United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Chicano Park

DRAFT

other names/site number

2. Location

street & number National Ave. at Dewey Street ☐ not for publication

city or town San Diego ☐ vicinity

state California code CA county San Diego code 067 zip code 92113

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property __ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ **national** ___ **statewide** __**local**

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

	private
	public - Local
X	public - State
	public - Federal

Category of Property
(Check only **one** box.)

	building(s)
	district
X	site
	structure
	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
		buildings
		district
1	5	site
1	1	structure
50	26	object
52	32	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

n/a

Number of contributing resources previously listed in the National Register

-0-

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Transportation: Road-Related (Highway)
Landscape: Plaza, Park, Gazebo
Recreation and Culture: Work of Art (Murals)

Current Functions
(Enter categories from instructions.)

Transportation: Road-Related (Highway)
Landscape: Plaza, Park, Gazebo
Recreation and Culture: Work of Art (Murals)

7. Description

Architectural Classification
(Enter categories from instructions.)

Aztec Revival

Materials
(Enter categories from instructions.)

foundation: Concrete

walls:

roof:

other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Chicano Park

Chicano Park is a 7.4-acre park located in San Diego City's Barrio Logan beneath the east-west approach ramps of the San Diego-Coronado Bay Bridge where the approach bridges connect with Interstate 5. Its main section is bounded by Interstate 5 to the east and National Avenue to the west, with a smaller pan-handle section extending from National Avenue to Newton Avenue and flanked to the south by Dewey Street. The park was created in 1970 after residents in Barrio Logan participated in a "takeover" of land that was being prepared for a substation of the California Highway Patrol. Since April 22, 1970, the park has been utilized by the Chicano community of San Diego as a place for social and political events. Its facilities include children's playgrounds, restrooms, a *Kiosko* pavilion, picnic areas, multi-purpose courts, open play lawns, community gardens, sculptures, fountain, and two small parking areas accessed from Logan Avenue and National Avenue. The park is distinguished by sculptures and monumental murals painted on the pillars, abutments, on the five approach ramps to the San Diego-Coronado Bay Bridge.

49 murals (objects), 1 structure (the "Kiosko") and 1 statue (object) are contributors, and the boundary as a whole is a contributing site. The property also includes 5 non-contributing sites within the overall boundary (picnic areas, multi-purpose court, children's playground, garden and raised plaza), 1 non-contributing building (restroom) and 2 non-contributing objects (fountain and sculpture.)

Chicano Park Murals

The Chicano Park Murals consist of an assemblage of multiple vibrantly colored paintings on of the concrete pillars and two abutments (flanking Logan Avenue near Interstate 5) that support the approach ramps to the San Diego end of the San Diego-Coronado Bay Bridge. Forty-nine of these murals painted on twenty-four pillars, abutments and ramps and one sculpture were constructed during the height of the Chicano Civil Rights Movement. These murals and their iconography depict images of Mexican pre-Columbian gods, myths and legendary icons, botanical elements, animal imagery, the Mexican colonial experience, revolutionary struggles, cultural and spiritual reaffirmation through the arts, Chicano achievements, identity and bicultural duality as symbolized in the search for the "indigenous self," Mexican and Chicano cultural heroes and heroines such as La Adelita, Cesar Chavez, Father Miguel Hidalgo, Che Guevara, Pancho Villa, Emiliano Zapata, and scenes based on contemporary Chicano civil rights history. Newer murals continue to decorate the pillars of the San Diego-Coronado Bay Bridge; however, the bulk of the murals were painted between 1970 and 1989, by the major Chicano artists of California. Continued

See attachment Continuation Sheet Section 7

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [X] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Ethnic Heritage, Hispanic

Art

Landscape Architecture

Period of Significance

1970-1989

Significant Dates

April 22, 1970—Chicano Park

February 1973-1989—Chicano Park Monumental Murals

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Larin, Alfredo--design of the Kiosk, dance pavilion

Period of Significance (justification)

The period of significance begins on April 22, 1970, the date of the Chicano Park “Takeover” and lasts through 1989, the period of creation of the majority of the Chicano Park Historical Murals. By 1989 the largest concentration of Chicano Park murals were completed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Chicano Park is eligible for the National Register under Criterion A at the local level of significance due to its critical association with the Chicano Civil Rights Movement and events that have made a significant contribution to the broad patterns of the City of San Diego's political and social history. Chicano Park was the site of a community movement to prevent construction of a California Highway Patrol substation where the city of San Diego had promised a park. On April 22, 1970, community residents occupied the park and were victorious in their efforts to rededicate the site, a redevelopment zone beneath the approach to a bridge, as a city park. The park became a gathering place for San Diego's Chicano community, with an annual festival to celebrate the first occupation of Chicano Park.

The property is also eligible under Criterion C as an assemblage of murals created by masters of Chicano Movement muralism including Salvador Torres, Mario Torrero, Victor Ochoa, Esteban Villa, Ricardo Favela, Guillermo Rosette, Juanishi Orosco, Jose Montoya, Charles "Gato" Felix, Rupert Garcia, Yolanda Lopez, Celia Herrera Rodriguez, Irma Barbosa, Glory Sanchez, Gilbert "Magu" Lujan, Norma Montoya, Victor Cordero, Jari Alvarez, Alvaro Milan, Jose Cervantes, Isaias Crow, and many others. These murals were intended as a way to commemorate the struggle to reclaim the park for the neighborhood, but they represent exceptionally significant works of public art that transformed the gray concrete support pillars into a public gathering space filled with color and imagery. A central gazebo, called the *Kiosko*, was designed by architect Alfredo Larin, as the result of a contentious public process, in a style reminiscent of Aztec and Mayan architecture, also decorated by murals. The period of significance is 1970-1989.

Criteria Considerations (explanation, if necessary)

Criteria Consideration G

Although less than 50 years old, the park meets the requirements of criteria consideration G, exceptional significance. Its importance has been well established in the context of the Chicano Civil Rights Movement and its development in San Diego. The City of San Diego recognized the park's significance as early as 1980 only 10 years after its founding, when the San Diego Historic Site Board designated Chicano Park as a city historic site. The Board's report noted: "Chicano Park is a significant representation of an era in the development of San Diego. It is also associated and identified with important events in the main currents of local history. It exemplifies the broad cultural, political, economic and social history of the community. It is an urban park with recreational facilities, a kiosk in the shape of an Aztec/Mayan temple, and bridge supports painted by Mexican American/Chicano artists from the community and California. The artistic representation depicts the thinking, the background, the neighborhood, the Mexican/Chicano people and their struggles.[1]

In 1996 Cherilyn Widell, California State Historic Preservation Officer concurred with the California Department of Transportation (Caltrans) 1996 *State Historic Research Education Report for the San Diego-Coronado Bay Bridge* that Chicano Park and the Chicano Park Monumental Murals, although not yet 50 years old, meet the exceptional significance criterion for listing in the National Register of Historic Places and the California Register of Historical Resources.[2] The San Diego-Coronado Bay Bridge approach bridges' piers and supports that are grounded in Chicano Park are the "canvas" for the murals, but the bridge itself is not being nominated.

See attachment Continuation Sheet Section 8

Developmental history/additional historic context information (if appropriate)

Barrio Logan, Chicano Park and the "Takeover"

Racism and cultural isolation was not a new phenomenon to the residents of Logan Heights prior to the "Takeover" of Chicano Park. Chicanos and Blacks, having lived in the area since the 1890s, remained in the area, as many new parts of San Diego were being open for settlement. As San Diego began to grow, an increased use of restrictive covenants in housing contracts began to emerge relegating ethnic minority populations to be isolated in the Logan Heights/Barrio Logan area of the city.[3] By the 1920s Logan Heights was considered "the residential section of the Negroes, Mexicans and Orientals."[4] continued

[1] *San Diego Union-Tribune,* May 13, 1973; Ron Buckley, *City of San Diego Historical Site Board, #143* (San Diego: February 1, 1980) pg 39.
[2] Cherilyn E. Widell, CA. SHPO to Chris White, Chief, Environmental Analysis Branch "B" Ca. Dept of Transportation, January 11, 1997, stored at the Ca. State Historic Preservation Office in Sacramento, Ca.
[3] Leroy E. Harris, The Other Side of the Freeway: A Study of Settlement Patterns of Negroes and Mexican Americans in San Diego, California (Doctor of Arts dissertation, Carnegie-Mellon University, 1974), pp. 165-180.
[4] Alvena Suhl, *The Historical Geography of San Diego County.* (M.A. Thesis, University of California, Berkeley, 1927) P70.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See attached bibliography on Continuation Sheets Section 9

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 7.4 acres
(Do not include previously listed resource acreage.)

Data Source - USGS GNIS FID: 1869881

USGS 7.5" Quad Point Loma Date 1967 T ; R ; ¼ of ¼ ; BM

County/Route/Post Mile: 11-SD-75, PM 20 5/22 5

UTM References

(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	48672E	3617766N	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary runs south of the right of way of Interstate 5 from a point halfway between Beardsley Street and Cesar Chavez Parkway on the northwest, to the point where the eastbound bridge exits connect to Interstate 5 and National Avenue, northeastward along National Avenue, south along Dewey Street to Newton Avenue, and returning to Interstate 5 along the bridge approaches via Logan Avenue and Interstate 5 South, in an approximately triangular shape.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is based on the locations of the Chicano Park murals and the spaces considered part of Chicano Park, a city park managed by the City of San Diego's Parks and Recreation Department.

11. Form Prepared By

name/title Josie S. Talamantez
organization _____ date _____
street & number 3991 3rd Ave. telephone 916-731-4345
city or town Sacramento state Ca. zip code 95817
e-mail jstalamantez@gmail.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

See Attachment of National Register of Historic Places continuation sheet section number—Additional Documentation Photographs and map of Murals

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Laurie Berman, Director, California Department of Transportation, District 11

street & number 4050 Taylor Street telephone (619) 688-6699

city or town San Diego state CA zip code 92110

name Stacey LoMedico, Director of Parks and Recreation, City of San Diego

street & number 202 C Street, Mail Station 37-C telephone (619) 236-6643

city or town San Diego state CA zip code 92101

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Description of Properties

Chicano Park is a 7.4 acre park located among an assemblage of murals painted on the support pillars of five approach bridges to the San Diego-Coronado Bay Bridge. Around the pillars are statues, gardens, event and performance spaces, play areas, and landscaped areas approximately bounded by the approach bridge structures, nearby streets and highways.

The identifying numbers for the five bridge approach structures are listed below. The murals and objects beneath each bridge (both those on bridge support pillars and free-standing structures or objects nearby) are grouped by number after the bridge name.

- Westbound Approach Ram (Bridge #57-939H)- resources 1-8
- Northwest Connector Overcrossing (Bridge # 57-912G)- resources 9-30
- Logan Avenue Undercrossing (Bridge #57-847G)- resources 31-51
- Southwest Connector Overcrossing (Bridge #57-846G)- resources 52-64
- Dewey Street Pedestrian Overcrossing (Bridge # 57-856)- resources 65-77

The bridge structures are not considered contributors in their own right. Their support pillars are the canvas for the murals described in this nomination, both contributors and non-contributors, and are thus identified as part of the nominated property. The San Diego-Coronado Bay Bridge south of Newton Avenue is outside of the nominated area.

The following list describes each contributing and non-contributing element of Chicano Park, specifying property name, artist name (in the case of murals), year of creation, year of restoration (if applicable) and contributor/non-contributor status. Photo references refer to nomination photos in the photo log or figure log as indicated. The property number also indicates the property's location on the sketch map (see Additional Documentation.)

Westbound Approach Ram (Bridge #57-939H)- resources 1-8

1. Name: Revolución Mexicana
   Artist: Victor Ochoa
   Year: 1981 Restored: 2012 by Victor Ochoa & team
   Contributor
   (See Photo 15 & 16)
   This mural continues on both sides of the column. Photo 15 shows one side, Photo 16 shows the other.

2. Name: José Gomez Mural
   Artist: Tony de Vargas, Mario Torero & Team
   Year: 1986
   Contributor
   (See Photo 40)

3. Name: Mi Raza Primero
   Artist: Mario Torero & Team

Year: 1993
Non-Contributor

4. Name: The Bridge People
Artist: Victor Ochoa & Lowell School
Year: 1978 & 1983
Contributor
(See Photo 31)

5. Name: Nacimiento Del Parque Chicano
Artist: Dolores Serrano
Year: 1978
Contributor
(See Photo 25)

6. Name: O.G. Mural
Artist: Octavio Gonzalez
Year: 1978
Contributor
(See Photo 41)

7. Name: Chicanas/Escuelas
Artist: Yolanda López & Mujeres Muralistas
Year: 1978
Contributor
(See Photo 33)

8. Name: Izcalli Mural
Artist: Victor Ochoa & Izcalli
Year:1996
Non-Contributor

Northwest Connector Overcrossing (Bridge # 57-912G)- resources 9-30

9. Name: Save Barrio Logan
Artist: Mario Torero & Fuerza
Year: 1996
Non-Contributor

10. Name: La Adelita
Artist: Felipe Adame
Year: 1976 Restored: 2011 by Felipe Adame & Guillermo Rosette
Contributor
(See Photo 4)

11. Name: Chicano Park Takeover
Artist: Guillermo Rosette, Felipe Adame, Octavio Gonzàlez
Year: 1976 Restored: 2011 by Guillermo Rosette & Linda Velarde
Contributor
(See Photo 1)

12. Name: Mexican Artists—"Los Grandes"
Artist: Rupert Garcia, Victor Ochoa & Barrio Renovation Team
Year: 1978
Contributor
(See Photo 21)

13. Name: Chicano Pinto Union
Artist: Tony de Vargas
Year: 1978
Contributor
(See Photo 20)

14. Name: Coatlicue
Artist: Susan Yamagata & Michael Schnorr
Year: 1978
Contributor
(See Photo 2)

15. Name: Virgen de Guadalupe
Artist: Mario Torero & The Lomas Youth Crew
Year: 1978
Contributor
(See Photo 3)

16. Name: Death of a Farm Worker
Artist: Susan Yamagata & Michael Schnorr
Year: 1979
Contributor
(See Photo 27)

17. Name: İVarrio Sí- Yonkes No!
Artist: Raul Jose Jaquez & Team
Year:1977
Contributor
(See Photo 38)

18. Name: San Diego Lowrider Council Mural
Artist: Victor Cordero
Year:1978
Contributor

(See Photo 42 & 43)

19. Name: Hand Ball Court Mural—Side Panel
Artist: Alvaro Milan & Team
Year:1996
Non-Contributor

20. Name: Hand Ball Court Mural—Front Panel
Artist: Alvaro Milan & Team
Year:1996
Non-Contributor

21. Name: The Ball Player
Artist: Vidal Aguirre
Year: 1981-82
Contributor
(See Photo 32)

22. Name: We Saved the Mural
Artist: Mario Torero, Victor Ochoa & Armando Nuñez and Students
Year: 1997
Non-Contributor

23. Name: Dedicated to the people that died during Operation Gatekeeper
Artist: Carmen Kalo
Year: 2000
Non-Contributor

24. Name: No Retrofitting
Artist: Mario Torero & Carmen Kalo
Year: 1995
Non-Contributor

25. Name: Tribute Mural for Laura Rodriguez & Florencio Yescas
Artist: Mario Torero, Carmen Kalo & Youth Team
Year: 1995
Non-Contributor

26. Name: Marcha
Artist: Mario Torero, Victor Ochoa & Team
Year: 1996
Non-Contributor

27. Name: Paradise Senior Center
Artist: Mona Mills
Year: 1999

Non-Contributor

28. Name: Tierra-Liberación
Artist: Mario Torero, Victor Ochoa & Team
Year: 2000
Non-Contributor

29. Name: Elders Mural
Artist: Mario Torero & Team
Year: 1999
Non-Contributor

Logan Avenue Undercrossing (Bridge #57-847G)- resources 31-51

30. Name: La Flecha
Artist: Mario Torero & InSite97
Year: 1997
Non-Contributor

31. Name: La Trinidad Es Amor
Artist: Raul José Jaquez & Team
Year: 1997
Non-Contributor

32. Name: ¿Porque Nosotros?
Artist: Mario Torero & Fuerza
Year: 1996 Restored: 2012 by Victor Ochoa, Mario Chacón and Team
Non-Contributor

33. Name: Hasta La Bahia (“All The Way To The Bay”)
Artist: Victor Ochoa
Year: 1978 Restored: 2012 by Victor Ochoa, Mario Chacón and team
Contributor
(See Photo 5 & 6)

34. Name: Cuauhtemoc
Artist: Felipe Adame
Year: 1978 Restored: 2012 by Felipe Adame and Team
Contributor
(See Photo 17)

35. Name: Sueno Serpentino
Artist: Socorro Gamboa
Year: 1978
Contributor
(See Photo 28)

36. Name: Kiosko--Tenochtitlán
Artist: Alfredo Larrin (architect) Vidal Aguirre & Felipe Adame (painters/muralists)
Year: 1978 Restored: 2012 by Felipe Adame and Team
Contributor
The *Kiosko* is a concrete structure sitting atop a square elevated platform of concrete, with broad concrete steps in each cardinal direction. Four rectangular pillars, each battered inward, support an architrave topped by a cornice. The pillars and architrave are inset with angular designs representative of Mayan architecture. The structure is designed to resemble the top of a Mayan or Aztec pyramid, with steps leading to a central platform often enclosed by a small structure. The ceiling of the *Kiosko* is decorated with the mural "Tenochtitlan" by Felipe Adame and Vidal Aguirre, who also painted the structure. The *Kiosko* was the product of a public process, designed by architect Alfredo Larin. Representatives of the City of San Diego originally wanted this public gazebo designed in a Mission Revival style but members of the community advocated strongly for a design that reflected indigenous Mexican styles. The result is a synthesis of pre-Columbian architectural styles.
(See Photo 22, *Kiosko*, and Photo 23, Tenochtitlan Mural)

37. Name: Mexican History
Artist: Victor Ochoa and Students
Year: 1978
Contributor
(See Photo 29)

38. Name: Huelga Eagle
Artist: Raul Espinoza & Michael Schnorr
Year: 1978 Restored:
Contributor
(See Photo 52)

39. Name: Che
Artist: Victor Ochoa
Year: 1978
Contributor
(See Photo 19)

40. Name: Aztec Archer
Artist: Vidal Aguirre
Year: 1977 Restored: 2011 by Felipe Adame, Guillermo Rosette and Team
Contributor
(See Photo 18)

41. Name: Varrio Logan
Artist: Victor Ochoa & Team
Year: 1978 Restored: 2011 by Victor Ochoa & Team
Contributor

(See Photo 26)

42. Name: Liberación
Artist: Maricela Romo Ibarra
Year: 1997
Non-Contributor

43. Name: Aguila en Aztlán: “Through love you gain strength—through strength you regenerate”
Artist: Raul José Jaquez
Year: 1986
Contributor
(See Photo 50 & 51)

44. Name: Sombras Nada Mas
Artist:Raul Jose Jaquez
Year: 1997
Non-Contributor
This mural is located on three different pillars, indicated on the sketch map.

45. Name: Soy Danzante
Artist: Cathy Espitia Puente
Year: 1995
Non-Contributor

46. Name: Bathroom Mural
Artist: Victor Ochoa, Mario Torero, & FUERZA
Year: 1997

47. Name: Mural in Chicana Park
Artist: Berenice Badillo
Year: 1997
Non-Contributor

48. Name: Undocumented Worker
Artist: Michael Schnorr & Team
Year: 1980 Restored: 2011 by Michael Schnorr
Contributor
(See Photo 14 & 26)

49. Name: Voz Libre: P.H. Gonzalez
Artist: Michael Schnorr, Victor Ochoa, Guillermo Rosette, Yasue Doudera & Carlos Esparza
Year: 1984
Contributor
(See Photo 8)

50. Name: Insight

Artist: Cheryl Lindley, Scott Kessler & Team
Year: 1997
Non-Contributor

51. Name: Hecho en Atzlán
Artist: Victor Ochoa & Talent Search Students
Year: 2000
Non-Contributor

Southwest Connector Overcrossing (Bridge #57-846G)- resources 52-64

52. Name: Zapata Statue
Artist: Arturo Singh
Year: 2004
Non-Contributor

53. Name: Mujer Cósmica
Artist: Esteban Villa & Ricardo Favela
Year: 1975 Restored: 2011 by Esteban Villa, Carlos Lopez and Juan Carrillo
Contributor
(See Photo 7)

54. Name: In La Kesh aka Mandala Mural
Artist: Juanishi Orosco & Royal Chicano Air Force
Year: 1975 Restored: 2012 by Juanishi Orosco and Team
Contributor
(See Photo 10)

55. Name: Cosmic Clowns
Artist: Congreso de Artistas Chicanos en Aztlán (CACA)
Year: 1974 Restored:
Contributor
(See Figure 3)

56. Name: The Rage of La Raza aka La Raza Cósmica
Artist: Congreso de Artistas Chicanos en Aztlán (CACA), Mario torero, & Tomás “Coyote” Castañeda
Year: 1974
Contributor
(See Figure 1)

57. Name: Chicano Park/ La Tierra Mia Logo
Artist: Carlotta Hernandez & designed by Rico Bueno
Year: 1974
Contributor

(See Figure 2)

58. Name: Allende
Artist: Smiley Benavides & Team from Los Angeles
Contributor
Year: 1974 Restored: 2012 by Guillermo Rosette, Norma Montoya, and Mario Torero
(See Photo 9)

59. Name: Los Toltecas
Artist: Rosa Olga Navarro, Carlos Garcia, Alvaro Milan, Fernando Palomo, & Team
Year: 1988 Restored: 2012 by David Mena, Rosa Olga Navarro and Community
Contributor
(See Photo 46)

60. Name: Mother Earth
Artist: Salvador "Queso" Torres
Year: 1988 Restored: 2012 by Salvador "Queso" Torres
Contributor
(See Photo 45)
Note: This mural is below #59, Los Toltecas, on the same pillar.)

61. Name: Yokohama
Artist: Mario Torero, Ruben Seja, Rocco Satochi
Year: 1990
Non-Contributor

62. Name: Chicano Park Danzante
Artist: Mario Torero, Isaias Crow, & Team
Year: 1990 Restored: 2012 by Isaias Crow
Non-Contributor
Mural was originally part of "Yokohama" mural (#61) and was recently redesigned, thus year of work for National Register eligibility purposes is 2012.

63. Name: Corazón de Aztlán
Artist: Tomás "Coyote" Castañeda & CACA
Year: 1988
Contributor
(See Figure 4 & Photo 37)

64. Name: Quetzalcoatl
Artist: Los Toltecas en Aztlán
Year: 1973
Contributor
(See Photo 24)

65. Name: M.E.Ch.A
Artist: José Olague
Year: Began in 2003, not yet completed.
Non-Contributor

66. Name: Women Hold Up Half of Heaven aka Women Hold Up Half The Sky
Artist: Celia Rodriguez and Royal Chicano Air Force Mujeres
Year: 1975
Contributor
(See Photo 44)

67. Name: Woman with Flag
Artist: Arturo Singh
Year: 1975
Contributor
(See Photo 49)

68. Name: "Leyes"—La Familia
Artist: José Montoya & Royal Chicano Air Force
Year: 1975 Restored: 2011 by José Montoya, Tomás Montoya & Maceo Montoya
Contributor
(See Photo 11)

69. Name: I am Somebody—Poem by Joan Little
Artist: Sal Barajas
Year: 1975
Contributor
(See Photo 48)

70. Name: Tree of Life
Artist: Felipe Adame, Guillermo Aranda & Arturo Román
Year: 1974 Restored: 1992 by Guillermo Aranda, Guillermo Rosette, Felipe Adame, and Vidal Aguirre
Contributor
(See Figure 5)

71. Name: Danzante
Artist: Felipe Adame
Year: 1992
Non-Contributor

72. Name: Renacimiento—Birth of La Raza
Artist: Grupo de Santana
Year: 1974 Restored: 1992 by Guillermo Aranda, Guillermo Rosette, Felipe Adame, & Vidal

Aguirre
Contributor
(See Photo 30)

73. Name: Chuco/Homeboy
Artist: Felipe Adame
Year: 1975
Contributor
(See Photo 47)

74. Name: Colossus
Artist: Mario Torero & CACA
Year: 1975
Contributor
(See Photo 34 & 35)

75. Name: Decades of Chicano Movement
Artist: Manuel Parsons
Year: 1992
Non-Contributor

76. Name: Children's Mural
Artist: Victor Ochoa & Lowell School
Year: 1973
(See Figure 6)

77. Name: Historical Mural
Artist: Toltecas en Aztlan: Salvador Barajas, Guillermo Aranda, Arturo Román, Victor Ochoa, José Cervantes, Gilbert "Magu" Lujan, Daniel de Los Reyes & M.E.Ch.A—UC Irvine
Year: 1973
(See Photo 39)

78. Multi-Purpose Court
Non-Contributor
This multi-purpose court with basketball hoops was constructed after the takeover of Chicano Park but does not constitute an element associated with the historic contexts of the Chicano Park takeover or the murals and artwork on the site, thus it is a non-contributor.

79. Children's Playground
Non-Contributor
This playground was constructed after the end of the period of significance, of standardized playground equipment, and is thus a non-contributing element to the property.

80. Cactus Garden
Non-Contributor
This cactus garden incorporates elements of landscape design and frames a setting for a

contributing object, “Aguila en Aztlan,” but does not convey exceptional significance in its own right, thus it is a non-contributor.

81. Picnic Area
Non-Contributor
This is a collection of picnic tables near the northern edge of the park, part of the overall park site but it does not exhibit eligible architectural characteristics nor is it associated with the Criterion A historic context

82. Restroom
Non-Contributor
The restroom is the “canvas” for an eligible mural but the restroom building itself is not a contributor; it does not exhibit eligible architectural characteristics nor is it associated with the Criterion A historic context.

83. Fountain
Non-Contributor
This fountain was constructed after the end of the period of significance and is thus not a contributor.

STATEMENT OF SIGNIFICANCE continued

Criterion A: Barrio Logan and the Creation of Chicano Park

By the 1920s Barrio Logan began to transform into a predominantly Mexican-American community as immigrants fled north from revolution and a poor Mexican economy.[1] As commerce and industry began developing along the bay, Barrio Logan's growth continued to increase. The area provided low cost housing for workers in the fish canneries, lumber, shipbuilding, and railroad industry of the area. A new phenomenon entered the community, the Neighborhood House; an Americanization settlement house with a desire to help the poor immigrant community establish themselves in Barrio Logan. While many settlements had as their goal the Americanization of the immigrant, through the teaching of English and "American" customs, this organization was also concentrating on public health, education and cultural and social activities. Except for some community-wide events most of the programs of the Neighborhood House were segregated by race and gender with separate workshops and classes given for African Americans, Mexicans, and Anglos as well as for girls and boys. While this agency served most of the Chicano residents of San Diego in the 1920s and 1930s, the city and county agencies almost completely ignored the economic and public health problems of Mexican immigrants. During the 1930s, the United States government was trying to deport and repatriate Mexican immigrants and was openly hostile towards their economic and social plight. The Neighborhood House was highly regarded by the residents and became recognized as a barrio institution despite the sometimes heavy handed efforts at Americanization and the administrator's lack of interest in promoting and encouraging Mexican culture. This all changed during the 1960s when the policies of the administration changed projecting a more bureaucratic 9-5 public access agency rather than the community center it was known to be that served the community with social and youth services when they were needed most—after work and school hours. The agency came under attack by Chicano activists[2] when the agency was no longer providing relevant services to the community. The site eventually became a Chicano Free Clinic and now serves the residents by providing low cost medical and dental services.

Many residents in Barrio Logan had believed that they would gain access to land that would be used to build a park. On April 22, 1970, the formal struggle for a park in Barrio Logan began when Jose Gomez, a long-time resident of the neighborhood, and students, families, elders, and children occupied the land under the approach ramps of the San Diego-Coronado Bay Bridge, after they learned that a California Highway Patrol (CHP) station was scheduled to be built there. Between 250 and 500 people representing a wide cross-section of the community disrupted grading work that was already in progress. The site was occupied for twelve days and the demand that a park be created immediately was the rallying cry to the community. To emphasize the point, the community began the work of creating their own park by using shovels, pickaxes, hoes and rakes to prepare the ground for the planting of grass, shrubs and flowers.[3] By the third day of the land occupation the Cacho family,

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[1] Frank Norris, "Logan Heights: Growth and Change in the Old 'East End'," *Journal of San Diego History 26* (Winter 1983): 32
[2] Richard Griswold del Castillo, Isidro Ortiz & Rosalinda Gonzalez; Mexican and Chicano History, *La Lucha: The Beginnings of the Struggle, 1920-1930s—What was the Neighborhood House?* http://www-rohan.sdsu.edu/dept/mas/chicanohistory/chapter07/c07s03.html
[3] Los Angeles Times, June 4, 1989; San Diego Tribune, April 23, 1970, April 24, 1970; May 5, 1970, March 4, 1971 and March 28, 1984; May 1, 1970; November 12, 1971; San Diego Union-Tribune, July 24, 1969; November 9, 1969; May 5, 1970; July 1, 1970; July 3, 1970; Brookman, Philip and Guillermo Gomez-Peña, *Made in Aztlan; Centro Cultural De La Raza*

prominent landowning Mexican-American farmers, from the Otay Mesa area of San Diego, and cultural preservationists, lent tractors, bulldozers and other essential farming tools to assist in the building of a park.[4]

The establishment of a CHP station under the new bridge was viewed as an affront to Barrio Logan, a community that already had many grievances against local police actions. Further, the proposed CHP station was to be of impressive size, with the intent to employ some 195 uniformed personnel and 15 civilian employees and provide parking spaces for 115 cars. "Our neighborhood had already been invaded by the junkyards, the factories and a bridge...in essence, they viewed the people of Logan Heights as people who hadn't gotten out of the way of industry as the junkyards, factories, etc… were coming to claim this Barrio," Gomez declared. "Some of us decided that it was time to put a stop to the destruction and begin to make this place more livable."[5]

Forming the Chicano Park Steering Committee, the activists demanded that the property be donated to the Chicano community as a park in which Chicano culture could be expressed through art. "We are ready to die (to gain the park)," Salvador Roberto "Queso" Torres, a community artist, shouted to a gathering of city and state officials while supporters stamped their feet in rhythm and shouted "*viva la Raza*-long live the race." Twenty-eight year old Jose Gomez echoed this sentiment when he shouted: "The only way anybody is going to take the park away from us is through our blood." Gomez later recalled: "The students and the others said, 'If you won't build a park here, we'll do it ourselves' …that's when the state officials knew we were serious. And the city entered into negotiations."[6]

Community activists withdrew only after city officials promised negotiations regarding the use of the land in question. San Diego City Councilman Leon Williams, an African-American whose district included Barrio Logan, assured the neighborhood residents that they would have a city park under the Coronado Bridge. The City of San Diego, through the efforts of community spokeswoman Angie Avila and others finally negotiated a settlement with the Chicano Federation, a consortium of various community groups, and the Chicano Park Steering Committee that required the city to exchange city-owned land for the disputed state land. The city would then build a 4.5 acre park (eventually expanded to a total of 7.4 acres) on the acquired land bounded by Logan Avenue and National Avenue.[7]

The creation of "the park" was a major defining moment in the history of the Barrio Logan community. Victor Ochoa, mural coordinator in Chicano Park from 1974 to 1979, recalled: "What I still remember is that there were bulldozers out there. And women and children made human chains around the bulldozers and they stopped the construction work. And they began to work the land and they started planting nopales (cactus) and magueys and flowers. And there was a telephone pole there, where the

Fifteenth Anniversary. (San Diego: Tolteca Publications, 1986)p 20.; Brookman, Philip, "Looking for Alternatives: Notes on Chicano Art, 1960-90,: in Richard Griswold del Castillo, Teresa McKenna and Yvonne Yarbro-Bejarano, eds. Chicano Art: Resistance and Affirmation, 1965-1985. (Los Angeles: Wight Art Gallery and UCLA, 1991) 185-186.

[4]Delia Cacho Talamantez, interviewed by Josie S. Talamantez, (January 2005, San Diego, California)

[5] Marilyn Mulford, Producer; Mario Barrera & Marilyn Mulford Directors, *Chicano Park* film (Berkeley: 1988)

[6] Los Angeles Times, June 4, 1989; San Diego Tribune, April 23, 1970, April 24, 1970; May 5, 1970, March 4, 1971 and March 28, 1984; May 1, 1970; November 12, 1971; San Diego Union-Tribune, July 24, 1969; November 9, 1969; May 5, 1970; July 1, 1970; July 3, 1970;

[7] San Diego Union, April 23, 1988; Angie Avila interviewed by Dr. Jim Fisher (Sacramento; 3/13/1996)

Chicano flag, referred to as the flag of *Aztlan*[8] was raised." One of the park's original muralists, Mario Torero, linked the park to Chicano identity: "We can't think of Chicanos in San Diego without thinking of Chicano Park. It is the main evidence, the open book of our culture, energy and determination as a people. One of the main proofs of our existence."[9] Josie S. Talamantez remembers the "take-over" of Chicano Park as defining her identity[10] providing her the incentive to charge forward with total certainty.

Ramon "Chunky" Sanchez, composer and singer of "Chicano Park Samba," said, "There was an energy that's hard to describe-when you see your people struggling for something positive, and it's very inspiring. We have to show our youth the value of what we did. The park was brought about by sacrifice and it demonstrates what a community can do when they stick together and make it happen." Another artist, Raul Jaquez stated: "The Park is our pearl, and the community is our oyster. A pearl is not born in a comfortable zone. An oyster creates a pearl through great irritation. That's how our pearl was born." For those involved in its establishment, Chicano Park had a decidedly revelatory effect and their commitment to its "place" in the community of Barrio Logan should not be underestimated.[11]

Criterion C: The Chicano Park Murals

Although not yet 50 years old, the Chicano Park murals appear to be eligible for listing on the National Register under Criterion C as the work of master mural artists. The murals have deep, transcendent

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[8]Explanatory Note: The Chicano Flag is Red, White, & Green with the Mestizo figure in the center. The Mestizo figure is a brown forward facing face with the profiles of an Indian and Spaniard on either side of the face.

[9] Victor Ochoa interview by Dr. Jim Fisher (San Diego: 3/10/1996; Mario "Torero" Acevedo interview by Dr. Jim Fisher (San Diego: 3/10/1996.

[10]Mulford, Producer; Mario Barrera & Marilyn Mulford Directors, *Chicano Park* film(Berkeley: 1988)

[11] Los Angeles Times, June 4, 1989; San Diego Tribune, April 23, 1970, April 24, 1970; May 5, 1970, March 4, 1971 and March 28, 1984; May 1, 1970; November 12, 1971; San Diego Union-Tribune, July 24, 1969; November 9, 1969; May 5, 1970; July 1, 1970; July 3, 1970; March 3, 1971; Brookman, Philip and Guillermo Gomez-Peña, *Made in Aztlan; Centro Cultural De La Raza Fifteenth Anniversary.* (San Diego: Tolteca Publications, 1986)p 20.; Brookman, Philip, "Looking for Alternatives: Notes on Chicano Art, 1960-90,: in Richard Griswold del Castillo, Teresa McKenna and Yvonne Yarbro-Bejarano, eds. Chicano Art: Resistance and Affirmation, 1965-1985. (Los Angeles: Wight Art Gallery and UCLA, 1991) 185-186. Larry Weigel interview by Dr. Jim Fisher January 23 & 24, 1996. Explanatory Note: Jose Gomez died in January, 1985. On the occasion of the 15th Chicano Park celebration, Laura Rodriguez said of Gomez: "We have to honor Jose Gomez today because he said he would never leave this barrio. We must not think of his death, but of his life. He wanted a good quality life for all of us. And he is still alive today in all of our lives...He was a complex person-quiet, humble, yet very proud." San Diego Union, April 21, 1985. Gomez himself explained his deep commitment to the barrio this way: "My grandmother came here in 1900. My mother was born here, and so was I. Everyone knows me here. I can walk into any store, without any ID, and get a check cashed. There aren't too many places in San Diego where you can do that. Despite all of the junk, it's [Barrio Logan] my home and I'm comfortable in it. A lot of people feel like I do." Doubtless, people like Laura Rodriguez. In September, 1994, Laura Rodriguez died. She too experienced the park profoundly. At 84 years of age, in the last year of her life, she insisted on going to Chicano Park every night in her wheelchair to commune with the bridge and its murals, absorbing their power and conviction. Ms. Rodriguez, who had placed her body in front of a bulldozer during the park takeover in April, 1970, served as inspiration for the building of what is now the Laura Rodriguez Family Health Center—the Old Neighborhood House (initially an Americanization Settlement House established in the 1920s) located at 1801 National Avenue, taken over by the Chicano community activist fall 1970. In 1991, she was named a "Point of Light" for her community service by President George Bush. To her barrio, she was known as "the woman who was always wearing a scarf, always preparing tamales for clinic fund-raisers, always fighting for her people." Today a new elementary school is named in her honor and Ms. Rodriguez's image is also honored by a mural on a bridge column near Crosby Street and Logan Avenue. "Laura is the fruit of our land .... [and] this is her shine," stated Mario Torero, the designer and painter of Ms. Rodriguez's mural—"Chicano Park" video: l988; *San Diego Union-Tribune*, April 20, 1995; Pitti l988:245.

values and constitute a historic resource for which the Barrio Logan community has a strong associative attachment and commitment to preserve. The history of Chicano muralism parallels the history of the Chicano movement, and the murals of Chicano Park represent an exceptional example of this art form. Despite the relatively recent end of the period of significance, the murals have been extensively documented by art historians and social historians, reviewed by cultural resources professionals, and written about in works identifying the most historically significant sites associated with Chicano history.

Chicano political activism, which occurred in the 1960s through the 1980s, dictated the specific social and economic issues of the movement also coincided with the most productive period of Chicano muralism. California was the epicenter of Chicano mural activities and Chicano Park was one of the major sites where this art form was expressed. By the 1980s nearly every major Chicano muralist in California and the Southwest, by invitation and inclination, had participated in the making of Chicano Park Monumental Murals.

The importance of the Chicano Park Monumental Murals has been underscored by local, international and national recognition of their artistic and social value. Local recognition came in February 1980, when the San Diego Public Arts Advisory Board (PAAB) voted to recognize the Chicano Park Monumental Murals as meritorious public arts works. In June 1992, the San Diego Commission for Arts and Culture described the murals as “the largest, most important collection of outdoor muralism in the county.” The murals have received widespread recognition by scholars and city officials and have become a tourist stopping point in San Diego.[12] In 2000, Caltrans applied and was awarded $1.6 million in funding from the Intermodal Surface Transportation Efficiency Act (ISTEA) for the restoration of San Diego’s Chicano Park murals. The project was completed August 2012. On May 29th of 2012, many of the Chicano Park artists were awarded the San Diego Historic Preservation Awards by the San Diego Historic Resources Board in the category of Cultural Landscapes.

University of Paris professor Dr. Annick Trequer underscored the significance of the Chicano Park Monumental Murals: “The Chicano Park paintings are very different in the sense that they have a special place in the history of the district where they were produced. They represent some of the finest examples of popular mural art, directly inheriting the great Mexican tradition of the 1920s and the 1930s.” Jim Prigoff photojournalist and co-author of *Spraycan Art* (1987), found that: “Chicano Park Monumental Murals constitute one of five major mural sites in California.” His studies concluded that the Chicano Park Monumental Murals constitute a significant mural site, are “recognized as such all over the world,” and compare favorably with other major mural sites such as Tujunga Wash, Estrada Courts (Boyle Heights), and Ramona Gardens in Los Angeles and San Francisco’s Balmy Alley murals. With the passage of time, other areas’ mural sites may also be found eligible, but the large collection of murals in Chicano Park remains historically significant within the San Diego context.

The painting of the Chicano Park Monumental Murals began in 1973 and moved through several phases of production in the decade of the 1970s. By end of the 1980s, over forty-nine murals and one sculpture were completed. The period of significance under Criterion C therefore extends from 1973 to 1989. Similar to the Watts Towers of Simon Rodia, which were 27 years of age when they were placed on the National Register, the Chicano Park assemblage of murals must also be viewed as

[12] *http://thingstodo.signonsandiego.com/san-diego-ca/venues/show/1083504-chicano-park*

exceptionally important. The property boundaries for the murals parallel those of Chicano Park, in which they are sited, and also include the footings of the five approach bridges to the San Diego-Coronado Bay Bridge. The supports of the five approach bridges to the San Diego-Coronado Bay Bridge must be considered a contributing element to Chicano Park, as the bridge supports at the San Diego end of the bridge are the "canvas" for the murals and are the aspects of the bridge's contributive qualities. These five bridges are identified by bridge number in Section 7.

California's Department of Transportation recognized the significance of Chicano Park and the Chicano Park Monumental Murals via public review, determining that the property was eligible for listing in the National Register, and utilized an alternative seismic retrofit process to strengthen the pillars of the San Diego-Coronado Bay Bridge after then Governor Pete Wilson issued an edict after the 1994 Northridge earthquake to strengthen all California highway bridges.[13] This alternative retrofit process was designed in order to avoid damaging the Chicano Park murals.

Chicano Park Monumental Murals in Historical Perspective

The revitalization of Barrio Logan's cultural heritage did not develop in a vacuum, and of necessity must be viewed in its historical context. The context is informed by and includes a perspective relative to the Chicano Civil Rights Movement which arose from the turbulent 1960s[14]. It drew on the century-long foundation of the experiences of *la Raza* (the Chicano people) in the United States since the end of the United States-Mexican War and the signing of the 1948 Treaty of Guadalupe Hidalgo—a circumstance that transferred the ownership of the present southwest (or *Aztlan*, the legendary origins of the Aztec civilization) from Mexico to the United States. The years after 1848 witnessed the transformation of a proud people (*la gente)* of Mexican ancestry into a discriminated against and impoverished class. In essence, the Chicano Civil Rights Movement was an attempt to address such conditions and grew to be a dynamic force for social change.

Chicano historian Joe Pitti expressed the following: "It (the Chicano Civil Rights Movement*)* is an amalgam of individuals and organizations who share a sense of pride in their cultural heritage, a dedication to the enhancement of Chicano culture, mutual identification, a desire to improve the Chicano socio-economic position and a commitment to making constructive changes in United States society."[15] That constructive change of objective conditions was embodied in labor leader Cesar Chavez and the United Farmworkers' Delano grape strike of 1962, the efforts of student-led M.E.CH.A. (*Movimiento Estudiantil Chicano en Aztlan)* in 1969, Rudolpho "Corky" Gonzalez's Crusade for Justice (Denver) in 1966, the Chicano Youth Liberation Conferences (Denver) 1 and 2 ,1969 and 1970, and the Los Angeles National Moratorium in 1970, identified with Chicano Resistance to the Viet Nam War and the murder of *Los Angeles Times* reporter Ruben Salazar. To understand forces operating within

[13]Martin D. Rosen; James Fisher, "Chicano Park and the Chicano Park Murals: Barrio Logan, City of San Diego, California" *The Public* Historian, Vol. 23, No. 4 (Autumn, 2001), pp 91-111. http://www.jstor.org/pss/3379638

[14] (Buckley 1980:1; *San Diego Union-Tribune*, April, 1995; Juan Gomez-Quinones, *Chicano Politics, Reality and Promise 1940-1990* (Albuquerque, University of New Mexico Press: 1990)pg 104-105. Marilyn Mulford, Mario Barrera, *Chicano Park* video:1988.

[15] Joe Pitti, Antonia Castaneda and Carlos Cortes, "A History of Mexican Americans in California," in Office of Historic Preservation, *Five Views: An Ethnic Sites Survey for California.* (Sacramento: Department of Parks and Recreation, 1988)pg 219; Gilbert Gonzales and Raul Fernandez, "Chicano History: Transcending Cultural Models' *pacific Historical Review*, *LXIII*, (November 1994)pg 469-473.

the Chicano Civil Rights Movement at that time is not only to "read" the icons and themes of Chicano muralism but also to understand the broad social context underlying Barrio Logan's Chicano Park Monumental Murals.[16]

The Chicano Civil Rights Movement of the 1960s inspired and was in turn inspired by a flourishing of art and culture throughout the southwest, the northeast and the urban United States. The activism of Chicano people in efforts to unionize farm laborers, to regain ownership of land grants, to acquire adequate bilingual and bicultural education, to improve housing and achieve political power commensurate with their numbers in the population revitalized, enhanced and added a contemporary iconography to the long tradition of Mexican art. Such activism emphasized the graphics—poster-making, silk-screening and mural painting—to disseminate information and to communicate demands to the masses, literate and non-literate.

The Chicano artists linked their people's struggle for civil rights and social justice with a reevaluation of their cultural identity during the 1960s, not unlike what was developing in the African-American civil rights movement.[17] As part of this effort murals became the artistic vehicle of choice for educating a large illiterate populace about ideals of a new society and the virtues and evils of the past. Murals had the advantage of making direct appeals; they provided a near-perfect organizing tool that had specific cultural antecedents and precedence in the cultural and revolutionary tradition of Mexico.

In 1971 and 1972, Barrio Logan residents made extensive use of the park. Around April 22—the anniversary of the park "takeover"—and every year after 1970; the neighborhood celebrates the founding of Chicano Park with feasting, speeches, music and dancing (this tradition continues today—celebrating its 42th anniversary on April 21, 2012—the celebration always occurs on the Saturday closes to April 22.) There is an ambiance about the park that makes it unlike any other park in San Diego or California—it is sited directly under a busy bridge with its six approach ramps that in 1971 alone carried more than 8 million vehicles. Music and merrymaking in the park compete with the deafening rattle of trucks and cars moving across the superstructure's floor high above park revelers. The support columns of the bridge occupied hefty portions of the parks space and gave the surreal illusion of a compacted concrete forest that contradicted the notion of an urban park being an area of open space. Shadows predominate, inspiring at once awe and wariness. As early as April, 1970, Salvador Torres, an artist whose childhood home was destroyed by the building of the bridge, and deeply influenced by David Siqueiros and the growing mural movement now identified with the Chicano Civil Rights Movement, had vowed that Chicano artists and sculptors of the community would turn the gloomy gray columns' of the bridge into things of beauty, "an outdoor museum," reflecting the Mexican-American culture.[18]

In keeping with a long tradition of Mexican art as resistance, murals became the art form of choice, silent sentiments and creative yearnings that were vivid and eye-catching, explosions of lights that vanquished the shadows while merging the past and the future with the present. They spoke to the ever-increasing social consciousness of the barrio and Chicano sensibilities reflecting issues and

[16] Ferree 1994:1-10; Garcia 1981:12; Cockcroft 1990:8-9; Shorris 1992:383-385; Juanishi Orosco, interviewed by Dr. Jim Fisher, February 14, 1996; "Viva La Causa! 500 Years of Chicano History" vido:1995
[17] Baraka, Amiri (LeRoi Jones). *The Autobiography of LeRoi Jones/Amiri Baraka* (New Your: Freudlich Books, 1984)
[18] San Diego Union-Tribune, April 24, 1970; San Diego Union, April 23, 1972

symbols that ranged from Aztecs icons to the United Farmworkers' black eagle, combining the Spanish and Indigenous heritage—a significant source of California's history. The bulk of the murals in Chicano Park were painted between 1973 and 1989,[19] yet many new murals continue to accent the park annually.

On March 23, 1973, mural making in Chicano Park began in earnest. Two teams of Chicano artists, Los Toltecas en Aztlan, from the Centro Cultural de la Raza, a cultural arts center located in Balboa Park and el Congreso de Artistas Chicanos en Aztlan, an artist collective from San Diego, began to apply paint to the concrete abutments bridge's off-ramps flanking the east and west sides of Logan Avenue. On May 13, 1973, the *San Diego Union-Tribune* took notice of Chicano Park art project: "Their names are Mexican, so is their art. They paint on- concrete. Work began on the bridge columns a month ago and many may not be completed for years. The City has granted artists permission to paint the concrete walls and pillars under the Coronado Bridge from southwest San Diego to the Coronado Bay. The walls are washed, and then treated with an acid and primer. When dry, charcoal sketches are made and then filled with acrylic paints.... They said their work reflects, 'our thinking, our background, the barrio, the struggle, la Raza (the Mexican people)'."[20]

It was the vision of individual artists such as Salvador "Queso" Torres, Victor' Ochoa, Mario Torero Acevedo, Guillermo Aranda, Tomas "Coyote" Castaneda, Raul Jaquez, Yolanda Lopez, Guillermo Rosete, Salvador Barajas, Armando Nunez, Abran Quevedo, Jose Cervantes, Michael Schnorr; Felipe Barbosa, Mano Lina, Felipe Adame, Pablo de' la Rosa, Louie Manzano, Tony de Vargas, Socorro Gamboa, Charles "Cat" Felix, Jr., Dolores Serrano-Velez, and others that initiated the painting of murals on the huge, sterile columns that dominated the park site. They envisioned "a seemingly endless canvas, stretching to the waters of the bay four blocks away" an opportunity to transform and "personalize" the dreary concrete landscape. The artists would crystallize David Siqueiros' description of murals, that they must be "monumental and realistic." And the Chicano Park Monumental Murals would be bigger than life itself.

By the late 1970s nearly every major Chicano muralist in California and the Southwest, by invitation and inclination, had participated in the making of Chicano Park Monumental Murals. For example, internationally known painter from Stockton and San Francisco Rupert Garcia designed the tribute mural to Rivera, Orozco, Siqueiros and Kahlo. The internationally recognized Royal Chicano Air Force from Sacramento, led by Jose Montoya, Esteban Villa, Ricardo Favela, Juanishi Orosco, Irma Lerma Barbosa, and Celia Rodriguez, placed its grand contributions on the park's columns, as did the daring Charles "Cat" Felix, Jr. the driving force behind the acclaimed Estrada Courts murals in Boyle Heights, Los Angeles in 1973.

In 1977, the Kiosko, dance center (pavilion), was constructed. One of the most impressive structures in Chicano Park, it was designed by architect Alfredo Larin, with input from the Chicano Park Steering Committee, and brilliantly painted by the muralist Vidal Aguirre and Felipe Adame. True to the "team

[19] Raul Jaquez, interview by Jim Fisher, March 1, 1996. Ron Buckley, *City of San Diego Historical Site Board Register, #143,*(San Diego: February 1, 1980)p2. Salvador Torres, interview by Jim Fisher, February 29, 1996; Jose Montoya, interview by Jim Fisher, March 10, 1996

[20] *San Diego Union-Tribune*, May 13, 1973; Ron Buckley, *City of San Diego Historical Site Board Register, #143,*(San Diego: February 1, 1980)p39

approach" of mural making, the Kiosko was completed only after ideas were solicited from the community. Such solicitation resulted in a design that is reminiscent of a pre-Columbian temple.[21] (see Attachment for a complete listing of the artists who have participated in the painting of the murals in Chicano Park.)

The interaction of the murals and community was clearly illustrated in 1977. Residents in Barrio Logan had long held intense grievances against the nearly 50 junkyards that had "invaded" the community as a result of rezoning policies of the city. The implications of so many junkyards and auto wrecking operations concentrated in a neighborhood seemed to translate into official neglect and lack of concern for the interests of Chicano residents. These feelings were captured on a Chicano Park bridge column that faces Logan Avenue. The column reads "*Varrios Si! Yonkes No!*" *Varrio* is a variant of *barrio*, or neighborhood, and Yonkes refers to junkyards; Barnett wrote that it was only while the painters were at work that they realized that the caption on the column also sounded like "Yankees Go Home." The majority of all of the junkyards that filled the community with their constant clanging sound were owned by people who lived elsewhere. The mural depicted picketers standing in front of a cyclone fence that protects a secondhand auto-parts store, a utilities plant belching thick black smoke, dockyards and a Bank of America branch. In the background sky looms the ever-present San Diego-Coronado Bay Bridge itself Signs carried by the picketers read (in Spanish): "More Houses, Less Junkyards" and "Unity Is Power." The message was clear.

On still another level, the painters of the mural, Victor Ochoa and Raul Jaquez, recruited a number of young men who hung around the park to assist in the mural painting project. Ochoa had been working with these young guys and was successful in organizing them into a collective called the Barrio Renovation Team, whose goal was to repair and repaint houses of the community's elderly and impoverished residents. With city funding, the team increased its numbers and continued its work in Barrio Logan and other poor sections in San Diego.[22]

The murals in Chicano Park were painted collectively through the efforts of volunteers, artists as well as non-artists, and executed over an extended period of time and in multiple phases. The first phase of mural making, 1973-1974, involved two Chicano art collectives, Los Toltecas en Aztlan and El Congreso de Artistas Chicanos en Aztlan and the work emphasized pre- Columbian motifs and the "dominance of Chicano nationalism and spontaneity in the imagery portrayed." For example, the first phase murals include "Quetzalcoatl" (1973), "Historical Mural" (1973), and "Children's Mural" (1974). Cockcroft notes that essentially this first phase represented the "possessing (of) the park, marking it with the place or logo, of the community." [23]

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[21] Alan W. Barnett, *Community Murals: The People's Art* (Philadelphia: The Art Alliance Press:1984)p:293. Sacramento Bee, January 8, 1990; Los Angeles Times, June 4, 1989; Rupert Garcia, interview by Jim Fisher, March 23, 1996; Shifra Goldman , "How, Why, Where, and When It All Happened: Chicano Murals in California*", "Signs From the Heart: California Chicano Murals* (Venice, California: Social and Pubic Art Resource Center, 1990).p 52 Philip Brookman and Guillermo Gomez-Peña, eds. *Made in Aztlan: Centro Cultural Raza Fifteenth Anniversary.* (San Diego: Tolteca Publications, 1986)p18. Siqueiros l975:18, see especially Siqueiros' "How To Paint a Mural" (1951), pp. 102-137; "Pilots of Aztlan," video: 1 994;

[22]Alan W. Barnett, *Community Murals: The People's Art* (Philadelphia: The Art Alliance Press:1984)p293. Los Angeles Times, August 2, 1989.

[23]Young *San Diego Union-Tribune,* (January 13, 1996; Ferree 1994:39-40; Cockcroft 1984: 85-86; Salvador Torres, interviewed by Dr. Jim Fisher, February 29, 2006. Raul Homero Villa, *Barrio Logos: Space and Place in Urban Chicano Literature and Culture* ((Austin, Tx.: University of Texas Press: 2000), pp. 172-184.

The second phase in 1974-1975 included invited artists from communities throughout California, most notably Los Angeles and Sacramento. An infusion of new ideas resulted from this period. These second phase murals include: “Chicano Park Logo” (1974), “Rage of La Raza” (1974), “Cosmic Clowns” (1974), “Tree of Life” (1974), “Allende Mural” (1974), “Quetzalcoatl” (1974), “Birth of La Raza” (1974), “Chuco/Homeboy” (1974), “Colossus” (1974), “Farmworker Family” (1975), “Mandala” (1975), “La Mujer Cosmica” (1975), “Female Inteligencia” (1975).

The third mural phase, 1977 through the mid 1980s, celebrated resurgence in community pride by, for example, questioning the inordinate number of junkyards in the barrio and their visual and audio impacts on the quality of life. Marked by a 20-day Mural Marathon organized by Victor Ochoa in 1978, this third phase utilized the skills of some non-Chicanos and placed emphasis on educational and historical themes. Ron Buckley, of the San Diego Historical Site Board, described this phase of the park murals as “art forms that represent the past history and culture of the Mexican-American community of the Barrio..." Examples of the third phase murals include: “Varrio Si, Yonkes No!” (1977), “Preserve Our Heritage” (1977), “Varrio Logan” (1977), “Founding of Mexico” (1978), “Coatlicue” (1978), “Virgin of Guadalupe” (1978), “Tres Grandes y Frida” (1978), “Huelga Eagle” (1978) “Che” (1978), “Chicano Pinto Union Mural “ (1978), “Death of a Farmworker” (1979), “Aztec Archer” (1981), “Revolution Mexicana” (1981), “Jose Gomez” (1986), “Aguila en Aztlan” (1986) “Mother Earth” (1988), “Corazon de Aztlan” (1988), “Los Toltecas” (1988), and the development of the sculpture garden in 1988.

The fourth phase, the 1990-to the present, continues to document history through visual iconography, with murals such as “Danzante” (1992), “Decades of Chicano Movement” (1992), “Mi Raza Primero” 1993, “No Retrofitting” (1995), “Marcha” (1996), “Porque Nosotros” (1996), “We Saved The Murals” (1997), Tribute Mural for Laura Rodriguez and Florencio Yescas, and “Liberacion” (1997). And though these murals continue the tradition of the other murals in Chicano Park they were painted after the period of significance and should be considered in the future.

Unlike the creation of the majority of the murals in the 1970s, those done between 1980s and the first decade of the twenty-first century were accomplished under a set criterion of need, ability, subject matter and the availability of funding. By early 1984, a group of artists led by Salvador Torres, Gloria Torres and Mario Torero and members of the Chicano Park Arts Committee began the work of touching up the murals. Due to the fact that mural life is about 10 years, maintenance is important. In 1991, the California Department of Transportation trained numerous artists in repair techniques. Torres expressed a desire to use natural clay unearthed in the park to make tiles that, along with sculpture, would enhance the beauty of the park.[24]

The development of Chicano Park and its murals is an ongoing process (“a work in progress,” in the words of Salvador Torres). Moreover, the murals serve as a reminder to people in the community that they can change their environment. Victor Ochoa emphasized that “The community needs the murals to speak up on certain issues.”[25] Larry Baza, former Executive Director of Centro Cultural de La Raza in Balboa Park, suggested that “murals are illustrated sentiments” designed to overcome the limitations

[24] *San Diego Tribune,* March 28, 1984; Salvador Torres and Gloria Torres, interviewed by Dr. Jim Fisher February 29, 1996
[25] *San Diego Tribune* August 29, 1991.

of physical conditions and non-literacy. Since 1973, the murals have become the icons they depict. Their maintenance involves the city, the people of the barrio and especially the artists who are continuing their work on the pillars of the bridge. The murals that adorn the columns of the San Diego-Coronado Bay Bridge have received widespread recognition by scholars and city officials and have become a tourist stopping point in San Diego.

In 2002, the California Department of Transportation sought and obtained Intermodal Surface Transportation Efficiency Act of 1991 (Public Law 102-240; ISTEA, pronounced Ice-Tea) funding to restore identified historic murals in Chicano Park. It took close to nine years to release the contract. The project was completed August 2012 with 18 of the 73 murals restored.

The San Diego-Coronado Bay Bridge

The San Diego-Coronado Bay Bridge, completed in 1969 was the first structure to cross the bay. The bridge has been recognized as one of San Diego's symbols of dynamic growth by its impressive mid-bay 90 degree curve. In 1970, The American Institute of Steel Construction acknowledged the bridge with the "Most Beautiful Bridge Merit Award" for its sleek 23 distinctive towers and graceful curves. Its orthotropic design feature saves steel and gives the structure its exterior appearance of smoothness. The orthotropic design feature, developed in Europe, was first applied on a major scale in the United States by the award-winning San Mateo-Hayward Bridge and is characterized by the placement of the bridge stiffeners and braces within the box-like girders. The bridge is less than 50 years old and despite its distinctions it does not appear to be individually eligible for the National Register of Historic Places as it does not meet the necessary criteria of exceptional significance.

Brief History of Logan Heights/Barrio Logan/Chicano Park

Logan Heights is located in southwest San Diego approximately 17 miles from the United States-Mexico border, Logan Heights is bounded by Interstate 5, Highway 94, 25th Street and Imperial Avenue. Barrio Logan is a small southwest geographical area of Logan Heights that was severed by the intrusion of Interstate 5 and the San Diego-Coronado Bay Bridge.

Logan Heights, once a predominantly upper middle class community known as the East End, it was annexed to San Diego in the late 1880s and its name was changed to Logan Heights in 1905. It was the first development site outside of *Old Town* and became the *New Town settlement,* primarily a residential area.[26] It is one of San Diego's oldest communities and the location of one of the longest established Mexican-American ("Chicano" hereafter) communities in San Diego. [27]

Major streets in Logan Heights and Barrio Logan in particular, bear the names of Civil War generals, with cross streets named after Spanish-American War admirals. Diversity of architectural designs is plentiful, with a mix of single- and multiple-family dwellings. In the 1890s, increasingly large numbers of Mexican families settled in the western section of the area, first known as *el ombligo* ("the navel") but soon to be known among local residents as *el Barrio de la Logan,* and later as Barrio Logan.

Around the turn the century, San Diego became a center of commerce, government and industry; many houses were built in the area. As commerce and industry developed along the bay, Barrio Logan's growth continued to increase. With the introduction of the automobile the prominent Anglo residents began an out migration to other new settlements. It was now becoming an area that provided low cost housing for workers in the fish canneries, lumber, shipbuilding and railroad industries of the area. Barrio Logan quickly took on a separate community flair with a distinctive identity that came to represent a major center for Chicano culture and social activities. Barrio Logan experienced steady population increases from 1910 through the 1920s as a result of revolution and turmoil in Mexico. Revolutionary conditions in Mexico caused over 500,000 people to leave the country for North America and San Diego's Barrio Logan, essentially a border community, was a welcomed destination for many.[28]

Businesses flourished in the self-contained waterfront community. A popular beach was once located at the site of the Coronado Bridge bay front. In the 1930s, a community pier was built at the end of 28th Street as a WPA project. Prior to World War II, the beach and pier served as an important social center for local residents. The Great Depression made employment scarce and San Diego officials adopted policies that emphasized the deportation of Mexicans to Mexico and forced many families, including American citizens, to leave Barrio Logan. Nevertheless, by 1940, at least 15% of the

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[26]Frank Norris, "Logan Heights: Growth and Change in the Old 'East End'," *Journal of San Diego History* 26 (Winter 1983): 32.

[27] Explanatory Note: (1) The term "Chicano" refers to people of Mexican ancestry who live in the United States and is the preferred nomenclature among many members of the contemporary generation of Mexican Americans. The term "la Raza" means "the people.")

[28]Julian Samora, ed. *La Raza: Forgotten Americans* (Notre Dame: Notre Dame Press. 1966) xii. Joe Pitti, Antonia Castañeda and Carlos Cortes, "A History of Mexican-Americans in California," in Office of Historic Preservation, *Five Views: An Ethnic Sites Survey for California* (Sacramento: Department of Parks and Recreation, 1988); Marilyn Mulford and Mario Barrera, *Chicano Park* (Berkeley: Redbird Films, 1988); Ron Buckley, *City of San Diego Historical Site Board Register*, @143, February 1, 1980.

population of San Diego's Chicano community resided in Barrio Logan.[29]

Barrio Logan population grew steadily in the 1940s due in part to military activities associated with World War II. The United States Navy built numerous facilities on the waterfront and other defense industries followed the Navy's lead diminishing resident access to the bay. However, the economic benefit was an obvious tradeoff. World War II created a labor shortage. The *Bracero* Program[30] was established in 1942 for the importation of temporary contract laborers from Mexico to the United States. Shipbuilding jobs as well as defense-industry employment in general attracted laborers, many of whom were from Mexico. In many cases, these workers had gained industrial skills working on the railroads and in industries in Northern Mexico and they were eagerly sought out by employment agencies in the San Diego area.

At this point, given its proximity to the naval and water front industries, Barrio Logan's population boomed. Compared to Los Angeles, its Chicano population of 20,000 was the second highest on the west coast. Although experiencing a housing shortage, Barrio Logan was a self-contained enclave with its neighborhood markets, bakeries, bars, restaurants, churches and social/entertainment centers. Older barrio residents remember these days as "the good times."[31]

When the war ended, much of the area's employment ended as well. Later, in the 1950s, the city of San Diego changed its zoning laws. Property in Barrio Logan was changed from strictly residential to mixed use, allowing influx into the community of auto junk yards and wrecking operations and other light industrial plants. The cumulative effect of these land use policies resulted in the dislocation of families, business closures and the construction of transportation facilities that required more and more land in the area. Barrio Logan's population decreased precipitously, and by 1979, it stood at about 5,000.[32]

The construction of Interstate 5 in the 1960s severed Barrio Logan from the larger community of Logan Heights. Then the San Diego-Coronado Bay Bridge, constructed between 1967 and 1969 and sited in an east-west direction to link with Interstate 5, further bisected the barrio, essentially "completing the devastation," according to long-time community activist Al Ducheny. Adding more testimony, Congressman Bob Filner, former City Councilman, whose district included Barrio Logan, said: "Both the construction of the bridge and the ongoing operations have had a really negative impact on the community of Barrio Logan, and there ought to be some recognition of that impact."[33]

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[29]Leroy E. Harris, The Other Side of the Freeway: A Study of Settlement Patterns of Negroes and Mexican-Americans in San Diego, California (Doctor of Arts dissertation, Carnegie-Mellon University, 1974)

[30]The *Bracero* Program constituted a series of laws and diplomatic agreements between Mexico and the United States to provide laborers to the US. Although scheduled to end in 1947, the program continued to allow laborers to work in the agricultural industry and formally ended in 1964.

[31] Pamela Jane Ferree, "The Murals of Chicano Park, San Diego, California. (MA Thesis, San Diego State University, Spring, 1994)

[32] Barrio Logan Partnership Case Study—Towards an Environmental Justice Collaborative Model: Case Studies of Six Partnerships Used to Address Environmental Justice Issues in Communities (EPA/100-R-03-002) http://www.epa.gov/evaluate/pdf/barriologan.pdf Alan W. Barnett, *Community Murals: The People's Art.* (Philadelphia: The Art Alliance Press, 1984) 107.

[33] Los Angeles Times August 2, 1989; Patrick McDonnell, "City Urged to Use Coronado Bridge Tolls for Barrio Logan Projects", *Los Angeles Times* (October 20, 1990)

Executive Director, Rachael Ortiz, of Barrio Station, a neighborhood social-service agency, stated that the worst aspect of the state highway and the bridge was that the neighborhood was converted to "mixed use and seedy light industry," wreaking havoc on homes and families. Housing stock was destroyed to make room for the large columns of the bridge. By late April, 1970 at lease 1,500 families had been displaced by the construction of the bridge and industrial zoning.

After the bridge was built there were shipbuilding shops, welders, sandblasters, auto dismantlers, mini canneries, etc…Hundreds of employees parked throughout the Barrio with disregard to the residents and their property. Children were crossing streets in front of giant trucks, and right overhead was this great big bridge, casting its shadow over what was left of the Barrio. It split the community, and the community was enraged."[34]

After many years of community pressure, the San Diego Port District agreed to construct the Cesar Chavez Parkway Park (Chicano Park's extension to the Bay) on the waterfront in 1987. By April, 1991, the land portion of the park opened to the public. Today, a fishing pier juts out 700 feet into the San Diego Bay including berthing and observation facilities. This little park was located next to the last remaining fish cannery, where many of the residents worked. However, after the closing of the cannery the buildings remained vacant and in 2004 they were leveled into parking lots—with never a consideration of a cannery row cultural tourism venture similar to Monterey, California. Although not contiguous to Chicano Park proper, the Cesar Chavez Parkway Park was considered an extension of the park located "under the bridge." It was the first time in decades that the residents of Barrio Logan had recreational access to the bay.

Chicano Park Murals

The creation of murals in Barrio Logan came about as a direct reaction to the social, economic, and political conditions confronted by the Chicano population. Chicano artists produced art in the streets as an alternative to art in traditional art galleries, which did not attract the larger community and which, until recent times, exhibited little Chicano art. Public murals became popularized precisely because they were accessible and belonged to everyone in the community. Mural art in the Chicano communities throughout California became a way to capture a people's history and visually represented their struggles for better futures. Chicano murals sought to demonstrate pride, cultivate an awareness of cultural identity, and empower the community. Murals were, and still are, a form of education equivalent to an "informational superhighway" for people who may not have been directly benefiting from society's technological advances. The mural remains a powerful tool. As young people walking down their neighborhood street they were able to "read" a mural and gain direct knowledge of their culture, history, and a sense of community struggle and personal responsibility.[35]

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[34] Alan W. Barnett, *Community Murals: The People's Art.* (Philadelphia: The Art Alliance Press, 1984) 292. San Diego Union-Tribune, Internet;uniontrib.com:*80/logan_heights*; April 20, 1995. Marilyn Mulford and Mario Barrera, *Chicano Park* (California: Redbird Films,1988). Explanatory Note: For purposes of clarity and historical perspective, it should be noted that Interstate 5 and the Coronado Bay Bridge were planned and constructed before both the Uniform Relocation Act of 1970 and the National Environmental Protection Act of 1970 were signed into law. These laws collectively would have required greater public involvement through a series of public hearings and guarantees that persons displaced by a Federally-assisted project would have a decent, safe and sanitary place in which to live.

[35]Social and Political Resource Center, http://www.sparcmurals.org/present/cmt/cmhistory.html; Larry Baza, *Historic Resource Evaluation Report 11-SD-75, P.M. 20.5/22-5, 11-021901 August 1996*, interviewed by Dr. Jim Fisher, Cultural

Murals inspired efforts to reclaim the community's cultural heritage and was used as a means to develop individual and community self pride. Murals were an expression of collective vision and linked the artists to the people to shape content from social realism. Techniques were developed to allow non-artists to participate and paint their own murals. Community participation underscored community empowerment and its involvement in politics. Nowhere did the community-based mural movement take firmer root than in the Chicano communities of California. With the Mexican mural tradition as part of their heritage, murals were a particularly congenial form for Chicano artists to express their collective vision of their community.[36] Not surprisingly, California has more murals than any other part of the United States. In Los Angeles, for instance, with the largest Chicano population anywhere in the world outside of Mexico City, it is estimated that between 1000 and 1500 separate murals were painted between 1969 and 1990. These murals were generally painted as individual works, not organized into large collections comparable to the Chicano Park Monumental Murals. The revival of muralism in the barrio was a reaction to such contemporary concerns as high levels of gang and drug violence, the restrictive employment opportunities, English-only laws and a lack of political power in spite of an ever increasing population base.[37]

The height of Chicano political activism occurred between the late 1960s and the late 1980s (there are those that contend that the Chicano Civil Rights era is still alive and as active as ever) and not only dictated the specific social and economic issues the movement dealt with, but also coincided with the most productive period of Chicano muralism. Certainly this was the historical context where the Chicano Park Monumental Murals are concerned. During this timeframe the grass-root murals were generally funded by the artists themselves, local businesses or community social and arts centers and projected the themes of Chicano nationalism and cultural identity. The important note here is that the Chicano Park Monumental Murals were always supported locally. In 1974 and 1975 artist Salvador "Queso" Torres along with the Barrio Planning Committee brought artists from Los Angeles, Santa Ana, and Sacramento to paint and in 1978, artist Victor Ochoa organized a mural marathon that brought more than 75 local artists to paint eight pillars (10,000 square feet) in twenty-one days[38]

In 2000, California Department of Transportation received federal funds (Intermodal Surface Transportation Efficiency Act—ISTEA) for the restoration of the Chicano Park Monumental Murals. Mural restoration began in 2011 and was completed August 2012[39]. Many of the original murals, as

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Historian for Ca Transportation Agency,(San Diego, California) February 16, 1996; Victor Ochoa, *Historic Resource Evaluation Report 11-SD-75, P.M. 20.5/22-5, 11-021901 August 1996*, interviewed by Dr. Jim Fisher, Cultural Historian for Ca Transportation Agency,(San Diego, California) March 26, 1996; Eva Sperling Cockcroft, John Weber and Jim Cockcroft, *Towards A People's Art: The Contemporary Mural Movement.* (New York: E.P. Dutton, 1977) 59

[36]Eva Sperling Cockcroft and Holly Barnet-Sanchez, ed *Signs From the Heart: California Chicano Murals* (Venice, California: Social and Political Art Resource Center, 1990)1, 9-10

[37]Nicolas Kanellos, *The Hispanic Almanac: From Columbus to Corporate America.* (Detroit, Mi: Gale Research, 1993) 358

[38] Salvador Roberto "Queso" Torres and Victor Ochoa interviewed by Josie S. Talamantez (July 24, 2012, San Diego)

[39]"Chicano Park and Its Wondrous Murals by Martin D. Rosen" Save Our Heritage Organisation, Volume 42, 2011, p. 26-31.
La-Prensa - San Diego:
"Mujeres Muralistas: Chicano Park Female Artists" by Rita Sanchez (La Prensa San Diego, June 29, 2012)
"Chicano and Chicana Muralists Recognized for Historic Preservation of San Diego's Cultural Landscape" (La Prensa San Diego, June1, 2012)
"Through Our Blood Historic Restoration of Chicano Park Murals Begins" (part 1) by Gail Perez (La Prensa San Diego, July 8, 2011)

stated before were always funded locally, these new funds allowed many of the original artists to come back to the park to finish their murals. In the case of artists who have deceased, a family member was contacted to restore and complete the original work[40].

On May 24, 2012 the City of San Diego Historical Resources Board awarded Chicano Park artists, cultural workers and the Chicano Park Steering Committee, *The 2012 Annual Historic Preservation Awards* for their contribution to the preservation of San Diego's History and Heritage (Chicano Park Murals HRB Site 143.)

"Revitalization not Restoration: A People's Art" (part 2) by Gail Perez and David Avalos (La Prensa-San Diego, July 15, 2011)
"Undocumented Worker" Photos by David Avalos (La Prensa-San Diego, August 5, 2011)
"Chicano Park Takeover" Photo and article by David Avalos (La Prensa-San Diego, August 26, 2011)
"Niños del Mundo Alive and Well in Chicano Park" by David Avalos (La Prensa-San Diego, September 9, 2011)
"Chicano Park Artists Recapture the Fiery Glory of Vidal M. Aguirre's 1980 Aztec Archer" Photo and story by David Avalos (La Prensa-San Diego, September 16, 2011)
"Varrio Logan: Final Mural Revitalized in Chicano Park Restoration Project, Phase 1" by David Avalos (La Prensa-San Diego, September 23, 2011)
"Artists Restore Chicano Park Murals, Symbol of '70s Political Struggle" by Patricia Leigh Brown (California Watch, Center for Investigative Reporting ['California Lost'] November 23, 2011)
Voice of San Diego:
"'Touching Up a Revolution in Chicano Park" by Kelly Bennett and Sam Hodgson (Voice of San Diego article and video):
http://www.voiceofsandiego.org/credentialed/article_90e2a38e-3a60-11e1-ab0f-0019bb2963f4.html
Mario Chacon's presentation, "Add New Color to Histor"y at Meeting of the Minds event, February 1, 2012 (video)
http://www.voiceofsandiego.org/arts/article_1069cccc-51ef-11e1-9dfb-0019bb2963f4.html
KPBS: "Chicano Park Murals Get Facelift" by Angela Carone (Jan 13, 2012) http://www.kpbs.org/news/2012/jan/13/chicano-park-murals-get-facelift/
*KUSI:*Leslie Lopez, KUSI, June 19, 2012 video on the murals history and restoration (although please note the mural restoration project has not yet been completed): http://www.kusi.com/video?clipId=7414281&autostart=true
SD Union Tribune:
"Restoring the Colorful History of Chicano Park: Oriignal muralists come back to help restore nearly 40-year-old murals in Barrio Logan."by Kyle Lundberg (June 15, 2012, updated in July 2012 to reflect correct name 'Toltecas en Aztlan' for artists collective) http://www.utsandiego.com/news/2012/jun/15/restoring-history/
Photo gallery of muralists: http://www.utsandiego.com/photos/galleries/2012/jun/14/chicano-park-murals-restored/#/0
Photo gallery of Guillermo Rosette restoring mural (Jan. 26, 2012):
http://www.utsandiego.com/photos/galleries/2012/jan/26/chicano-park-mural-restoration/#/0
NBC San Diego:
http://www.nbcsandiego.com/video/#!/news/local/Chicano-Park-Murals-Revamped/136793523
San Diego6:
"San Diego Proud: Chicano Park Revitalized' by Susana Franco & Issac Cadriel (video, Feb 8, 2012)
http://www.sandiego6.com/news/galleries/San-Diego-Proud-Chiacno-Park-Revitalized-138934189.html
Agitprop:
Todd Stands Interview: Documenting the Chicano Park Mural Restoration by Perry Vasquez (Jan 2012)
http://agitpropspace.org/2012/01/todd-stands-interview-documenting-the-chicano-park-mural-restoration/
CaliforniaWatch:
"Artists Restore Chicano Park Murals" by Patricia Leigh Brown (Nov. 23, 2011) http://californiawatch.org/dailyreport/artists-restore-chicano-park-murals-symbols-70s-political-struggle-13699
The Sun (Southwestern College):
"Power of La Raza Returns to Chicano Park" by Paola Gonzalez (Feb 28, 2012)
http://www.theswcsun.com/2012/02/28/power-of-la-raza-returns-to-chicano-park/
"Chicano Park Murals Receive a Freshing Up" by Andrea Aliseda (Mar 7, 2012)
http://www.theswcsun.com/2011/11/07/chicano-park-murals-receive-a-freshening-up/

[40] Refer to the NPS Continuation Sheet of photographs of murals.

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"Chicano Park Takeover" Photo and article by David Avalos (La Prensa-San Diego, August 26, 2011)

"Niños del Mundo Alive and Well in Chicano Park" by David Avalos (La Prensa-San Diego, September 9, 2011)

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Paul Askelson, Bridge Maintenance Engineer, Caltrans, April 1, 1996;
Angie Avila, Legislative Analyst and long-time resident of Barrio Logan, March 13, 19-96;
Larry Baza, Director, Centro Cultural de la Raza, San Diego, February 16, 1996;
Tommie Camarillo, Chair, Chicano Park Steering Committee, February 28, 1996;
Patricio Chavez, Curator, Centro Cultural de la Raza, Sari Diego, March 1, 1996;
Rupert Garcia, Professor of Art, CSU, San Jose, March 12, 1996;
Gail Goldman, San Diego Arts Commission, March 12, 1996;
Phil Goldvarg, Poet and Social Worker, Sacramento, January 15, 1996;
Richard Griswold del Castillo, CSU, San Diego, March 18, 1996;
Howard F. Hollman, Centro Cultural de la Raza, March 1, 1996;
Raul Jaquez, Artist, San Diego, January 11 and March 1, 1996;
Art and Chris Luna, Luna's Cafe, Sacramento, February 20, 1996;
Jose Montoya, Poet, Artist, Musician, Professor of Art, CSU, Sacramento, March 10, 1996;
Victor Ochoa, Artist-in-Resident, Centro Cultural de la Raza, March 26, 1996;
Juanishi Orosco, Artist, Sacramento, February 14,1-996; '
Jose Pitti, Professor of U.S, and Chicano History, CSU, Sacramento, February 14, 1996;
Jim Prigoff, Photo-journalist and author, Sacramento, March 15, 1996;
Arlene Prigoff Professor of Social Work, CSU, Sacramento, March 15, 1996;
Josie Talamantez, California Arts Council and long-time resident of Barrio Logan, February 22 1996, March 18, 1996 and April 20", 1996. _
Salvadore Roberto Torres, Artist, San Diego, *February 29, 1996;
Gloria Torres, Artist, San Diego, February 29, 1996;
Michael Tudary, San Diego Historical Site Board, March 22, 1996;
Larry Weigel, Environmental Planner, Caltrans, Sacramento, January 23 and 24, 1996.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

DRAFT

Chicano Park
Name of Property
San Diego, California
County and State

Name of multiple listing (if applicable)

Section number Additional Documentation Page 1

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Photo 1

Name of Property: Chicano Park Take-Over (Historical Visual Narrative Mural)

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 1/20/12

Description of Photograph(s) and number: Artists: Guillermo Rosette, Felipe Adame, and Octavio Gonzalez, 1976. Restoration: 2011 by Guillermo Rosette and Linda Velarde (#3 Orange Lane—Lane Two.)

Photo 2

Name of Property: Coatlicue

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Caltrans

Date Photographed: February 2006

Description of Photograph(s) and number: Artists: Susan Yamagata and the late Michael Schnorr, 1978 (#6 Orange Lane—Lane Two.)

Photo 3

Name of Property: Virgen De Guadalupe

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: March 2012

Description of Photograph(s) and number: Artists: Mario Torrero and the Lomas Youth Crew, 1978 (#7 Orange Lane—Lane Two.)

Photo 4

Name of Property: Adelita

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 10/22/11

Description of Photograph(s) and number: Felipe Adame, artist, 1976. Restoration 2011, artists: Felipe Adame and Guillermo Rosette (#2 Orange Lane—Lane two.)

Photo 5

Name of Property: All The Way To The Bay

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 1/20/12

Description of Photograph(s) and number: Artist: Victor Ochoa, 1978. Restoration artists: Victor Ochoa, Mario Chacon and Team, 2012 (#3 Teal Lane—Lane Three.)

Photo 6

Name of Property: Hasta La Bahia

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 1/19/12

Description of Photograph(s) and number: Artist: Victor Ochoa, 1978. Restoration artists: Victor Ochoa, Mario Chacon and Team, 2012 (#3 Teal Lane—Lane Three.)

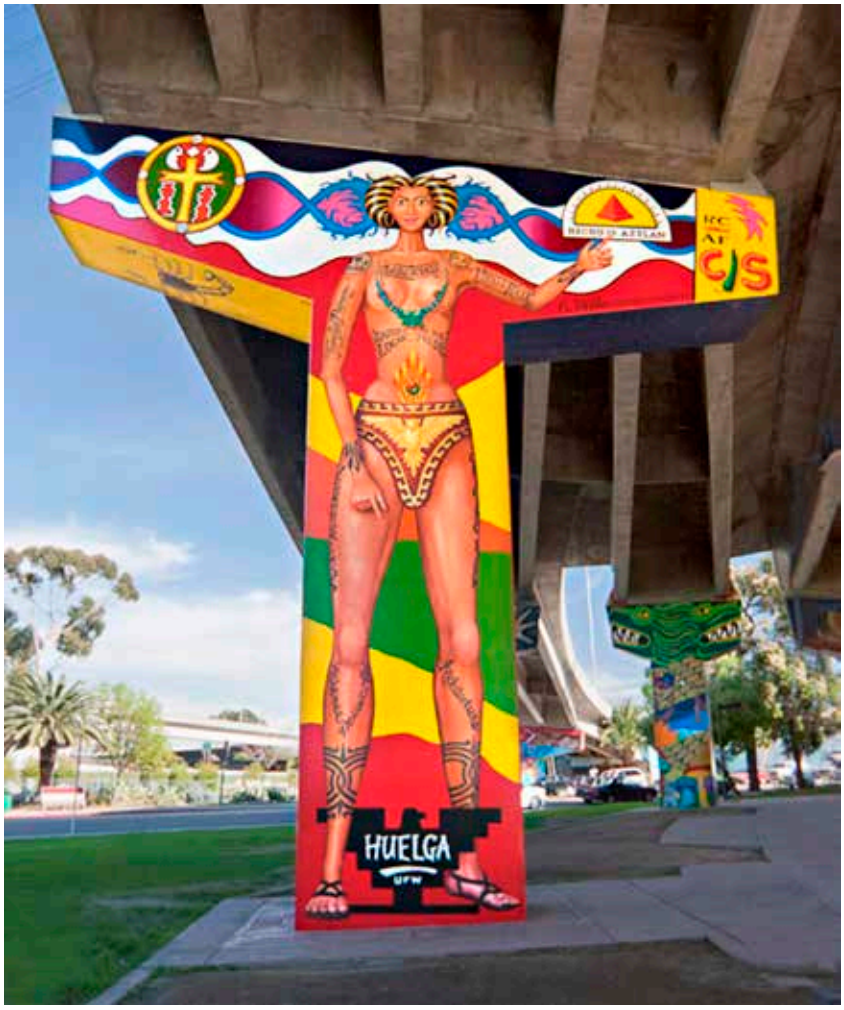

Photo 7

Name of Property: Mujer Cosmica

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 1/27/12

Description of Photograph(s) and number: Artists: Esteban Villa and the late Ricardo Favela, 1975. Restoration artists: Esteban Villa, Carlos Lopez and Juan Carrillo, 2011, (#2 Light Blue Lane—Lane Five.)

Photo 8

Name of Property: Voz Libre: Pedro H. Gonzalez

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 7/7/12

Description of Photograph(s) and number: Artists: the late Michael Schnorr, Victor Ochoa, Guillermo Rosette, Yasue Doudera and Carlos Esparza, 1984. Restoration artists: the late Michael Schnorr and Team, 2012, (#6 Blue Lane-Lane Four.)

Photo 9

Name of Property: Allende

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 2/2/12

Description of Photograph(s) and number: Artists: Smiley Benavides & Team from Los Angeles, 1974. Restoration artists: Guillermo Rosette, Norma Montoya, and Mario Torero, 2012 (#7 Light Blue Lane—Lane Five.)

Photo 10

Name of Property: In La Kesh aka Mandala

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 1/4/12

Description of Photograph(s) and number: Artists: Juanishi Orosco and the Royal Chicano Air Force, 1975. Restoration artists: Juanishi Orosco and Team, 2012, (#3 Light Blue Lane—Lane Five.0)

Photo 11

Name of Property: "Leyes"-La Familia

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 1/4/12

Description of Photograph(s) and number: Artists: José Montoya & Royal Chicano Air Force, 1975. Restoration Artists: Jose Montoya, Tomas Montoya and Maceo Montoya, 2011 (#4 Light Green Lane—Six.)

Photo 12

Name of Property: Los Ninos Del Mundo

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 3/23/12

Description of Photograph(s) and number: Artists: Norma Montoya and the late "Gato" Felix, 1976. Restoration artists: Norma Montoya and her daughter Yami Duarte, 2012 (map is being updated to include this mural.)

Photo 13

Name of Property: Los Ninos del Mundo side 2

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 3/23/12

Description of Photograph(s) and number: Artists: Norma Montoya and the late "Gato" Felix, 1976. Restoration artists: Norma Montoya and her daughter Yami Duarte, 2012 (map is being updated to include this mural.)

Photo 14

Name of Property: Undocumented Worker

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 11/1/11

Description of Photograph(s) and number: Artists: the late Michael Schnorr and Team, 1980.

Restoration artists: the late Michael Schnorr, 2011 (#5 on the Blue Lane—Lane Four.)

Photo 15

Name of Property: Revolution Mexicana (Front side of mural)

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 2011

Description of Photograph(s) and number: Artist: Victor Ochoa, 1981. Restored artists: Victor Ochoa and Team, 2012 (#1 on Grey Lane—Lane One.)

Photo 16

Name of Property: Revolution Mexicana (Back side of mural)

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 2011

Description of Photograph(s) and number: Artist: Victor Ochoa, 1981. Restored artists: Victor Ochoa and Team, 2012 (#1 on Grey Lane—Lane One.)

Photo 17

Name of Property: Cuauhtemoc

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 4/28/12

Description of Photograph(s) and number: Artist: Felipe Adame, 1978. Restoration artists: Felipe Adame and Team, 2012 (#4 on Teal Lane—Lane Three.)

Photo 18

Name of Property: Aztec Archer

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 9/2/11

Description of Photograph(s) and number: Artist: Vidal Aguierre, 1987. Restoration artists: Felipe Adame, Guillermo Rosette and team, 2011 (#10 on Teal Lane—Lane Three.)

Photo 19

Name of Property: Che

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Caltrans

Date Photographed: 2006

Description of Photograph(s) and number: Che Mural with Kiosko in the background. Artist: Victor Ochoa, 1978 (#9 on the Teal Lane—Lane Three.)

Photo 20

Name of Property: Chicano Pinto Union Mural

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 8/1/12

Description of Photograph(s) and number: Artists: The Late Tony De Vargas, 1978. Restoration artists: Mario Chacon, Eddie Galindo and Hector Villegas, 2012 (#5 on the Orange Lane—Lane Two.)

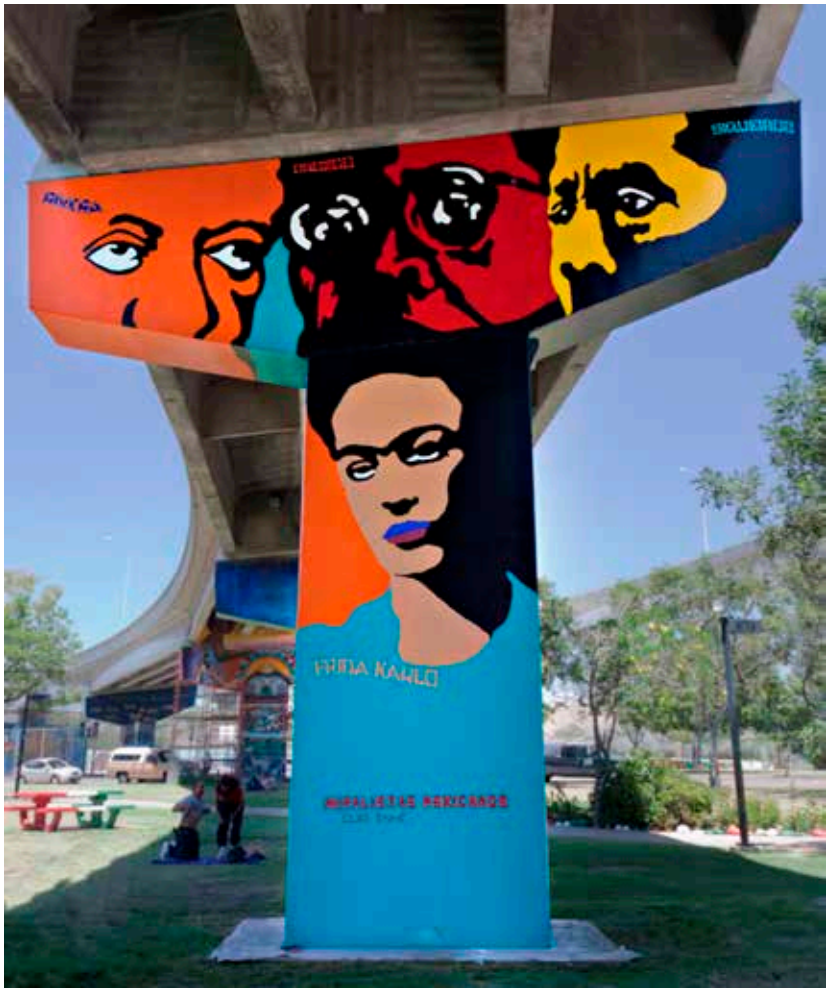

Photo 21

Name of Property: Los Grandes

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: August 2012

Description of Photograph(s) and number: Design: Rupert Garcia, implementation artists: Victor Ochoa and the Barrio Renovation Team, 1978. Restoration artists: Victor Ochoa, Eddie Galindo and Hector Villegas, 2012 (#4 on the Orange Lane—Lane Two.)

Photo 22

Name of Property: Kiosko

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: March 2012

Description of Photograph(s) and number: Architect: Alfredo Larin with Community Input (#6 on the Teal Line—Lane Three.)

Photo 23

Name of Property: Tenochtitaln Mural

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 7/30/12

Description of Photograph(s) and number: Kiosko Mural ceiling above the center dance floor. Artists: the late Vidal Aguirre and Felipe Adame 1978. Restoration artists: Felipe Adame and team, 2012 (#6 on Teal Lane—Lane Three.)

Photo 24

Name of Property: Quetzalcoatl

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 6/28/12

Description of Photograph(s) and number: Toltecas en Aztlan 1978. Restored by Guillermo Aranda and Team, 2012 (#13 on the Light Blue Lane—Lane Five—listed as #13 on the narrative—official document being corrected soon.)

Photo 25

Name of Property: Nacimiento Del Parque Chicano

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: 3/2012

Description of Photograph(s) and number: Artist: the late Dolores Serrano, 1978 (#5 on the Grey Line—Lane One.)

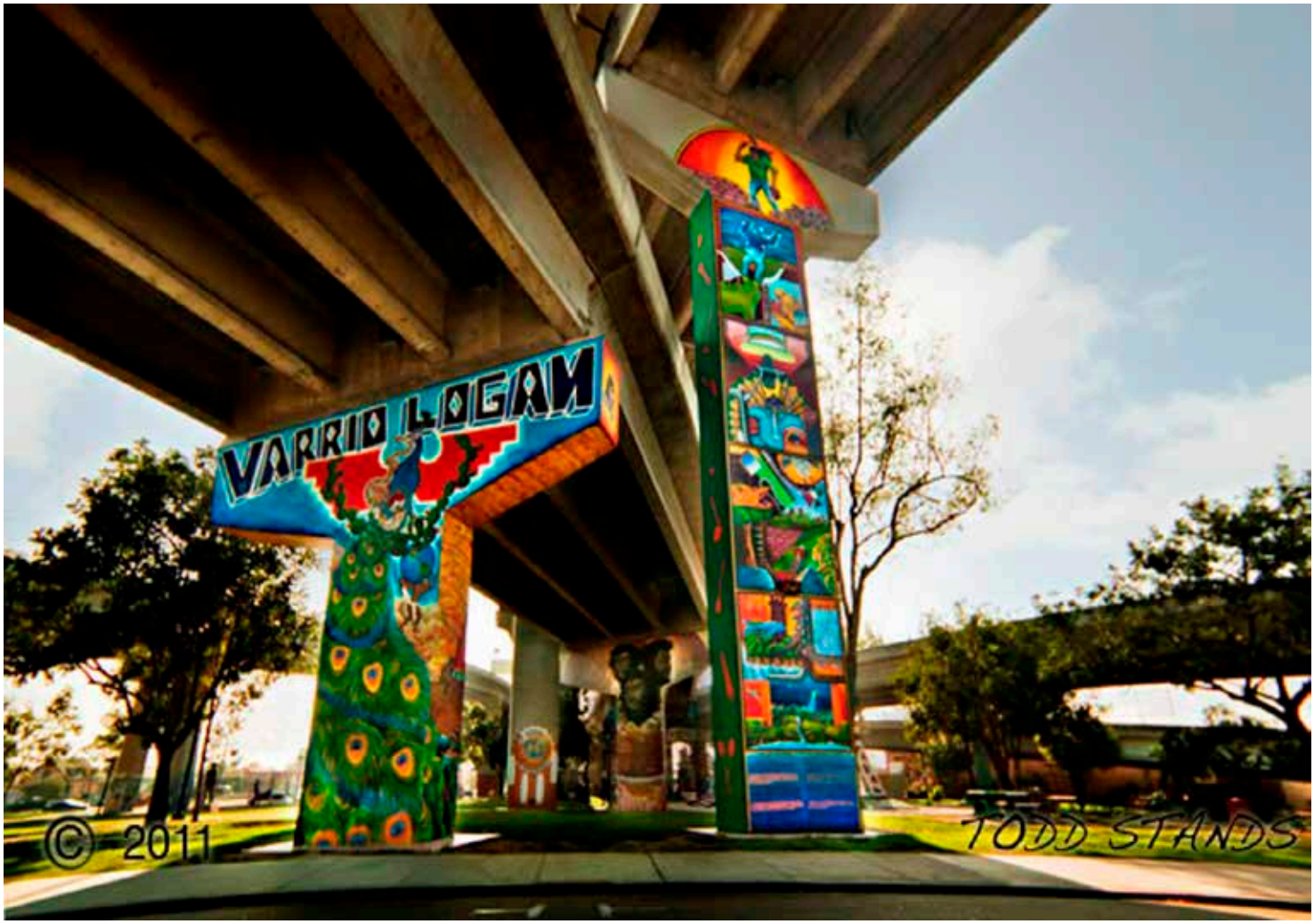

Photo 26

Name of Property: Varrio Logan and Undocumented Worker

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 2011

Description of Photograph(s) and number: Varrio Logan—artists: Victor Ochoa and Team, 1978. Restoration artists: Victor Ochoa and Team, 2011, (#11 on Teal Lane—Lane Three.) Undocumented Worker—artists: the late Michael Schnorr and team, 1980. Restoration artists: Michael Schnorr and Team, 2011, (#5 on Blue Lane—Lane Four.)

Photo 27

Name of Property: Death of a Farm Worker

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Caltrans

Date Photographed: 2006

Description of Photograph(s) and number: Artists: the Late Michael Schnorr and Susan Yamagate, 1979, (#8 on the Orange Lane—Lane Two.)

Photo 28

Name of Property: Sueno Serpentino

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: March 2012

Description of Photograph(s) and number: Artists: Designed by Socorro Gamboa, painted by Felipe Adame and Roger Lucero 1978. Renovation Artists: Mario Torero and Mano Lima (1989) and Felipe Adame and Laurie Manzano, 1991, (#5 Teal Lane—Lane Three.)

Photo 29

Name of Property: Mexican History

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: March 2012

Description of Photograph(s) and number: Mexican History artists: Victor Ochoa and Students, 1978, (#7 on Teal Lane—Lane Three.)

Photo 30

Name of Property: Renaciemiento

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Joe Porras

Date Photographed: March 2012

Description of Photograph(s) and number: Artists: Grupo de Santana, Year: 1974. Restoration artists: Guillermo Aranda, Guillermo Rosette, Felipe Adame, & Vidal Aguirre, 1992 (#8 on Light Green Lane—Lane Six.)

Photo 31

Name of Property: Bridge People

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Joe Porras

Date Photographed: March 2012

Description of Photograph(s) and number: Artists: Victor Ochoa and Lowell Elementary School, 1978 and 1983, (#3 on Grey Lane—Lane One.)

Photo 32

Name of Property: The Ball Player

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: March 2012

Description of Photograph(s) and number: Artists: Vidal Aguirre, 1981-82, (#13 Orange Lane—Lane Two.)

Photo 33

Name of Property: Chicanas/Escuelas

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: March 2013

Description of Photograph(s) and number: Artists: Yolanda Lopez and Mujeres Muralistas, 1978, (#7 Grey Lane—Lane One.)

Photo 34

Name of Property: Colossus

City or Vicinity: San Diego

County: San Diego

State: California

Photographer: Photo 1: Joe Porras Detail: Joe Porras

Date Photographed: Photo 1, 2012 and Detail 2012

Description of Photograph(s) and number: Artists: Mario Torero and the Congresso de Artists Chicanos en Aztlan (CACA) Team, 1975, (#10 on Light Green Lane—Lane Six.)

Photo 35

Name of Property: Colossus (closer view)

City or Vicinity: San Diego

County: San Diego

State: California

Photographer: Photo 1: Joe Porras Detail: Joe Porras

Date Photographed: Photo 1, 2012 and Detail 2012

Description of Photograph(s) and number: Artists: Mario Torero and the Congresso de Artists Chicanos en Aztlan (CACA) Team, 1975, (#10 on Light Green Lane—Lane Six.)

Photo 37

Name of Property: Corazon De Aztlan (with ceremonial site in the front of mural)

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: 2012

Description of Photograph(s) and number: Artists: Tomas "Coyote" Castaneda and the Congresso de Artistas en Aztlan (CACA) Team, 1975. Renovation artist: Salvador "Queso" Torres, 1988, (#12 Light Blue Lane—Lane Five.)

Photo 38

Name of Property: Varrios Si, Yonkes No!

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Caltrans

Date Photographed: 2006

Description of Photograph(s) and number: Artists: Raul Jose Jacquez, Alvaro Millan, Victor Ochoa, Armando Rodriguez, 1977. Renovation artists: Raul Jose Jacquez, Alvaro Millan, Victor Ochoa, Armando Rodriguez, Vidal Aguirre, 1989, (#9 on Orange Lane—Lane Two.)

Photo 39

Name of Property: Historical Mural

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: July 12, 2012

Description of Photograph(s) and number: Artists: Toltecas en Aztlan—Salvador Barajas, Guillermo Aranda, Arturo Roman, Victor Ochoa, Jose Cervantes, the late Gilbert "Magu" Lujan, Daniel de los Reyes & M.E.CH.A. at UC Irvine, 1973. Restoration artists: Sal Barajas, Guillermo Rosette, Guillermo Aranda, Victor Ochoa, Armando Nunez, Eddie Galindo and Hector Villegas, (#13 on Light Green Lane—Lane Six.)

Photo 40

Name of Property: Jose Gomez Mural

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Caltrans

Date Photographed: 2006

Description of Photograph(s) and number: Artists: Tony de Vargas, Mario Torero and Team, 1986, (#2 Grey Lane—Lane One.)

Photo 41

Name of Property: OG Mural

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Caltrans

Date Photographed: 2006

Description of Photograph(s) and number: Artists: Octavio Gonzalez, 1978 (#5 Grey Lane—Lane One.)

Photo 43

Name of Property: San Diego Lowrider Council Mural (back view)

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: March 2012

Description of Photograph(s) and number: Artists: Victor Cordero, Jari Alvarez and Isaias Crow, 1976 (#10 Orange Lane—Lane One.)

Photo 42

Name of Property: San Diego Lowrider Council Mural (front view)

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: March 2012

Description of Photograph(s) and number: Artists: Victor Cordero, Jari Alvarez and Isaias Crow, 1976 (#10 Orange Lane—Lane One.)

Photo 44

Name of Property: Women Hold Up Half The Sky

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 2012

Description of Photograph(s) and number: Artists: Celia Herrera Rodriguez, Irma Lerma Barbosa, Rosalinda Montez Palacios, Antonia Perez and Barbara Desmangles, 1975. Restoration artists: Celia Herrera Rodriguez, Irma Lerma Barbosa, Rosalinda Montez Palacios, Glory Galindo Sanchez and Vera Sanchez, 2012, (#2 on the Light Green Lane—Lane Six.))

Photo 45

Name of Property: Mother Earth

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: August 2012

Description of Photograph(s) and number: Artists: Salvador "Queso" Torres, 1988. Restoration artists: Salvador "Queso" Torres, 2012, (#9 Light Blue—Lane Four.)

Photo 46

Name of Property: Los Toltecas (above) & Mother Earth (below)

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: August 2012

Description of Photograph(s) and number: Los Toltecas **Artists:** Artists: Rosa Olga Navarro, Carlos Garcia, Alvaro Millan, Fernando Palomo, & Team, Year: 1988. Restoration Artists: David Mena, Rosa Olga Navarro and Community, 2012 (Light Blue—Lane Four # 8.)
Mother Earth **Artists:** Salvador "Queso" Torres, 1988. Restoration artists: Salvador "Queso" Torres, 2012, (Light Blue—Lane Four #9.)

Photo 47

Name of Property: Homeboy

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Joe Porras

Date Photographed: February 2012

Description of Photograph(s) and number: Artists: Felipe Adame, 1975. (# 9 Green Line—Lane Six.)

Photo 48

Name of Property: I am Somebody—Poem by Joan Little

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: August 2012
Description of Photograph(s) and number: Artists: Lettering done by Sal Barajas, 1975. Restoration Artists: Celia Herrera Rodriguez, Irma Lerma Barbosa, Rosalinda Montez Palacios, Glory Galindo Sanchez and Vera Sanchez, 2012, (#5 Light Green—Lane Six.)

Photo 49

Name of Property: Woman with a Flag

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: August 2012

Description of Photograph(s) and number: Artists: Arturo Singh, 1975. Restoration artists: Arturo Singh 2012

Photo 50

Name of Property: Aguila en Aztlan: Through love you gain strength-through strength you regenerate & Aguila en Aztlan in Cactus Garden

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: March 2012

Description of Photograph(s) and number: Artists: Raul Jose Jaquez, 1986 (#13 Teal Lane—Lane Three.)

Photo 51

Name of Property: Aguila en Aztlan: Through love you gain strength-through strength you regenerate & Aguila en Aztlan in Cactus Garden

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Josie S. Talamantez

Date Photographed: March 2012

Description of Photograph(s) and number: Artists: Raul Jose Jaquez, 1986 (#13 Teal Lane—Lane Three.)

Photo 52

Name of Property: Huelga Eagle (upper left hand corner)

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Todd Stands

Date Photographed: 2012

Description of Photograph(s) and number: Artists: Raul Espinosa and the late Michael Schnorr, 1978, (#8 Teal Lane—Lane Three.)

Figure Log

Figure 1

Figure 2

Figure 3

Figure 4

Figure 5

Figure 6

Figure 7

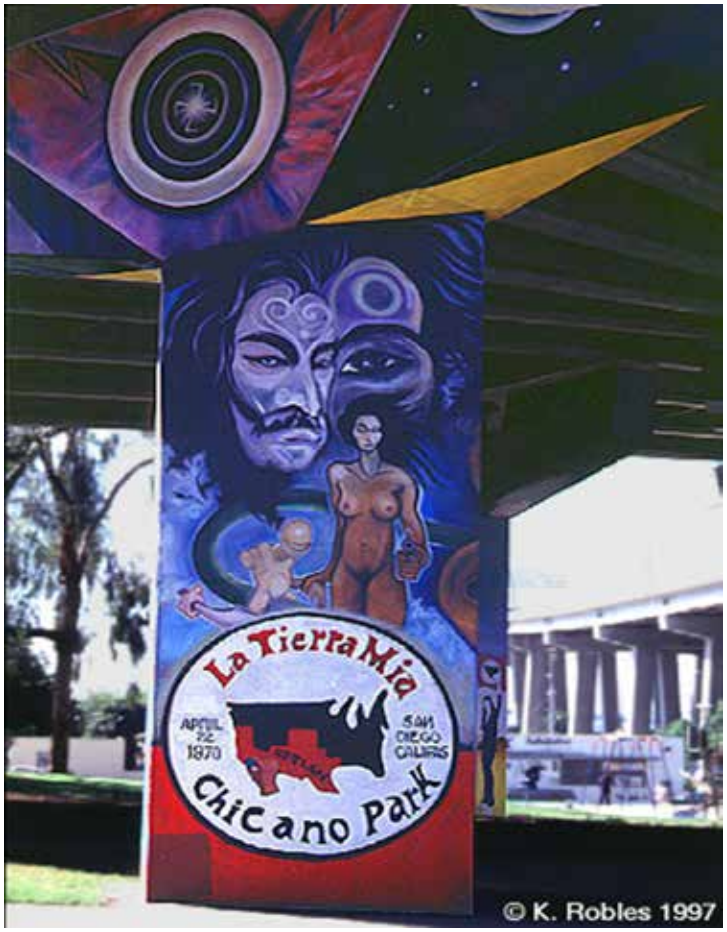

Figure 1

Name of Property: Rage Against La Raza above the Chicano Park Logo

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Kathleen Robles

Date Photographed: 1997

Description of Photograph(s) and number: Rage Against La Raza Artists: Congreso de Artistas Chicanos en Aztlán (CACA), Mario Torero, & Tomás "Coyote" Castañeda, 1974. Chicano Park/ La Tierra Mia Logo Artists: Designed by Rico Bueno and painted by Carlotta Hernandez, 1974, (#5 & 6, Light Blue Lane Five.)

Figure 2

Name of Property: Chicano Park/La Tierra Mia Logo

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Kathleen Robles

Date Photographed: Unknown

Description of Photograph(s) and number: Artists: Artists: Designed by Rico Bueno and painted by Carlotta Hernandez, 1974, (#6, Light Blue Lane Five.)

Figure 3

Name of Property: Cosmic Clowns

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Kathleen Robles

Date Photographed: 1997

Description of Photograph(s) and number: Artists: Congreso de Artistas Chicanos en Aztlan (CACA): Mario Torero, Pablo de la Rosa, Tomas Casteneda, Felipe Barboza, 1974.
Renovation artists: Mario Torero, Pablo de la Rosa, and Tomas Casteneda, 1992 (#4 on Light Blue Lane—Lane Five.)

Figure 4

Name of Property: Corazon De Aztlan

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Kathleen Robles

Date Photographed: Unknown

Description of Photograph(s) and number: Artists: Tomas "Coyote" Castaneda and the Congresso de Artistas en Aztlan (CACA) Team, 1975. Renovation artist: Salvador "Queso" Torres, 1988, (#12 Light Blue Lane—Lane Five.)

Figure 5

Name of Property: Tree of Life

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Kathleen Robles

Date Photographed: Unkown

Description of Photograph(s) and number: Artists: Felipe Adame, Guillermo Aranda, Arturo Roman, 1974. Renovation artists: Guillermo Aranda, Guillermo Rosete, Felipe Adame, Vidal Aguirre, 1992 (#6 on Light Green Lane—Lane Six.)

Figure 6

Name of Property: Children's Mural

City or Vicinity: San Diego

County: San Diego **State:** California

Photographer: Kathleen Robles

Date Photographed: Unknown

Description of Photograph(s) and number: Artists: Victor Ochoa & Lowell School Children, 1973 (# 12 Light Green—Lane Six.)

Figure 7: Chicano Park Guidebook Map

Figure 8: District Boundary (No Locations Marked)

Figure 9. District Boundary Sketch Map with Contributors and Non-Contributors Marked

Figure 10. Close-up sketch map, west portion of Chicano Park

Figure 11. Close-up sketch map, east portion of Chicano Park

Figure 12. Close-up sketch map, west portion of Chicano Park