To: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Subject: *** PRESS RELEASE *** MAYOR LONDON BREED CELEBRATES COMPLETION OF JEFFERSON STREETScape IMPROVEMENTS PROJECT

FOR IMMEDIATE RELEASE:
Friday, October 22, 2021
Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****

MAYOR LONDON BREED CELEBRATES COMPLETION OF JEFFERSON STREETScape IMPROVEMENTS PROJECT

New infrastructure improvements create a safer, more inviting street for everyone visiting the iconic Fisherman's Wharf neighborhood

San Francisco, CA — Mayor London N. Breed and Supervisor Aaron Peskin joined community leaders and City officials today for a ceremonial ribbon cutting to mark the completion of Phase II of the Jefferson Streetscape Improvements Project, which now concludes the full suite of improvements along Jefferson Street from Powell to Hyde streets. The improvements increase pedestrian and bike safety and enhance the travel experience along the historic Fisherman's Wharf corridor.

Phase II of the streetscape improvements, which had a budget of \$16.3 million, renovated blocks of Jefferson Street from Jones Street to Powell Street, incorporating numerous changes to improve the experience for people walking and biking. The upgrades include widened sidewalks, new lighting and landscaping, expanded seating, and bicycle parking. Additionally, Jefferson Street was narrowed and poured with alternating concrete bands to help calm vehicle traffic.

Planning and design of the project began over a decade ago as part of the Fisherman's Wharf Public Realm Plan. Phase I, which transformed the two blocks of Jefferson Street from Hyde

Street to Jones Street, was completed in June 2013 with a budget of \$4.95 million.

“We are thrilled to celebrate the completion of the Jefferson Streetscape improvements and the transformation of this area into a safer, more inviting, and pedestrian-focused corridor,” said Mayor Breed. “I’m excited to see this area revitalized, thriving, and ready to welcome back locals and visitors from around the world.”

“My office is proud to have partnered and worked closely with Public Works and the Fisherman’s Wharf community over the past few years to help secure funding for this critical pedestrian safety and beautification project,” said Supervisor Aaron Peskin, who represents Fisherman’s Wharf. “While battered by the pandemic over the past year and a half, Fisherman’s Wharf continues to be an iconic San Francisco destination that welcomes visitors from across the globe, helps drive our local hospitality industry economy and generates jobs for San Francisco and Bay Area residents. The completed waterfront promenade stands ready to welcome visitors just in time for the holidays.”

San Francisco Public Works managed the construction of the project, which began in 2019 and continued throughout San Francisco’s Stay-at-Home Order. Numerous safety measures were incorporated to ensure the project was completed with minimal impact to the Fisherman’s Wharf corridor and surrounding area. Key partners of the multiagency collaboration included the Port of San Francisco, the San Francisco Municipal Transportation Agency, Caltrans, the San Francisco County Transportation Authority, and San Francisco Planning.

“I applaud all of our City partners, project team and construction crews that continued to work closely together throughout the health crisis to safely deliver a major project while much of the City and world was on pause,” said Interim Public Works Director Carla Short. “The project team utilized a time when many businesses were forced to close to complete the most disruptive construction activity. This ensured that any construction impact would be minimal once businesses resumed operations and were ready to welcome back locals and out-of-town visitors.”

“The Jefferson Street improvements will make Fisherman’s Wharf more inviting and accessible for residents and visitors,” said Elaine Forbes, Executive Director of the Port of San Francisco. “This project and its numerous infrastructure improvements will ensure this uniquely San Francisco destination is around for generations more to enjoy.”

“Fisherman’s Wharf is a global attraction and world-class destination that now has the infrastructure to support all of its visitors as San Francisco’s economy recovers from the pandemic,” said Jeff Tumlin, Director of Transportation, San Francisco Municipal Transportation Agency. “The Jefferson streetscape improvements allowed us to rethink the street to prioritize pedestrians and those who bike and scoot and to activate the public space to create a safer and more welcoming corridor for the residents and travelers who visit the area.”

The Fisherman’s Wharf Community Benefit District was a key community partner and was instrumental in the vision for the corridor. “Now that we’re once again welcoming visitors, we look forward to holding events in the beautiful new plaza flex space under the renowned Fisherman’s Wharf sign here at Jefferson and Taylor,” said Randall Scott, Executive Director, Fisherman’s Wharf Community Benefit District.

The project was funded in part by the California State SB1 Gas Tax, the San Francisco Public Works' General Fund for Streetscape and Paving Program improvements, the SFMTA Transportation and Road Improvement General Obligation Bond, Proposition K sales tax revenue, and the San Francisco Port's General Fund.

Additional project information can be found at www.sfpublishworks.org/jefferson.

###

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** CALIFORNIA DEPARTMENT OF PARKS AUTHORIZES CITY USE OF VEHICLE TRIAGE CENTER AT CANDLESTICK PARK
Date: Thursday, October 21, 2021 6:17:35 PM
Attachments: [10.21.2021 Candlestick VTC.pdf](#)

Jonas P Ionin
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[San Francisco Property Information Map](#)

From: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Date: Thursday, October 21, 2021 at 5:13 PM
To: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Subject: *** PRESS RELEASE *** CALIFORNIA DEPARTMENT OF PARKS AUTHORIZES CITY USE OF VEHICLE TRIAGE CENTER AT CANDLESTICK PARK

FOR IMMEDIATE RELEASE:
Thursday, October 21, 2021
Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****

**CALIFORNIA DEPARTMENT OF PARKS AUTHORIZES CITY
USE OF VEHICLE TRIAGE CENTER AT CANDLESTICK
PARK**

New center at the Park Boat Launch parking lot will provide safe space for people experiencing vehicular homelessness to sleep and access stabilizing services

San Francisco, CA — Mayor London N. Breed, Supervisor Shamann Walton, and the California Department of Parks today announced the approval of a Vehicle Triage Center (VTC) at the Candlestick Point State Recreation Area's (SRA) Park Boat Launch Parking Lot. The new program will provide a secure location and services for people living in their vehicles in close proximity to Candlestick Point SRA. The authorizing resolution was approved by the San Francisco Board of Supervisors on Tuesday, October 19th, and by the California State Lands Commission on Thursday, October 21st.

The Vehicle Triage Center will include up to 150 parking spaces for up to 177 people, 24/7 staffing and security, lighting, electricity, bathrooms, mobile shower facilities, potable water, and mobile blackwater pumping services. The VTC will provide people living in their vehicles in the immediate area with a safe place to park and live and access to services designed to help stabilize their lives through health care, housing, employment, or other interventions that meet their unique needs.

“As we continue to move forward with our historic Homelessness Recovery Plan and work to get people off the streets, we must find solutions for our unhoused population living in their RVs or in their cars,” said Mayor Breed. “This Vehicle Triage Center will provide individuals with a safe place to sleep, regular access to stabilizing services, and an opportunity to move forward on their path out of homelessness.”

"This vehicle triage center will bring badly-needed security, services, and hygiene facilities to the Candlestick Point Recreation Area," said Assemblymember David Chiu (D-San Francisco). "The center will improve conditions for all Candlestick Point residents and help connect those living in their vehicles to permanent housing solutions. I was happy to work with community members and city leaders to help secure funding in our state's budget to make this project a reality."

“The COVID-19 pandemic has caused many negative impacts and the number of people who are unhoused has been exacerbated as a direct result. Many people have been forced to live in their vehicles as our shelter capacity is down and the lack of available affordable housing,” said Board of Supervisors President Shamann Walton. “The number of people living in their vehicles around the old Candlestick Park has created a situation that needs immediate and direct attention. The Vehicle Triage Center will provide a space for this population to live in dignity, while addressing concerns of the surrounding community. We cannot ignore the need for support and this compassionate response will resolve a lot of expressed concerns. I want to thank the community, California Department of Parks and City leadership for stepping up and providing a solution that benefits all.”

“Vehicular homelessness is a growing issue in our community,” said Shireen McSpadden, Executive Director, San Francisco Department of Homelessness and Supportive Housing. “The VTC offers a real opportunity to move people out of encampments and into a safe location where they can access services and transition out of homelessness.”

San Francisco’s Department of Homelessness and Supportive Housing (HSH) will contract with a nonprofit organization to operate and provide services at the Candlestick Point VTC. HSH is in the process of selecting an operator and service provider for this project. The operator/service provider will be selected based on their expertise working with people experiencing homelessness and expertise in managing shelters and/or Vehicle Triage Centers.

The proposed VTC is intended to be temporary, and the City is negotiating a two-year lease with California State Parks.

###

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** MAYOR LONDON BREED CELEBRATES OPENING OF DROP-IN RESOURCE CENTER FOR YOUTH
Date: Thursday, October 21, 2021 9:57:28 AM
Attachments: [10.20.2021 HYPE Center.pdf](#)

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[San Francisco Property Information Map](#)

From: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Date: Wednesday, October 20, 2021 at 5:55 PM
To: "Press Office, Mayor (MYR)" <mayorspressoffice@sfgov.org>
Subject: *** PRESS RELEASE *** MAYOR LONDON BREED CELEBRATES OPENING OF DROP-IN RESOURCE CENTER FOR YOUTH

FOR IMMEDIATE RELEASE:
Wednesday, October 20, 2021
Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****
**MAYOR LONDON BREED CELEBRATES OPENING OF
DROP-IN RESOURCE CENTER FOR YOUTH**

HYPE Center is part of a \$9.3 million initiative to better serve San Francisco youth impacted by commercial sexual exploitation and homelessness

San Francisco, CA — Mayor London N. Breed, the Department on the Status of Women, and non-profit organization Freedom Forward today celebrated the opening of the HYPE (Helping Young People Elevate) Center, a drop-in center designed and developed by local youth that provides critical services and resources for 14- to 25-year-olds across the Bay Area.

The new HYPE Center will be open to all youth in need, with a specific focus on reaching young people that have experienced commercial exploitation, been impacted by systematic oppression, or experienced homelessness. Part of the San Francisco Safety, Opportunities, and Lifelong Relationships (SF SOL) Collaborative, the Center brings together multiple services, resources, and activities—all of which were specifically identified by a group of local youth—under one roof and through one platform to make it easier for young people to get the help they need and get it quickly.

“The HYPE Center is part of our effort to not only create better outcomes for our youth, but also to amplify their voices and experiences,” said Mayor Breed. “These young people have had to endure pain and trauma that no one should ever have to go through, and they know better than anyone the services and resources that have made a difference in their own lives

and can create better futures for other young people, especially those who are victims of human trafficking or have experienced homelessness. I am proud of all the young people and advocates that have worked so hard to make the opening of this Center a reality.”

Non-profit organizations Freedom Forward and On the Move partnered to hire 11 “Youth Founders” ages 16 to 25 to develop HYPE Center’s mission, facilitate its design, and identify the specific needs of youth. The Center launched virtually in January 2021 and has served more than 200 young people since its launch, and is now open for in-person services.

Services include on-site legal and intensive case management support, mental health services, educational services, coding classes, self-defense workshops, and family support. Additionally, the Center aggregates data to analyze how youth utilize services and resources across providers, soliciting feedback to understand youth needs and outcomes holistically.

“San Francisco is fortunate to have an abundance of resources, but that doesn’t mean those resources are accessible to those who most need them. We have heard time and time again that the ‘system’ is not designed by nor for youth, but what if youth were a central part of designing systems? What if youth were not only at the table when decisions were being made, but were the primary decision-makers? The HYPE Center’s goal is to shift how decisions are made and how services are accessed, and to support youth in their own leadership and autonomy,” said Anastasia Mallillin, Director of Freedom Forward’s HYPE Center.

The current list of youth-identified organizations providing services include:

- AnnieCannons, Inc.
- WestCoast Children’s Clinic
- Bay Area Legal Aid
- Justice At Last
- Huckleberry Youth Programs
- Family Builders
- Five Keys Bay Area
- IMPACT Bay Area

Additional services will be joining the space over time as recommended by young people.

In 2019, the California Department of Social Services awarded the San Francisco Department on the Status of Women (DOSW) and the SF SOL Collaborative a three-year, \$9.3 million grant, enabling the City to develop models of care to promote better outcomes for youth impacted by commercial sexual exploitation or other circumstances.

“The HYPE Center is the culmination of true collaboration and innovation among San Francisco’s leading advocates for youth and we could not be more excited about what’s to come,” said Kimberly Ellis, Director of the Department on the Status of Women. “Young people need a safe place and environment where they can start making decisions about changing their lives and living out dreams, dreams they often have been told they can’t achieve and don’t deserve.”

The HYPE Center is a centerpiece of the SF SOL (Safety, Opportunities, and Lifelong Relationships) Initiative, which brings organizations together to better serve youth experiencing commercial sexual exploitation. SF SOL is working to ensure that all youth,

especially those that are typically the most excluded and marginalized have opportunities to thrive.

“Every day, young people are exploited, right here in our city of San Francisco,” said Alia Whitney-Johnson, Freedom Forward’s co-founder and Executive Director. “Many people think of youth sex trafficking as something that happens far away, but it happens in our city as well. Most of these youth have had touch points with our foster care system. Our systems and services have failed them. HYPE offers something different. Rather than pathologizing youth because of the things they have been through, we focus on their dreams and self-determination. The HYPE Center is accessible to all youth so that survivors don’t have to identify with labels when they walk in the door.”

“Youth who have overcome barriers and traumas can help pave the way for other youth to choose what they want and live up to their potential. This means having a space by youth, for youth, like HYPE. As youth, we see things that are usually missed by those in charge, providers, and the system as a whole. HYPE is how we change things,” said Janel Gonzalez, HYPE Center Youth Founder.

For more information about the HYPE Center, to connect youth, or to get involved, please visit [HYPECenterSF.com](https://hypecenterSF.com) or write to hypecenter@freedom-forward.org.

###

From: [CPC-Commission Secretary](#)
Cc: [Edwina_Soroshian@CPC](#)
Subject: FW: Public comment Oct. 20 request for agenda items
Date: Thursday, October 21, 2021 8:48:37 AM
Attachments: [publiccommentoct20.pdf](#)

Commission Affairs
San Francisco Planning
49 South Van Ness Avenue, Suite 1400, San Francisco, CA 94103
Direct: 628.652.7600 | www.sfplanning.org
San Francisco Property Information Map

Expanded in-person services at the Permit Center at 49 South Van Ness Avenue are available. Most other San Francisco Planning functions are being conducted remotely. Our staff are available by e-mail, and the Planning and Historic Preservation Commissions are convening remotely. The public is encouraged to participate. Find more information on our services here.

-----Original Message-----

From: johnwtempleton@blackmoney.com <johnwtempleton@blackmoney.com>
Sent: Wednesday, October 20, 2021 11:46 AM
To: 'CPC-Commission Secretary' <commissions.secretary@sfgov.org>; Ionin, Jonas (CPC) <jonas.ionin@sfgov.org>; Matsuda, Diane (CPC) <diane.matsuda@sfgov.org>
Subject: Public comment Oct. 20 request for agenda items

This message is from outside the City email system. Do not open links or attachments from untrusted sources.

attached find my testimony for Oct. 20 public comment and a video clip for my 2016 speech in City Hall <https://avaman.url-protection.com/v1/ut/1>
o=https%3A%2Fvimeo.com%2F9882871&g=CWNjYccxYwQ2NDMxOTcyMQ--kts~NDBkNTZkZGZGZDMzY2QjMwYyZjkyYTBkYWNmZm12NGY0YWMzM2M5ZjZDFjMzA3MjMjMmE0ZGRlNWIhNw==&p=YXAuOnNmZlRyQmFmZmZyW3h0jpsOmErMjM3ZjZlY4ZTUwNmQlY2Y2bMTEzZWEINGMhMWEwOnY0aA=

Public Testimony

Historic Preservation Commission

Oct. 20, 2022

John William Templeton

I'm a fourth generation Presbyterian Ruling Elder, whose ancestors joined the denomination in 1780 in western North Carolina. Currently, I'm a member of a Inner Richmond church which was declared on the National Register in 1976. We just had its 151st anniversary picnic this past Sunday.

Yet, none of the 170-year old African-American organizations founded in 1852 have been designated properly.

This is also true of a number of significant persons and events which are invisible in terms of city policy. As you consider a housing element and, at your last meeting, specific locations of significance to the Black community, the California African-American Freedom Trail is the



Sharing the California African-American Freedom Trail at the State Historical Resources Commission with the Registrar of Historic Places

authoritative source that the National Park Service relies on. It also enjoys the trust of communities across the state.

While speaking with the commission chair last week, I gave more insight on our request to have the commission support our legislation before Congress to authorize a study for a proposed Maya Angelou National Historic District. As you see from my January op-ed in the San Francisco Chronicle and my two presentations to AIA-San Francisco last fall, she is the face of the International Decade for Peoples of African Descent, but the area which formed her is not properly designated.

Back in 2009, the State Historical Resources Commission made it a priority in the Consolidated State Historic Preservation Plan to change the one percent ratio of historic sites which reflected on the earliest peoples of California.

The Commission approved the California African-American Freedom Trail in 2015, following a resolution of support from the San Francisco Board of Supervisors in 2014.

Fifteen years ago, I completed a context statement on African-American history in San Francisco, which the Planning Department did not bring before the Commission. As a book, it has been used extensively by the Golden Gate National Recreational Area, which provides it to its rangers as a reference, and placed in all SF Public Library branches. It received a Circle 7 award from KGO-TV in 2011.



Since then, we've conducted an annual scholarly conference on African-American history in the Golden State on the anniversary of the Emancipation Proclamation each Sept. 22 and mapped 6,000 sites of the California African-American Freedom Trail.

Our final report was peer reviewed at the American Historical Association-Pacific Coast Branch in August 2017.

The failure to provide equal protection of the law to African American residents is a contributing factor in the loss of \$3.5 billion in real estate value over the past two decades. Several years ago, Marin City residents sought historical district protection for their community against the objections of the county planning department and were sustained by the State Historical Resources Commission.

SF Travel executives led by Joe d'Alessandro on a day trip along the California African-American Freedom Trail.



Similar institutional roadblocks have had a devastating impact on African-Americans in San Francisco and have been out of step with our elected officials and business community. However, our context statement is part of a comprehensive plan that has the long-term support of San Francisco Travel, Hotel Council of San Francisco and more recently, California Travel.

We would also like to have placed on the agenda our proposal to provide both the official documents needed to guide public policy but also to advance those recommendations for National Register designations which have been overlooked far too long.



Tonight, I'm discussing my book *Cakewalk*, about a long-obscured part of San Francisco history which is analogous to the Tulsa race massacre. Although less bloody, it had the same effect of moving a thriving Black community out of the waterfront district where all those organizations were founded.

When public power is used unfairly, it often has spread into the record of the period.

I produced the 25th anniversary of the African Burial Ground National Monument in Manhattan, where the People's Pastor, Rev. Herbert Daughtry, laid in front of bulldozers to prevent a federal building planned for the site of 15,000 graves of Africans from the 1600s.

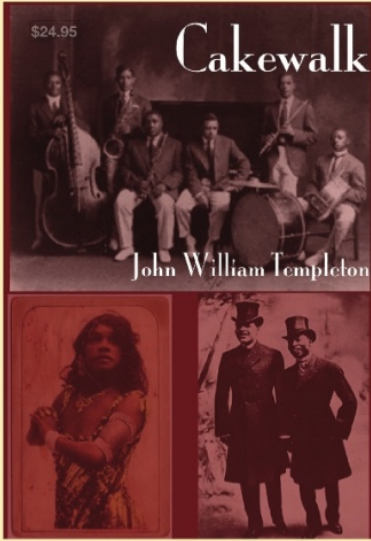
The community drove the process of excavating, documenting and recognizing those who built the original foundations of Wall Street and Broadway. The result is transformative history.

I was also project area chair of the Jackson Ward National Historic District in Richmond, VA which was created during the Bicentennial and has preserved a historic Black business district from the 19th century.

As chair of the Central Brooklyn Economic Development Corp. in the Brownsville neighborhood of New York City, I am seeing how community based budgeting and land use decision making is transforming lives.

We demonstrated these best practices in our recent talk to the Planning Department with some of the world's top experts and we look forward to bringing action steps to the Commission.

When I presented Tourism Implications of African-American Historic Sites to the Association for the Study of African-American Life and History in 2006, we created a holistic approach to preservation that engages the sustainability of the institutions which make the history.




The African American Center
of the San Francisco Public Library presents


Saturday, Nov. 13, 2010
12 p.m.

Main Library, Lower Level,
Latino/Hispanic Community Meeting Room

Historian John William Templeton discusses his new historical novel *Cakewalk*, the riveting murder mystery that describes the period between 1906 and 1921 when African-American entrepreneurs played a key role in the entertainment mecca of the Barbary Coast and a seminal role in the creation of jazz music and the "animal dances." Complete with video and photos from the period, this is a transformational look at San Francisco history.



All programs at the Library are free.



San Francisco Public Library
Main Library 100 Larkin St. (at Grove) (415) 557-4277 sfpl.org

Cakewalk
History Through Mystery

2022 is the centennial of Dr. Carter G. Woodson's first textbook, which we are declaring the Year of Woodson as we build on Congressional steps such as the National Underground Railroad Network to Freedom and Gullah Geechee National Heritage Corridor to comprehensively document the centrality of the Black experience nationwide.

National Park Service presents

Black Heritage Month

Kick-Off Event

"We must seize upon every opportunity to acquire knowledge, to educate the head, the hands, the heart, for the duties, necessities and responsibilities of life."

—Revs. John J. Moore,
First A.M.E. Zion & T.M.D. Ward, Bethel
A.M.E. Churches, San Francisco to the Colored
Convention of California, November 1855

When: February 1, 2008

Where: Presidio Officer's Club
50 Moraga Street
San Francisco, CA 94129

Time: 3:00 p.m.–5:30 p.m.

Kick-Off Black Heritage Month on National Freedom Day!

Join the National Park Service including Presidio Trust to learn about the important role of local African-Americans in the evolution of constitutional rights and the care of our natural environment. Historian John William Templeton along with a panel of National Park Service Rangers and educators will interpret this history to show how they helped bring about National Freedom Day on February 1, 1865. This was the day that President Abraham Lincoln signed the joint resolution for the 13th Amendment. Other area museums and institutions such as Jazz Heritage Center, San Francisco Juneteenth and the Africa Chancel will also display their activities during February along with performances by local youth groups.

This event is free and open to the public. Light refreshments will be served. For more info call Ozola Cody at (415) 561-4734.

www.nps.gov/goga/black_heritage.htm



From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: Equity in Action Panel Follow-Up: Japantown, Fillmore, and Western Addition
Date: Wednesday, October 20, 2021 5:06:37 PM
Attachments: [image002.png](#)

Per your request.

Jonas P Ionin
Director of Commission Affairs
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[San Francisco Property Information Map](#)

From: "Tong, Reanna (CPC)" <reanna.tong@sfgov.org>
Date: Wednesday, October 20, 2021 at 8:55 AM
To: CTYPLN - CITY PLANNING EVERYONE <CPC.CityPlanningEveryone@sfgov.org>
Subject: Equity in Action Panel Follow-Up: Japantown, Fillmore, and Western Addition

Dear Planning Department staff,

Thank you for joining yesterday's Equity in Action panel with community members of Japantown, Fillmore, and Western Addition: Majeid Crawford, Mattie Scott, and Steve Nakajo. I'm sending out some follow-up action items and ask that everyone please take some time out of their day to get to one, some, or all of them!



1. **Add a [thank you note](#) to panelists.** Feel free to add any additional thoughts! I will send this to the panelists by COB today (10/20), but they will see additions to the card even if it comes after today.
2. **Complete the [feedback form](#).** This helps us structure future panels and will give the panelists an idea of other topics you'd like to hear about.
3. **Watch the [recording](#).** The recording will be here in perpetuity (or as long as our

technology is structured this way) for your viewing pleasure!

4. **Catch up on the notes.** These will be uploaded to the event's [SharePoint folder](#) later today.
5. **Go back and discuss with your teams.** Now that we've had a chance to hear from community members, let's think about what this means for our work. Try thinking about some of these questions and any other questions that came up for you related to the panel at your next team meeting:
 - a. What are some things that the panelists shared that are sticking to you? What did you learn about Japantown, Fillmore, Western Addition?
 - b. We heard about the panelist's ideas for repairing past harms and their vision for the future. How do you see these coming through in your work? What types of resources, support, or changes would you need in order for this to happen?
 - c. How can we continue the conversation with panelists and the broader community? Who else would you like to hear from? What other communities of people would you like to have these conversations with and what should our objectives be?

Reanna

Reanna Tong, AICP (she/her/她), Planner
Land Use and Community Planning Team / Citywide Planning Division
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[San Francisco Property Information Map](#)

Expanded in-person services at the Permit Center at 49 South Van Ness Avenue are available. Most other San Francisco Planning functions are being conducted remotely. Our staff are [available by e-mail](#), and the Planning and Historic Preservation Commissions are convening remotely. The public is [encouraged to participate](#). Find more information on our services [here](#).

From: [Ionin, Jonas \(CPC\)](#)
Cc: [Feliciano, Josephine \(CPC\)](#)
Subject: FW: *** PRESS RELEASE *** SAN FRANCISCO CELEBRATES MAJOR CLIMATE SUCCESS WITH 25 YEARS OF COMPOSTING
Date: Wednesday, October 20, 2021 10:34:20 AM
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FOR IMMEDIATE RELEASE:
Wednesday, October 20, 2021
Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

***** PRESS RELEASE *****

**SAN FRANCISCO CELEBRATES MAJOR CLIMATE SUCCESS
WITH 25 YEARS OF COMPOSTING**

City's curbside composting program leads the nation, providing all San Franciscans with easy composting at home and furthering the City's zero waste efforts

San Francisco, CA — Mayor London N. Breed today commemorated 25 years of organics recovery in what has been hailed as the most successful, comprehensive, and innovative composting program in the country. Since 1996, residents and businesses have recovered organic material, primarily food scraps, away from landfills and applied to local farmland, vineyards, and ranches. Today, the City collects more than 500 tons per day from the green bin.

“I’m so proud of our residents and businesses that continue to step up and redefine what it means to be a sustainable city,” said Mayor Breed. “For decades now, San Franciscans have steadily increased the food scraps they’ve collected in the green bin, helping us get closer to that Zero Waste City we aspire to be. This perseverance and dedication has showcased what’s possible to cities all around the world looking to emulate our practices.”

To commemorate this milestone, Mayor Breed and the Department of the Environment are asking residents to challenge themselves throughout the upcoming holiday season by using their green and blue bins more than their black bin. To support these efforts, the Department of the Environment launched an eight-week public awareness campaign offering residents a free

compost pail for their home. Throughout the campaign, residents will be reminded with helpful tips and resources that encourage them to rethink old habits and move towards zero waste.

“As our City’s total emissions continue to drop thanks to decades of successful climate action, we’re still faced with the challenge of pulling the carbon that already exists out of the air,” said Debbie Raphael, Director of the Department of the Environment. “When you use the green bin, you’re converting food waste that would’ve otherwise gone to landfill, into rich, nutrient-dense compost that feeds our farms and simultaneously captures CO₂ from the atmosphere. There’s no better time than now to improve our consumption behaviors and ultimately reduce waste.”

Composting is critical to California’s fight against climate change. When used on local agriculture, soils amended with compost are richer in nutrients, reducing the need for chemical fertilizers and have improved water retention. This not only helps plants thrive but also reduces the risk of wildfires. Additionally, compost improves the overall quality and health of the soil, benefitting microbes and plants that in turn sequester carbon from the air. In contrast, food scraps improperly disposed in the black bin can turn into material that release harmful methane gases into the atmosphere. Methane is more than 25 times as potent as carbon dioxide at trapping heat in the atmosphere, so achieving significant reductions in methane emissions is critical for meeting our climate goals.

San Francisco’s food scrap collection program for composting, the first of its kind in the nation, began in 1996 as a community-led effort at The San Francisco Wholesale Produce Market, now called The SF Market. Shortly afterwards, the city’s largest hotel chains worked with the City to implement food scrap collection for composting. Building off of that success, a compost pilot program in the Richmond District was initiated, and in 2001, curbside collection of organic material to all properties became available on a voluntary basis. By 2009, San Francisco was the first City in the nation to mandate composting and recycling through the three-bin collection system residents, and businesses are familiar with today. As a direct result of San Francisco’s innovative policies and initiatives, the State legislature in 2016 passed Senate Bill 1383, which requires all jurisdictions to provide organic collection services to residents and businesses by 2022, among other policies to reduce methane emissions.

Today, food scraps and landscape debris properly collected in the green bin are transported to Recology’s Blossom Valley Organics, a state-of-the-art facility near Vernalis, California. There, contaminants like plastics are sorted from the organic material. The filtered material is then shredded, laid out in windrows, and carefully managed to balance moisture in the air. These steps encourage naturally-occurring microbes to break down the organic matter and destroy any harmful pathogens. After 60 days, the compost material is sold to local farmers to amend their soils. San Francisco’s curbside food scrap collection program has diverted more than 2.5 million tons of compostable material from landfill disposal.

“It’s on all of us to push further and redefine what it means to be an environmental City, which is why our staff have worked hard to ensure operations and best practices that are better for the planet,” said Vanick Der Bedrossian, co-owner of San Francisco’s La Méditerranée restaurant, one of the City’s certified Green Businesses due to their waste reduction efforts and lower carbon footprint. “We’re grateful to be a part of a community and City that shares these values, and welcome others to take the next step by joining the City’s Green Business Program.”

At the 2018 Global Climate Action Summit, Mayor Breed committed San Francisco to new zero waste goals and challenged other cities to take the same pledge. Specifically, the City pledged to reduce its municipal solid waste generation by 15% by 2030 and reduce disposal to landfill by 50% by 2030. Today, San Francisco recovers more material than perhaps any other city in the United States due in part to compulsory recycling and composting. However, continued bold action and new investments are critical to reaching the City's goals.

Residents wishing to learn more about the award-winning campaign and obtain a free compost pail can visit sfgasrelief.org. For more information on the Department of the Environment's Green Business Program, please visit sfenvironment.org/green-businesses.

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