

[Planning Code - Landmark Designation - House of Latin Rock]

Ordinance amending the Planning Code to designate the House of Latin Rock, located at 2880 25th Street, Assessor's Parcel Block No. 4266, Lot No. 020C, as a landmark consistent with the standards of Article 10 of the Planning Code; affirming the Planning Department's determination under the California Environmental Quality Act; and making public necessity, convenience, and welfare findings under Planning Code, Section 302, and findings of consistency with the General Plan and the eight priority policies of Planning Code, Section 101.1.

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

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

Section 1. Findings.

(a) Environmental and Land Use Findings.

(1) The Planning Department has determined that the Planning Code amendment proposed in this ordinance is subject to a Categorical Exemption from the California Environmental Quality Act (California Public Resources Code Sections 21000 et seq., "CEQA") pursuant to Section 15308 of the CEQA Guidelines (California Code of Regulations, Title 14, Sections 15000 et seq.), as an action taken by a regulatory agency for the protection of the environment (in this case, landmark designation). Said determination is on file with the Clerk of the Board of Supervisors in File No. 260698 and is incorporated herein by reference. The Board of Supervisors affirms this determination.

1 (2) Pursuant to Planning Code, Section 302, the Board of Supervisors finds that
2 the proposed landmark designation of the House of Latin Rock, located at 2880 25th Street,
3 Assessor's Parcel Block No. 4266, Lot No. 020C, will serve the public necessity, convenience,
4 and welfare for the reasons set forth in Historic Preservation Commission Resolution
5 No. 1565, recommending approval of the proposed designation, which is incorporated herein
6 by reference.

7 (3) The Board of Supervisors finds that the proposed landmark designation of
8 the House of Latin Rock is consistent with the General Plan and with Planning Code,
9 Section 101.1(b) for the reasons set forth in Historic Preservation Commission Resolution
10 No. 1565.

11 (b) General Findings.

12 (1) Pursuant to Charter, Section 4.135, the Historic Preservation Commission
13 has authority "to recommend approval, disapproval, or modification of landmark designations
14 and historic district designations under the Planning Code to the Board of Supervisors."

15 (2) On March 3, 2026, the Board of Supervisors adopted Resolution
16 No. 120-26, initiating landmark designation of the House of Latin Rock, pursuant to
17 Section 1004.1 of the Planning Code. On March 6, 2026, the Mayor signed the approved
18 resolution. Said Resolution is on file with the Clerk of the Board of Supervisors in Board File
19 No. 260189.

20 (3) Planning Department Preservation staff prepared a Landmark Designation
21 Fact Sheet dated May 20, 2026, for landmark designation of the House of Latin Rock. All
22 preparers meet the Secretary of the Interior's Professional Qualification Standards for historic
23 preservation program staff, as set forth in Code of Federal Regulations Title 36, Part 61,
24 Appendix A. The report was reviewed for accuracy and conformance with the purposes and
25 standards of Article 10 of the Planning Code. A copy of the Landmark Designation Fact Sheet

1 is on file with the Clerk of the Board of Supervisors in File No. 260698 and is incorporated
2 herein by reference.

3 (4) On May 20, 2026, after holding a public hearing and having considered the
4 specialized analyses prepared by Planning Department staff, including the Landmark
5 Designation Fact Sheet, the Historic Preservation Commission recommended landmark
6 designation of the House of Latin Rock under Article 10 of the Planning Code by Resolution
7 No. 1565. Said Resolution is on file with the Clerk of the Board in File No. 260698.

8 (5) The Board of Supervisors hereby finds that the House of Latin Rock, located
9 at 2880 25th Street, has a special character and special historical, architectural, and aesthetic
10 interest and value, and that its designation as a landmark will further the purposes of and
11 conform to the standards set forth in Article 10 of the Planning Code. In doing so, the Board
12 hereby incorporates by reference the findings of the Landmark Designation Fact Sheet.

13
14 Section 2. Designation.

15 Pursuant to Section 1004.3 of the Planning Code, the House of Latin Rock, located
16 at 2880 25th Street, Assessor's Parcel Block No. 4266, Lot No. 020C, as set forth in
17 Section 3, is hereby designated as a San Francisco Landmark under Article 10 of the
18 Planning Code. Appendix A to Article 10 of the Planning Code is hereby amended to include
19 this property.

20
21 Section 3. Required Data.

22 (a) The description, location, and boundary of the Landmark site consists of the City
23 parcel located at 2880 25th Street, Assessor's Parcel Block No. 4266, Lot No. 020C, including
24 the one-story-over-basement, single-family residence and "Casa Bandido" mural (also known
25

1 as "Take It From the Top: Latin Rock") that covers its exterior walls, in San Francisco's
2 Mission District.

3 (b) The characteristics of the Landmark that justify its designation are described and
4 shown in the Landmark Designation Fact Sheet and other supporting materials contained in
5 Planning Department Record Case No. 2026-002606DES. In brief, the House of Latin Rock is
6 eligible for landmark designation because it is associated with events that have made a
7 significant contribution to the broad patterns of San Francisco history (National Register of
8 Historic Places Criterion A). Specifically, the House of Latin Rock, which has served as a
9 recording studio, design studio, rehearsal space, and welcoming home for numerous artists
10 and musicians, captures the Mission District's rich history of Latin rock, music, and culture.
11 The "Casa Bandido" mural, painted in 2017 by local young artists from Precita Eyes' Urban
12 Youth Arts program, depicts over 87 Latin Rock musicians, and is the only mural in San
13 Francisco that honors the entire history and genre of Latin Rock. The House of Latin Rock
14 celebrates the Latin Music Movement, a significant and vibrant part of San Francisco's cultural
15 heritage, while the "Casa Bandido" mural is representative of the Community Art Movement,
16 or Mission Muralismo, a distinctive mode of expression within the Mission District. The House
17 of Latin Rock and "Casa Bandido" mural pay tribute to the birth and evolution of the Latin rock
18 genre in San Francisco and serve as vibrant cultural landmarks for the Mission District and
19 San Francisco's Latine and music communities.

20 (c) The particular features that shall be preserved, or where the City determines it is
21 necessary due to deterioration of the feature, repaired or replaced in kind, are those generally
22 shown in photographs and described in the Landmark Designation Fact Sheet, which can be
23 found in Planning Department Record Case No. 2026-002606DES, and which are
24 incorporated in this designation by reference as though fully set forth. This designation does
25

1 not identify any interior character-defining features. Specifically, the following features are
2 character-defining and shall be preserved, repaired in-kind, or replaced in kind:

3 (1) Exterior facades, forms, massing, structure, architectural ornament,
4 roofline, and materials of the House of Latin Rock, including:

5 (A) One-story-over-basement massing;

6 (B) Corner location;

7 (C) Stucco cladding;

8 (D) Front-facing gable and flat roof;

9 (E) Red clay tile clad gable, pent, and shed roof forms;

10 (F) Two arched openings, one with recessed garage door and other with
11 dog-leg, decorative clay tile, entry stairs;

12 (G) Arched wood sash windows with pivot operation;

13 (H) Box bay, oriel window with gable roof clad in red clay tile; and

14 (I) Double-hung wood sash windows with ogee lugs.

15 (2) All those physical features of the exterior associated with the structural
16 support, construction, and visual depiction and expression of the "Casa Bandido"
17 Mural, including:

18 (A) Size, shape, form, and materials of the mural;

19 (B) Combination of paints, pigments, and other materials that form the mural;

20 and

21 (C) Configuration of exterior walls where the mural is located.

22
23 Section 4. Effective Date.

24 This ordinance shall become effective on the 31st day after enactment. Enactment
25 occurs when the Mayor signs the ordinance, the Mayor returns the ordinance unsigned or

1 does not sign the ordinance within 10 days of receiving it, or the Board of Supervisors
2 overrides the Mayor's veto of the ordinance.

3
4 APPROVED AS TO FORM:
5 DAVID CHIU, City Attorney

6 By: /s/ Peter Miljanich
7 PETER MILJANICH
8 Deputy City Attorney

9 4930-6675-7546, v. 1
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City and County of San Francisco
Tails
Ordinance

City Hall
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4689

File Number: 260698

Date Passed: July 28, 2026

Ordinance amending the Planning Code to designate the House of Latin Rock, located at 2880 25th Street, Assessor's Parcel Block No. 4266, Lot No. 020C, as a landmark consistent with the standards of Article 10 of the Planning Code; affirming the Planning Department's determination under the California Environmental Quality Act; and making public necessity, convenience, and welfare findings under Planning Code, Section 302, and findings of consistency with the General Plan and the eight priority policies of Planning Code, Section 101.1.

July 20, 2026 Land Use and Transportation Committee - RECOMMENDED AS COMMITTEE REPORT

July 21, 2026 Board of Supervisors - PASSED, ON FIRST READING

Ayes: 11 - Chan, Chen, Dorsey, Fielder, Mahmood, Mandelman, Melgar, Sauter, Sherrill, Walton and Wong

July 28, 2026 Board of Supervisors - FINALLY PASSED

Ayes: 11 - Chan, Chen, Dorsey, Fielder, Mahmood, Mandelman, Melgar, Sauter, Sherrill, Walton and Wong

File No. 260698

**I hereby certify that the foregoing
Ordinance was FINALLY PASSED on
7/28/2026 by the Board of Supervisors of the
City and County of San Francisco.**

Angela Calvillo
Clerk of the Board

Daniel Lurie
Mayor

7 / 30 / 26

Date Approved



ARTICLE 10 LANDMARK DESIGNATION FACT SHEET

Table 1. Property Information

Historic Name:	House of Latin Rock <i>Casa Bandido</i> (aka <i>Take It From the Top: Latin Rock</i>) mural
Address:	2880 25 th Street
Block/ Lot(s):	4266/020C
Parcel Area:	1,746 square feet
Zoning:	RH-2 (Residential-House, Two Family) 40-X Height and Bulk District Calle 24 Latino Cultural District
Year Built:	1936; 2017
Artist:	Max Marttila and Fred Alvarado in collaboration with Precita Eyes Urban Youth Arts Program with assistance from Margaret White and Marina Perez-Wong; Carlos “Kookie” Gonzalez
Prior Historic Studies/Other Designations:	South Mission Historic Resource Survey: 2880 25 th Street, 11/30/2010. In adopted survey, property is ineligible for California Register. “Casa Bandido” mural had not yet been painted at time of this survey.
Prior HPC Actions:	None

Table 2. Property Significance

Significance Criteria:	<i>Events:</i> Associated with events that have made a significant contribution to the broad patterns of our history. <i>Architecture/Design:</i> Embodies the distinctive characteristics of a type, period, or method of construction, and/or represents the work of a master.
Period of Significance:	2017; when the mural was painted.

<i>Statement of Significance:</i>	The House of Latin Rock is deeply tied to the origins and evolution of Latin Rock in the Mission District, the legendary San Francisco neighborhood where the genre was born. The house serves as a creative anchor where emerging and established musicians find support, inspiration, and a place to develop their craft in the Latin Rock genre, serving as a vibrant cultural asset that has a significant association with the Pan-Latino community, and celebrates the Latin Music Movement from the 1970s to the present. The “Casa Bandido” Mural, painted in 2017 by Max Marttila and Fred Alvarado in collaboration with Precita Eyes Urban Youth Arts Program along with Margaret White and Marina Perez-Wong, depicts more than eighty-seven musicians in vivid portraiture, emerging from swirling patterns, dense foliage, and rhythmic shapes that echo the movement and energy of Latin Rock. The mural conveys high artistic values of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.
<i>Assessment of Integrity:</i>	The House of Latin Rock and <i>Casa Bandido</i> mural, painted in 2017 by muralists and young artists Precita Eyes Urban Youth Arts Program with updates by muralist and musician Carlos “Kookie” Gonzalez, retains a high degree of integrity to convey its artistic and cultural significance. The mural retains integrity of location, design, association, workmanship, setting, feeling, and materials.
<i>Character-Defining Features:</i>	(1) Exterior facades, forms, massing, structure, architectural ornament, roofline, and materials of the House of Latin Rock, including: (A) One-story-over-basement massing; (B) Corner location; (C) Stucco cladding; (D) Front-facing gable and flat roof; (E) Red clay tile clad gable, pent, and shed roof forms; (F) Two arched openings, one with recessed garage door and another with dog-leg, decorative clay tile, entry stairs; (G) Arched wood sash windows with pivot operation; (H) Box bay, oriel window with gable roof clad in red clay tile; and (I) Double-hung wood sash windows with ogee lugs. (2) All those physical features of the exterior associated with the structural support, construction, and visual depiction and expression of the “Casa Bandido” Mural, including: (A) The size, shape, form, and materials of the mural; (B) Combination of paints, pigments, and other materials that form the mural; and (C) Configuration of exterior wall where the mural is located.

The House of Latin Rock, located at 2880 25th Street at the corner of York and 25th, is one of the Mission District’s most significant cultural and public art landmarks, deeply tied to the origins and evolution of Latin rock and significant for association with this genre and period.¹ Longtime resident and musician Richard Segovia has lived in the home since the early 1960s, participating in the rise of the genre firsthand. Through his band Puro Bandido and decades of mentorship and community music programs, the house became a creative anchor where emerging and established musicians found support, inspiration, and a place to develop their craft.

The exterior of the House of Latin Rock is completely transformed by a full-building mural that wraps around both stories in bold, saturated color. Completed in 2017 by youth artists from Precita Eyes’ Urban Youth Arts Program, the artwork covers every surface—walls, arches, window frames, and architectural details—to create a continuous visual narrative. Bright blues, greens, reds, and purples form the backdrop, while Aztec and Chicano motifs root the design firmly in Mission District identity. More than eighty-seven musicians are depicted in vivid portraiture, emerging from swirling patterns, dense foliage, and rhythmic shapes that echo the movement and energy of Latin rock.

Grounded in the visual language of Mission Muralismo, the mural reflects the tradition of using public art to document community history, honor cultural identity, and reclaim space through color and storytelling. Like many landmark murals in the neighborhood, it incorporates portraiture, cultural symbolism, and expressive movement to celebrate local heroes and build a sense of shared memory. This blend of cultural motifs, natural imagery, and dynamic composition transforms the House of Latin Rock into a vibrant landmark—one that visually chronicles an entire musical movement and stands alive with color, history, and the creative spirit of the community that shaped it.

Property Description and History

A semi-attached, single-family residence, constructed in 1936, 2880 25th Street is a wood-frame structure clad with stucco. The building has a rectangular plan with flat roof behind a front-facing gable clad with red clay tile. A muscular chimney marks one corner of the front façade, facing 25th Street. An arched wood sash window flanked by smaller arched wood sash windows extend across the front gable. Below the windows are two arched recesses; a garage door sits within one recess; the second recess is partially enclosed by a pony wall forming a partial arch leading to dog-leg stairs clad in decorative stair tile. The entry stairs are partially enclosed with side walls punctured by large arched openings and covered with red clay tile pent and shed roofs. Stucco cladding is continuous from exterior walls to inside walls of the stairway.

The side façade, facing York Street, is highlighted by a boxed-bay, oriel window with a front-facing gable clad in red clay tile. The bay has tripartite wood sash windows. Other fenestration on side façade is single and paired double-hung wood sash windows. A wood fence encloses the rear yard.

Rear elevation is clad with horizontal drop-lap wood siding and has shallow angled bay (at upper floor) with double-hung wood sash windows. Lower floor has two window openings and pedestrian door.

¹ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement*, (Sacramento: California State Parks, 2015), 129-130.

The interior of upper floor is occupied by the primary living spaces, including living room, dining room, breakfast nook, kitchen and bedrooms. The lower floor houses the garage and former bedroom, converted to a music studio for practice and recording. The room’s ceiling is covered with photographs, and its walls feature autographs, cartoons, and remembrances left by the many artists and musicians that frequent the house.

The exterior of the House of Latin Rock is completely transformed by a full-building mural that wraps around both stories in bold, saturated color. Completed in 2017 by youth artists from Precita Eyes’ Urban Youth Arts Program, the artwork covers every surface—walls, arches, window frames, and architectural details—to create a continuous visual narrative. Bright blues, greens, reds, and purples form the backdrop, while Aztec and Chicano motifs root the design firmly in Mission District identity. More than eighty-seven musicians are depicted in vivid portraiture, emerging from swirling patterns, dense foliage, and rhythmic shapes that echo the movement and energy of Latin rock.

The “Casa Bandido” mural, also known as “Take It From the Top: Latin Rock,” was painted in 2017 by lead artists, Max Marttila and Fred Alvarado, who painted the mural in collaboration with Precita Eyes Urban Youth Arts Program with assistance from Margaret White and Marina Perez-Wong.² The mural, painted in acrylic on stucco and wood, covers all exterior surfaces, including entry stairwell, garage door, and windows, of the one-story-over-basement residential building. The original mural was funded by a grant distributed through Precita Eyes. The mural is currently being maintained and updated by muralist and musician Carlos “Kookie” Gonzalez, who served as lead artist of the Chata Gutierrez mural (Landmark No. 312).

The Precita Eyes website describes the mural, titled “Take It From the Top: Latin Rock,” as “...a celebration of the Latin Rock scene in the Mission District...” that is painted on the house of local musician Richard Segovia where there is a recording studio where musicians practice as well as teach youth how to play instruments.”³ The original mural is described further as an artwork that

... contains almost 100 portraits of musicians who helped define the sounds of the Mission District and paved the way for others. Musicians include John Santos, Maria Medina, Rick Stevens, Abel and the Prophets, Malo, Bandido, Carlos “Kookie” Gonzalez and many more. The top front façade of the house features a sun mandala containing the owner of the house Richard Segovia, along with his family. Below him are the bands Dakila, Mabuhay, Bandido and Zorro. A large tiger guards the garage door with a mystical glowing tree.

Along the west side of the house there is another mandala containing a moon, which works as the night light source. Next to that is the Mission Dolores church turned into a jukebox speaker. Below is a conga line weaving through a jungle party scene featuring a neighborhood dog named Chico, an ocelot and other creatures. A large painting of musician Chalo shows him spinning a world on his finger in space. At the end of the wall is a fence that serves as an altar with a large open flower in the middle. Compiled over the flower are a group of musicians no longer with us aside a row of candles and some cactus.

² Website for [Precita Eyes Youth Murals](#), accessed May 11, 2026.

³ Ibid.

On the southwest corner of the house there is a large tree with musical instruments hung from it. This tree continues into the inner staircase of the house where there is a portrait of the famous Malo group (formerly “the Fabulous Malibus” also in the mural) within an orange comic book style explosion. At the bottom of the stairs is a fantasy field of hills and plants welcoming you into the house of Latin Rock.⁴

Installed with a grant from the California Arts Commission, through the Urban Youth Arts Program of the Precita Eyes Muralists Association, a local nonprofit focused on murals in the Mission, the mural design honors the artists and artistic aesthetic of Latin Rock and its origins in the Mission District.⁵ Property owner Richard Segovia, who chose the mural’s theme, envisions the mural as a living legacy to Latin Rock in the Mission District.

Richard Segovia’s parents moved their family into 2880 25th Street after purchasing the house in the early 1960s. Segovia was the first in the family to pursue music, joining his first band as a timbales player and playing the newly emerging and evolving Latin Rock sound being developed by Mission District musicians like Santana and Richard Bean and bands such as Malo (formerly The Malibus) and Azteca.⁶ Through several decades of band membership, music venues, and touring, including Puro Bandido, which he has co-lead since 1979, and Mbuhai, which had a record deal with CBS Records and opened for well-known acts in the 1980s and 1990s, Segovia has deep ties to the Latin Music Movement and Latin Rock in the Mission District.⁷ These artistic relationships have brought emerging and established musicians, including Carlos and Jorge Santana, John Lee Hooker, Lester Chambers, Richard Bean, and Harold Jones, to the House of Latin Rock to play and record.⁸

The House of Latin Rock’s connections to Latin Rock deepened in the 1990s when artist Michael Rios lived and worked at the house. In the late 1980s, Rios began painting guitars and drum sets for Carlos Santana and Santana’s bandmates. This artistic relationship evolved in the 1990s with commissions for Rios to create several large stage backdrops for the touring band. One of those backdrops became the album cover for *Supernatural* (1999), Santana’s massive hit album that relaunched his own career and collaterally thrust Rios’ art onto a bigger stage.⁹ During this same period, Rios designed album covers for several Latin Rock bands in addition to working “extensively with Carlos Santana, creating album covers, concert backdrops, clothing designs, posters, and guitars,”¹⁰ in an “artistic style ... imbued with the bright frenetic colors of the psychedelic ‘60s and cultural influences of Mexican art.”¹¹

Born in Oakland in 1947, Michael Rios is a Chicano visual artist, guitarist, and muralist who remains one of the leading Latino art figures in the Bay Area.¹² Rios’ career is prolific – from becoming one of the first-ever

⁴⁴ Ibid.

⁵ [Aced Out Podcast: Episode 18: Richard Segovia](#). Accessed May 12, 2026.

⁶ Ibid.

⁷ Ibid.

⁸ Personal account by Richard Segovia, May 11, 2026.

⁹ <https://www.nbcbayarea.com/hispanic-heritage-month/michael-rios-santana-art-stardom/3948594/>, accessed May 12, 2026

¹⁰ The Art of Michael V. Rios at [The Art of Michael V. Rios](#), accessed May 12, 2026.

¹¹ [“Artist Michael Rios.” NBC Bay Area. 9/15/2025](#), accessed May 2026.

¹² *Neutra Historia*, 512.

artists to paint a mural in San Francisco’s Mission District to creating the art for pal Carlos Santana’s zillion-selling Supernatural album.¹³

He received a scholarship to San Francisco Academy of Art College, attending from 1964 to 1966. In the sixties, Ríos lived in San Francisco, worked for Roos Atkins [clothing store], opened a studio in North Beach, became a partner of Union Street’s Winston, Rios & Brown [commercial design], and went on formative trips to Europe and Cuba, which also influenced his political and personal focus on *muralismo*. His first mural in 1971 gained national attention, depicting police officers with pig faces harassing citizens with the heads of rats. ... Between 1972 and 1974, he played in the band Graza and painted murals at the Bank of America, Twenty-Fourth Street Mini Park, Twenty-Fourth Street BART Station, and Galería de la Raza.¹⁴

Along with his mural, *Neighborhood Legal Aid*, a series of comic-strip panels using animal heads comparing the people of the Mission District to underground moles, painted about 1971 on the side of the San Francisco Law Collective building at Dolores and 18th streets (501-503 Dolores—building extant, mural not extant), Rios contributed to a collaborative murals at the Mission Rebels building at 674 South Van Ness Avenue in 1972, which included a comic by Robert Crumb, and designs and lettering by Jerry Concha, Jesús Campusano, Ruben Guzman, and Thomas and Michael Rios.¹⁵ The 1973-1974 mural, *Homage to Siqueiros*, at the Bank of America branch at 2701 Mission Street, is considered a masterwork of its era. The mural is an immense work some 90 feet long and was completed by Jesús “Chuy” Campusano, Luis Cortázar, and Michael Rios, who at the time called themselves *Los Tres Muralistas*.¹⁶

In 1975, Rios along with “...Anthony Machado and Richard Montez completed another major mural at the 24th Street BART station, on the side of the building at 2779 Mission Street (mural extant).¹⁷ That same year, Rios also completed an untitled work at the 24th Street Mini-Park. He added another mural, “ABC,” to the mini-park in 1982.¹⁸ In 1987, Rios, Carlos “Kookie” Gonzalez, and Johnny Mayorga painted *Inspire to Aspire: Tribute to Carlos Santana* (not extant), a large three-part mural that filled the side elevations of an apartment building at 22nd Street and South Van Ness Avenue.

The House of Latin Rock represents the art and music of the Mission District’s Latino community in San Francisco.¹⁹ and celebrates Latin Rock and the history of San Francisco Latin Music Movement (1960-1999). The Casa Bandido mural depicting musicians of various nationalities, representing Latinidad- the Pan-Latino political and cultural movement – and the Mission District as the “...cradle for the birth of Latin Rock...”²⁰ *Nuestra Historia: San Francisco Latino Historic Context Statement (Draft: April 2023)* describes the Latin Music Movement context that is celebrated in the House of Latin Rock and “Casa Bandido” mural:

¹³ Joe Rosato Jr. “Artist Michael Rios’ quiet path to Santana and art stardom,” NBC Bay Area, September 15, 2025. [“Artist Michael Rios.” NBC Bay Area. 9/15/2025](#) Accessed May 12, 2025.

¹⁴ SF MOMA Projecto Mission Murals, Michael Rios, at [Mission Murals: Michael Rios](#), accessed May 12, 2026.

¹⁵ *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III-F (Draft: April 2023)*, 513.

¹⁶ *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III-F (Draft: April 2023)*, 519.

¹⁷ *Ibid*, 520.

¹⁸ *Ibid*, 521.

¹⁹ SF MOMA Projecto Mission Murals, Michael Rios, at [Mission Murals: Michael Rios](#), accessed May 12, 2026.

²⁰ Anne Cervantes and Alan Martinez, The Chata Gutierrez Mural, Social Heritage Form, prepared for Calle 24 Latino Cultural District (2/21/2023).

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

Latin rock music proved hugely popular among patrons of both rock and Latin clubs in the city, attracting a diverse fan base and transcending a number of musical genres. Following in the footsteps of commercial success by Santana and Malo, other groups formed in the 1970s including Sapo and Azteca.²¹

This context statement also describes the context of the Latin Music Movement:

During the 1960s, a range of musicians and musical influences—as well as the availability of psychedelic drugs—led to the creation of a new genre of music popularly called the “San Francisco Sound.” It included White performers such as the Grateful Dead, Big Brother and the Holding Company, and the Jefferson Airplane. But an important subset of the genre was “Latin rock,” sometimes called “Mission-style Latin rock” or Latin soul music.”

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

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

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

Instrumental in promoting the new San Francisco Sound were local youth, radio stations, and dance clubs. Record stores like Música Latina in the Mission and Music 5 on Market Street carried local releases, while area radio stations like KALX in Berkeley and KPOO in San Francisco were among the

²¹ Jonathan Lammers with Carlos Cordova, *Nuestra Historia: San Francisco Latino Historic Context Statement* (Draft: April 2023), 147-148.

first to broadcast the new sound over the airwaves, expanding the genre’s audience beyond the Mission District.²²

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.

The “Casa Bandido,” or “Take It From the Top: Latin Rock,” mural, painted in 2015, “...features Carlos Santana, The Prophets, The Malibus, salsa singer Maria Medina, as well as over 80 other musicians”²³ documents the history and the rich culture of the Mission District. The mural is significant for its association with Latinx and Chicanx arts communities, specifically the Latin Rock and the Latin Music Movements, and is illustrative of the evolution of the Latino or Chicano visual arts in the 21st century. The “Casa Bandido” mural is representative of the Community Art Movement, or Mission Muralismo, a distinctive mode of expression within the Mission District, which is internationally known for its rich collection of murals.

Nuestra Historia notes that the earliest community murals were completed around 1970 in various locations around the city. Within a short time, however, efforts of Galería de la Raza, and the growing influence of the Chicano mural movement, shifted the locus of mural activity to the Mission District.²⁴

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

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

[s]tarting in 1970, the Galería de la Raza promoted the installation of murals on Victorian buildings, consider blight, as a way of “beautifying the neighborhood” with the financial support of the SF Art Commission’s Neighborhood Arts Program. The mural movement provided art venues for Latino artists, that were excluded from the SF art scene, brought art to the community and created a highly visible local continuity with the culture and artistic history of the Americas.

The “Casa Bandido” mural is one of over 690 murals in San Francisco’s Mission District, with an estimate of 100 murals adjacent or fronting Calle 24 Latino Cultural District.

Nuestra Historia: San Francisco Latino Historic Context Statement (Draft: April 2023) states that the “essential threads of Latino muralism as it exists today in San Francisco can be traced to the rise of the Mexican Mural Movement during the 1920s”²⁵ and that Diego Rivera’s “impact on the [San Francisco Art Institute] was vital and long lasting” providing a “cadre of local artists trained in fresco and mural painting.”²⁶ In his book, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1997*, Timothy W. Drescher is even more explicit on these connections, stating that “Diego Rivera significantly influenced San Francisco muralists”

²² *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III-F (Draft: April 2023)*, 440-441.

²³ [Story Map If Cities Could Talk: SF](#), accessed May 11, 2026.

²⁴ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 502.

²⁵ *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 478.

²⁶ *Nuestra Historia: San Francisco Latino Historic Context Statement: Part III (Draft: April 2023)*, 482.

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.”²⁷ The Mission mural or community mural movement also includes many artists and organizers who were students at SFAI or worked with other artists trained by Rivera: some examples include Emmy Lou Packard and collaborations with younger generation of Mission artists, including: Michael Rios and Chuy Campusano during the painting of their *Homage to Siqueiros*; Luis Cervantes and Precita Eyes Muralists; Galería de la Raza and one of its initial co-directors René Yañez; Los Muejeres Muralistas and its three founders, Patricia Rodriguez, Graciela Carrillo, Irene Perez, and Consuelo Mendez.

Following their studies at SFAI, several Latino artists established galleries that nurtured contemporary visual arts in the Mission. Among the most influential as relates to muralism were Galería de la Raza, New Mission Gallery, and Precita Eyes Muralists. New Mission Gallery was established in 1962 by Luis Cervantes, Ernie Palamino, and Joe White (Cervantes and Palamino both studied at SFAI) and is credited as being “the first contemporary visual arts gallery in the Mission District.”²⁸ 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 Francisco and has become a national leader in promoting community-based models of mural making.²⁹ Galería de la Raza,³⁰ a cultural center “formed to cultivate Chicano art and share it with a wider audience,”³¹ has been very influential on the modern development of Latino visual arts. Its existence and early successes shifted the locus of mural activity in San Francisco to center on the Mission District and it has been important in promoting works associated with the community mural movement.³²

While muralism as developed and practiced by Mexican artists during the 1920s Mexican Mural Movement enjoyed a surge in popularity during the 1930s and 1940s through the Federal Works Programs of the New Deal, murals as an art form in the United States did not become widespread until during the Chicano movement of the 1960s and 1970s.³³ 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.”³⁴ Further, muralism in particular was “one of the most widely known visual art forms that arose out of the Chicano movement.”³⁵

²⁷ Timothy W. Drescher, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1997* (St. Paul: Pogo Press, 1998), 10.

²⁸ Cary Cordova, *The Heart of the Mission, Latino Art and Politics in San Francisco*, (Philadelphia: University of Pennsylvania Press, 2017), 51. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 490.

²⁹ *Ibid*, 44.

³⁰ 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.

³¹ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

³² *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 496.

³³ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

³⁴ Tomás Ybarra-Frausto, “A Panorama of Latino Arts,” American Latino Theme Study, National Park Service, 2018. Accessed via [American Latino Theme Study](#).

³⁵ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register of Historic Places Context Statement* (Sacramento: California State Parks, 2015), 59.

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

The Civil Rights Movement, known among Mexican-Americans as the Chicano Movement or “el movimiento” ... Along with the demonstrations, strikes, and marches of the political movement came an explosion of cultural expression. ... As was the case after the Mexican Revolution, the Civil Rights Movement inspired a revival of muralism. However, this new mural movement differed in many important ways from the Mexican one. It was not sponsored by a successful revolutionary government, but came out the struggle by the people themselves against the “status quo.” Instead of well-funded projects in government buildings, these new murals were located in the barrios and ghettos of the inner cities, where oppressed people lived. They served as an inspiration for struggle, a way of reclaiming a cultural heritage, or even as a means of developing self-pride. Perhaps most significantly, these murals were not the expression of an individual vision. Artists encouraged local residents to join them in discussing the content, and often, in doing the actual painting. ... techniques were developed that would allow non-artists working with a professional to design and paint their own murals. This element of community participation, the placement of murals on exterior walls in the community itself, and the philosophy of community input...characterized the new muralism.³⁶

Cockcroft and Barnet-Sánchez go on to note that in California, which quickly became the locus of the community mural movement with more murals than any other region of the country, the “...early level of support for murals was directly related to the impact of the massive Chicano mobilization of “el movimiento”...”³⁷ Although murals from this period were painted throughout the state, San Diego, Los Angeles, and San Francisco were the major sites where this art form was expressed.

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

The Chicano Movement, or *El Movimiento*, first evolved in the U.S. southwest and encompassed a broad set of issues affecting persons of Mexican origin or descent, including the restoration of land grants, worker’s rights, political representation, and improved access to employment and education. Chicano and other Latino artists of the period actively engaged in the movement, committing their artistic skills to social justice and helping the movement flourish.³⁸ 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

³⁶ Eva Sperling Cockcroft and Holly Barnet-Sánchez, eds., *Signs From The Heart: California Chicano Murals* (Albuquerque, NM: University of New Mexico Press in association with Social and Public Art Resource Center, Venice, CA, 1993), 9-10.

³⁷ Eva Sperling Cockcroft and Holly Barnet-Sánchez, eds., *Signs From The Heart: California Chicano Murals* (Albuquerque, NM: University of New Mexico Press in association with Social and Public Art Resource Center, Venice, CA, 1993), 10.

³⁸ Tomás Ybarra-Frausto, “A Panorama of Latino Arts,” American Latino Theme Study, National Park Service, 2018. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III, Draft*: April 2023, 499.

making direct appeals; they provided a near-perfect organizing tool that had specific cultural antecedents and precedence in the cultural and revolutionary tradition of Mexico.³⁹

In San Francisco, *Nuestra Historia* continues, the

Chicano Mural Movement...was unique in that it was absorbed into a broader cultural vision that encompassed a pan-Latino sense of community. This was the result of a number of factors, including the pioneering influences of Diego Rivera and other Mexican muralists, as well as the creative foment of the Beat Movement during the 1950s. The essential crucible, however, arrived in the 1960s, when various threads including the Chicano Movement, the Student Movement, and Third World ideology began to fuse. With the Mission District as its epicenter, a new visual art, sometimes called Mission Muralismo, continued to evolve during the 1970s and 1980s, when it assumed increasing identification with revolutionary movements in Central and South America.⁴⁰

The Pan-Latino identity that was formed in the Mission District was steeped in the concept of La Raza (The Race). This term as used in northern California typically refers to the region’s mix of people from Mexico, Chicanos, Central and South Americans, and persons from the Caribbean and Brazil. Art historian Cary Cordova, whose scholarship heavily informs this section, observes that La Raza is an expressly inclusive concept. “The term’s emphasis on people, rather than nation, spurred its popularity, as did its implicit incorporation of all indigenous people of the Americas.”⁴¹ In San Francisco, works which flowed from this sense of communal identity encompassed a broad range of visual arts expression, including murals, posters, collages, and other works.

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

Community murals may be painted by groups of individuals, but they are always closely related to those who live or work near them. The relationship of community artworks to their communities is dynamic, intimate, extended and reciprocal.⁴²

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

³⁹ Josie S. Talamantez, “Chicano Park and the Chicano Park Murals: A National Register Nomination,” 6. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 499-500.

⁴⁰ *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 500.

⁴¹ Cary Cordova, *The Heart of the Mission, Latino Art and Politics in San Francisco*, (Philadelphia: University of Pennsylvania Press, 2017), 64. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 500-501.

⁴² Timothy Drescher, *San Francisco Bay Area Murals: Communities Create Their Muses: 1904-1947* (St. Paul: Pogo Press, 1994), 12. Quoted in *Nuestra Historia, San Francisco Latino Historic Context Statement: Part III* (Draft: April 2023), 501.

Photos

House of Latin Rock, 2880 25th Street, west façade, 2026





House of Latin Rock, 2880 25th Street, south façade, 2026