



# Legacy Business Registry Staff Report

HEARING DATE NOVEMBER 28, 2016

## CARTOON ART MUSEUM OF CALIFORNIA

*Application No.:* LBR-2016-17-021  
*Business Name:* Cartoon Art Museum of California  
*Business Address:* 275 5th Street, Suite 303  
*District:* District 6  
*Applicant:* Summerlea Kashar, Executive Director  
*Nomination Date:* October 3, 2016  
*Nominated By:* Mayor Edwin Lee  
*Staff Contact:* Richard Kurylo  
legacybusiness@sfgov.org

### BUSINESS DESCRIPTION

The Cartoon Art Museum of California is a 501(c)(3) nonprofit museum located in the South of Market neighborhood that preserves and exhibits the history and continuation of cartoon art and related artworks. The museum was founded by a group of cartoon enthusiasts in 1984 who began organizing exhibitions of artwork from their own collections and often set up these exhibitions in other local museums or corporate spaces before establishing themselves as an organization. The museum showcases a variety of cartoon art forms including editorials, comic books, graphic novels, anime, and weekend cartoons. The Cartoon Art Museum is not only known for its exhibition content but also its dedication to preserving and documenting this unique and accessible art form. Their continued mission is to "ignite imaginations and foster the next generation of visual storytellers by celebrating the history of cartoon art, its role in society, and its universal appeal." The museum is the longest running museum of original cartoon art in the United States that is committed to the preservation and exhibition of this art. They also house a research and library facility open to all who wish to explore the history of cartoon art.

### CRITERION 1: Has the applicant operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?

Yes, the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years:

665 Third Street, 5th Floor from 1987-1994 (7 years)  
814 Mission Street, 2nd Floor from 1995-2001 (6 years)  
655 Mission Street from 2001-2015 (14 years)  
275 5th Street, Suite 303 from 2015-Present (1 year)

Cartoon Art Museum of California moved into the temporary location at 275 5th Street after being displaced from its original location in the Yerba Buena district in 2015 and will be moving into a new location at 781 Beach Street in the Russian Hill neighborhood.



SMALL BUSINESS COMMISSION

MARK DWIGHT, PRESIDENT  
REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO

EDWIN M. LEE, MAYOR

**CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?**

Yes, the applicant has contributed to the South of Market neighborhood's history and identity.

The Historic Preservation Commission recommended the applicant as qualifying, noting the following ways the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community:

- Cartoon Art Museum of California is associated with cartoon art.
- Cartoon Art Museum of California has contributed to the South of Market community's history and identity by continuing to be a leader in the field of cartoon art and animation through drawing attention to the art form, inspiring and fostering the next generation of cartoon artists and connecting them with local publishing and film industries. Cartoon Art Museum continues to serve a diverse range of communities in the South of Market neighborhood and greater San Francisco through exhibitions, screenings, classes, workshops, public programs, and continued efforts to engage youth in the arts.
- The business has been cited in the following publications:
  - SF Chronicle and SF Gate, 5/31-6/6/2015, "Is it the end of Cartoon Art Museum? No!," by Carolyn Zinko.
  - The Guardian, 9/14/2015, "San Francisco's latest high-rent victim: the Cartoon Art Museum," by Joseph Mayton.
  - Hoodline, 2/18/2016, "Still Without a Permanent Home, the Cartoon Art Museum Powers On," by J. Eric Miller.
  - SF Chronicle, 8/29/2016, "Still looking for home, Cartoon Art Museum draws a new future," by Peter Hartlaub.
  - Huffington Post The Blog, 9/8/2016, "He Curates the Cartoon Art Museum; How Perfect," by Tom Falco.

**CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?**

Yes, Cartoon Art Museum of California is committed to maintaining the physical features that define its art and tradition of preserving, documenting, exhibiting and teaching about cartoon art.

**HISTORIC PRESERVATION COMMISSION RECOMMENDATION**

The Historic Preservation Commission recommends that Cartoon Art Museum of California qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business:

- Storefront entrance and signage.
- Two galleries.
- An emerging artists' exhibition space.
- Screening area.
- Bookstore and library.
- Collections facility.
- Classrooms.
- Education center.



SMALL BUSINESS ASSISTANCE CENTER / SMALL BUSINESS COMMISSION  
1 DR. CARLTON B. GOODLETT PLACE, ROOM 110, SAN FRANCISCO, CALIFORNIA 94102-4681  
Small Business Assistance Center (415) 554-6134 / Small Business Commission (415) 554-6481

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CITY AND COUNTY OF SAN FRANCISCO

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**STAFF RECOMMENDATION**

Staff recommends that the San Francisco Small Business Commission include Cartoon Art Museum of California currently located at 275 5th Street, Suite 303 in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

Richard Kurylo, Manager  
Legacy Business Program



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## Small Business Commission Draft Resolution

HEARING DATE NOVEMBER 28, 2016

### CARTOON ART MUSEUM OF CALIFORNIA

#### LEGACY BUSINESS REGISTRY RESOLUTION NO. \_\_\_\_\_

<i>Application No.:</i>	LBR-2016-17-021
<i>Business Name:</i>	Cartoon Art Museum of California
<i>Business Address:</i>	275 5th Street, Suite 303
<i>District:</i>	District 6
<i>Applicant:</i>	Summerlea Kashar, Executive Director
<i>Nomination Date:</i>	October 3, 2016
<i>Nominated By:</i>	Mayor Edwin Lee
<i>Staff Contact:</i>	Richard Kurylo legacybusiness@sfgov.org

#### **ADOPTING FINDINGS APPROVING THE LEGACY BUSINESS REGISTRY APPLICATION FOR CARTOON ART MUSEUM OF CALIFORNIA, CURRENTLY LOCATED AT 275 5<sup>TH</sup> STREET, SUITE 303.**

**WHEREAS**, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

**WHEREAS**, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; or

**WHEREAS**, the subject business has operated in San Francisco for more than 20 years but less than 30 years, has had no break in San Francisco operations exceeding two years, has significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, faces a significant risk of displacement; and

**WHEREAS**, the subject business has contributed to the neighborhood's history and identity; and

**WHEREAS**, the subject business is committed to maintaining the physical features and traditions that define the business; and

**WHEREAS**, at a duly noticed public hearing held on November 28, 2016, the San Francisco Small Business Commission reviewed documents and correspondence, and heard oral testimony on the Legacy Business Registry application; therefore





SMALL BUSINESS COMMISSION

MARK DWIGHT, PRESIDENT  
REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO

EDWIN M. LEE, MAYOR

**BE IT RESOLVED** that the Small Business Commission hereby includes Cartoon Art Museum of California in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

**BE IT FURTHER RESOLVED** that the Small Business Commission recommends safeguarding the below listed physical features and traditions at Cartoon Art Museum of California:

Physical Features or Traditions that Define the Business:

- Storefront entrance and signage.
- Two galleries.
- An emerging artists' exhibition space.
- Screening area.
- Bookstore and library.
- Collections facility.
- Classrooms.
- Education center.

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I hereby certify that the foregoing Resolution was ADOPTED by the Small Business Commission on November 28, 2016.

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Regina Dick-Endrizzi  
Director

RESOLUTION NO. \_\_\_\_\_

Ayes –  
Nays –  
Abstained –  
Absent –



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1 DR. CARLTON B. GOODLETT PLACE, ROOM 110, SAN FRANCISCO, CALIFORNIA 94102-4681  
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## Legacy Business Registry

# Application Review Sheet

*Application No.:* LBR-2016-17-021  
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*Applicant:* Summerlea Kashar, Executive Director  
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*Nominated By:* Mayor Edwin Lee

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?       X       Yes                      No

665 Third Street, 5th Floor from 1987-1994 (7 years)  
814 Mission Street, 2nd Floor from 1995-2001 (6 years)  
655 Mission Street from 2001-2015 (14 years)  
275 5th Street, Suite 303 from 2015-Present (1 year)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?       X       Yes                      No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?       X       Yes                      No

**NOTES:** NA

**DELIVERY DATE TO HPC:** October 3, 2016

Richard Kurylo  
Manager, Legacy Business Program



**Office of the Mayor**  
City & County of San Francisco



**Edwin M. Lee**

October 3, 2016

Director Regina Dick-Endrizzi  
San Francisco Office of Small Business  
City Hall, Room 110  
1 Dr. Carlton B. Goodlett Place  
San Francisco, CA 94102

Dear Director Regina Dick-Endrizzi,

I am writing to nominate the Cartoon Art Museum for inclusion on the Legacy Business Registry.

The purpose of the City's legacy business registry is to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City. Per ordinance, a legacy business may be nominated by a member of the Board of Supervisors or the Mayor to be reviewed, processed and approved by the Small Business Commission at a public hearing if it meets the criteria set forth.

Since its founding in 1984 the Cartoon Art Museum has maintained steadfast dedication to preserving the traditions of cartoon art and related artworks that have artistic, cultural and historical significance. Cartoon Art Museum's exhibitions annually serve an audience of close to 30,000 people from San Francisco and around the globe.

Of particular note is the museum's track record of exhibitions and programs celebrating the work of artists from diverse cultural backgrounds and of women cartoonists such as: *Slinging Satire: Masters of Political Cartoons*, *Pretty in Ink: American Women in Comics*, *La Raza Cómica: A Celebration of the Latino-American Experience in the Comic Arts*, *Drawing the Sword: Samurai in Manga and Anime*, *Graphic Details: Confessional Comics by Jewish Women*, *No Straight Lines: Queer Culture and the Comics*, and *The Sting of The Wasp: San Francisco's Political Cartoon Weekly 1876-1897*, among many others.

It is an honor to recognize the legacy and contributions of the Cartoon Art Museum to our great city of San Francisco.

Sincerely,

A handwritten signature in cursive script that reads "Edwin M. Lee".

Edwin M. Lee  
Mayor

## Section One:

### Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

<b>NAME OF BUSINESS:</b>		
<b>BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)</b>		
<b>CURRENT BUSINESS ADDRESS:</b>		<b>TELEPHONE:</b>
		(     )
		<b>EMAIL:</b>
<b>WEBSITE:</b>	<b>FACEBOOK PAGE:</b>	<b>YELP PAGE</b>

<b>APPLICANT'S NAME</b>	
<input type="checkbox"/> Same as Business	
<b>APPLICANT'S TITLE</b>	
<b>APPLICANT'S ADDRESS:</b>	<b>TELEPHONE:</b>
	(     )
	<b>EMAIL:</b>

<b>SAN FRANCISCO BUSINESS ACCOUNT NUMBER:</b>	<b>SECRETARY OF STATE ENTITY NUMBER (if applicable):</b>

<b>OFFICIAL USE: Completed by OSB Staff</b>	
<b>NAME OF NOMINATOR:</b>	<b>DATE OF NOMINATION:</b>

## Section Two:

### Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

<b>ORIGINAL SAN FRANCISCO ADDRESS:</b>	<b>ZIP CODE:</b>	<b>START DATE OF BUSINESS</b>
<b>IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?</b>	<b>DATES OF OPERATION AT THIS LOCATON</b>	
<input type="checkbox"/> No <input type="checkbox"/> Yes		

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

## Section Three:

### Disclosure Statement.

#### San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- ☒ I am authorized to submit this application on behalf of the business.
- ☒ I attest that the business is current on all of its San Francisco tax obligations.
- ☒ I attest that the business's business registration and any applicable regulatory license(s) are current.
- ☒ I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- ☒ I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- ☒ I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- ☒ I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Summerlea Kashar 09/26/2016

Name (Print):

Date:

Signature:



## Historical Narrative Criteria and Guide.

**Criterion 1:** The business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years. If the business has operated in San Francisco for more than 20 years but less than 30 years it may still satisfy this criteria if the Small Business Commission finds that the business has significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, the business would face a significant risk of displacement.

Established in 1984, the Cartoon Art Museum (CAM) is one of the few institutions in the United States that presents all forms of original cartoon art and makes it accessible to everyone. CAM's mission is to ignite imaginations and foster the next generation of visual storytellers by celebrating the history of cartoon art, its role in society, and its universal appeal. Our vision is to be the premier destination to experience cartoon art in all its many forms from around the world, and a leader in providing insight into the process of creating it. During CAM's 32-year history in San Francisco, where we were founded, we have produced nearly 200 exhibitions and hundreds of events, receptions, presentations, workshops, lectures, classes and educational programs.

CAM received its 501(c)3 nonprofit designation on December 14, 1984 by a group of cartoon enthusiasts and collectors, and organized exhibitions around the Bay Area. The Museum has resided in three different locations in San Francisco since 1987, when its founding location opened at 665 Third Street (near Brannan St.), which was established with help from an endowment from *Peanuts* creator Charles M. Schulz. Since then, CAM has successfully relocated twice, and skyrocketing rents have again necessitated our relocation. CAM resided at its second location at 814 Mission Street (near 4th St.) from 1995 until 2001 when it was priced out due to rising rents related to the first dot-com boom. In December 2001 CAM moved to its third location, a storefront at 655 Mission Street (near 3rd St. in the Yerba Buena arts district), and remained there for nearly 14 years until September 2015 when the Museum was unable to sustain an upcoming rent increase of more than 100%. During the past year since September 2015, CAM has resided in a small temporary office space at the Renaissance Entrepreneurship Center at 275 5th Street (near Howard St.) where we offer classes and education programs onsite, while presenting offsite artistic public programs throughout San Francisco. With help from the Mayor's office, CAM became connected with NCCLF, which has provided valuable technical assistance to help us identify and secure a new location. In August 2016 CAM signed a ten-year lease with a five-year option for a storefront facility at 781 Beach Street (between Hyde and Larkin), one block from Ghirardelli Square, Aquatic Park, the Maritime Museum, and the Hyde Street Cable Car turnaround. We are in the midst of finalizing plans to renovate the facility so we can open to the public in our new neighborhood in early 2017.

**Criterion 2:** The business has contributed to the neighborhood's history and/or the identity of a particular neighborhood or community. Community does include a business or industry community.

The Cartoon Art Museum is the longest running museum of original cartoon art in the western United States.\* The Museum has resided in San Francisco throughout its history; maintaining a location in San Francisco is intrinsically linked to our mission and vision. Although the neighborhoods and buildings in which we have resided might not have been specifically designed for the Museum, retaining our home in San Francisco is essential to our programs, which have been developed to fill the diverse needs of the San Francisco community and to contribute to the cultural essence that makes our city unique. San Francisco has been a hotbed of innovative, groundbreaking comic art since the late 1800s with the advent of the modern comic strip. In the 1960s, the Bay Area gained further notoriety when the underground comix movement launched from San Francisco's Haight-Ashbury district. Today, some of

the biggest names in comics and animation hail from San Francisco, including small publishing houses like Viz Media and Last Gasp, animation studios such as Letterman Digital and New Media Arts Center, and gaming companies such as Zynga and Niantic. The Cartoon Art Museum contributes to San Francisco's long tradition of being a leader in the field of cartoon art and animation by drawing attention to the art form, inspiring and fostering the next generation of cartoon artists and connecting them with the local publishing and film industries.

The Cartoon Art Museum serves a diverse range of communities in San Francisco; people of all ages and cultural backgrounds view original cartoon art through our exhibitions and screenings; they produce their own comics and animation at classes and workshops, research our collection and library, and mix and mingle with professional and aspiring cartoonists. The following describes the ways in which the Cartoon Art Museum serves youth, families, local artists, culturally specific communities, and the general public:

- The Cartoon Art Museum is a breeding ground for emerging and established artists. CAM's Cartoonist-in-Residence program hosts emerging artists who show their work and interact with visitors, and our Small Press Spotlight exhibits offer opportunities for emerging local artists to share their work with the public.
- People from all walks of life come to the Cartoon Art Museum to view our exhibitions, which are renowned for presenting original cartoon art, from superheroes to political cartoons, Japanese anime and manga to children's book illustration, LGBT comics to Latino comics, and more.
- CAM presents a wide range of events that provide diverse content and representation, including the Latino Comics Expo, Kearny Street Workshops' APAture (Asian Pacific Islander) Expo, and CAM's Queer Comics Expo. CAM also partners with other comic conventions and events, such as ZineFest, WonderCon, Alternative Press Expo, Silicon Valley Comic-Con, Big Wow, and more.
- CAM hosts hundreds of school field trips, from elementary school through college, who come to the Museum to gain insight into the creative process and cultural history, and to learn from artists' experiences; tens of thousands of students have visited CAM throughout our 32-year history.
- CAM offers a wide range of cartooning classes, after-school programs and internship opportunities for children, youth, high school and college students, and partners with various community-based organizations to reach youth from various neighborhoods. Partnering organizations include MYEEP, California Lawyers for the Arts' Spotlight on the Arts, Life Learning Academy, Workability, Lifeworks and other high school internship programs. CAM's after-school programs, The Comic Book Project and Talking Points, encourage students to work as a team, help boost their literacy skills, and enable them to share their voices. Many of our students have gone on to pursue careers in the arts.

Cartoon art is one of the most accessible forms of art. Most of us learn to read from picture books, and comics shed light on and spark interest in a wide range of topical issues. Historically, cartoons and comics have brought attention to important relevant matters and crucial issues, such as Pulitzer Prize winning *Maus* by Art Spiegelman, *Doonesbury* by Garry Trudeau, and *Wee Pals* by Morrie Turner, while more contemporary examples include *The Knight Life* by Keith Knight and the *Eviction Series* by local artist, Paul Madonna. Other comics have helped us laugh at the follies of life, such as Charles Schulz' *Peanuts*, Lynn Johnston's *For Better or For Worse*, Patrick McDonnell's *Mutts*, and many others. Without the Cartoon Art Museum, San Francisco would not have a place where people of all ages can learn about all forms of cartoons and the creative process; thousands of students that visit CAM every year would lose an opportunity to gain insight and be inspired; and cartoon artists would not have a venue to share their stories with future generations. San Francisco would lose a vital part of its artistic soul.

\* The International Museum of Cartoon Art first opened its doors in Stamford, Connecticut 1974. It moved to Florida in 1992, and dissolved in 2002. The Billy Ireland Cartoon Research Library and Museum at Ohio State University, established a library and archives of print cartoons in 1977, which expanded in



2009 with museum exhibition space. The Charles M. Schulz Museum was created in 2002 in Santa Rosa, CA and the Walt Disney Family Museum was created in 2009.

**Criterion 3:** The business is committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms.

Throughout its 32-year history, the Cartoon Art Museum has maintained its commitment to presenting all forms of cartoon art and nurturing the next generation of cartoon artists through its world-class exhibitions, events, education programs, and classes for the local community. After being displaced from our former location in San Francisco's Yerba Buena district, we look forward to opening our new facility at 781 Beach Street in San Francisco's Fisherman's Wharf neighborhood. Our new home will be a museum where people of all ages can experience original cartoon art up close, meet its creators, be inspired, create work, and open their eyes to the world around them. The new site will expand upon our history and maintain all of the physical features that are essential to our mission and programs, including a well-designed storefront entrance and signage, two galleries, an emerging artists' exhibition space, a screening area, bookstore, library, collections facility, classrooms and education center. CAM has engaged Architect Robert Geering, FAIA, and Aetypic Architects to create a well-designed space, and CAM's Board of Directors have contributed lead gifts totaling \$250,000 to launch the campaign supporting the tenant improvements at the facility. Furthermore, CAM has engaged David Perry & Associates as PR/Marketing consultants to ensure a prominent public profile for the Cartoon Art Museum's new home.

CAM maintains an active roster of public programs for the San Francisco community, and has continued doing so after moving to its temporary site in October 2015. Through partnerships with other museums and organizations during this period, CAM co-presented the exhibition *MazeToons* at the Children's Creativity Museum May 4, 2016 through September 4, 2016; we partnered with the Queer Cultural Center for our third annual Queer Comics Expo; and we co-presented the exhibition *Alphabet* at the SOMArts Cultural Center in June 2016. In addition, CAM has created program partnerships with many of the museums in the Yerba Buena neighborhood, including MoAD, California Historical Society, Contemporary Jewish Museum, American Bookbinders Museum, and the Museum of Performance + Design.

We also maintain our full offering of cartoon art classes at our temporary site at 5th and Howard Street. These educational programs include low-cost cartooning classes for children and teens, seasonal Parent-Child classes, intensive Cartoon Boot Camp classes for tweens and teens, and more advanced classes for teens and adults. Classes focus on various aspects of cartooning, such as character design, storyboarding, storytelling, basic animation, mini-comic and bookmaking, as well as other topics. Master classes taught by professional cartoonists provide further insight into the professional world. CAM also partners with libraries throughout San Francisco and the Bay Area to offer offsite classes at a wide range of neighborhood libraries.

Thanks to assistance from the Mayor's office, CAM has received technical assistance from NCCLF since November 2014 to identify and secure a new facility. In September 2015 we engaged consultant Sharon Tanenbaum to conduct a feasibility study and capital campaign. In June 2016 CAM hired a Project Manager, Kim Edmonds from Ventura Partners, to facilitate the tenant improvements. Tenant improvements at CAM's new site will provide increased classrooms; flexible open spaces will enhance exhibitions and film screenings for youth and adults, and partnerships with community service organizations will expand our education programs for underserved youth. Our biggest challenges now are the costs of the tenant improvements, which are immediate and essential for our future success. The predevelopment and construction expenses will exceed the original draft budget, and the increased rent, holding costs and security deposit, coupled with decreased earned revenue during the gallery's closure, has further strained CAM's finances. As we continue our capital campaign, which has not yet

been publicly launched because the lease was just signed at the end of August, funds from the Legacy Business Program will be instrumental to help bridge the gap and enable our successful relocation.



FY 2016-17

**BUSINESS REGISTRATION CERTIFICATE**RENEW BY DATE  
05-31-2017EXPIRATION DATE  
06-30-2017

BUSINESS ACCOUNT NUMBER <b>0300666</b>	LOCATION ID <b>0300666-01-001</b>
TRADE NAME (DBA) <b>CARTOON ART MUSEUM OF CAL</b>	BUSINESS LOCATION <b>655 MISSION ST</b>
BUSINESS <b>CARTOON ART MUSEUM OF CALIFOR</b>	THIRD PARTY TAX COLLECTOR <input type="checkbox"/> PARKING TAX <input type="checkbox"/> TRANSIENT OCCUPANCY TAX

CARTOON ART MUSEUM OF CALIFOR  
PO BOX 566  
SAN FRANCISCO CA 94104-0566

**CITY AND COUNTY OF SAN FRANCISCO  
OFFICE OF THE TREASURER & TAX COLLECTOR**

  
**José Cisneros**  
Treasurer  
**David Augustine**  
Tax Collector

POST CLEARLY VISIBLE AT THIS BUSINESS LOCATION

# CARTOON ART MUSEUM

P.O. Box 566, San Francisco, CA 94104-0566  
415-CAR-TOON  
[www.cartoonart.org](http://www.cartoonart.org)



Cartoon Art Museum  
655 Mission Street Location Façade and Interior



# CARTOON ART MUSEUM

P.O. Box 566, San Francisco, CA 94104-0566  
415-CAR-TOON  
[www.cartoonart.org](http://www.cartoonart.org)



Cartoon Art Museum  
655 Mission Street Location Façade and Interior



Cartoon Art Museum

Above:  
Past Cartoon Art Museum  
curator, Jenny Dietzen with  
NBC Today Show's Al  
Roker, May 9, 2002

Below:  
John Romita, Sr. and John  
Romita, Jr. appearance for  
retrospective exhibition: *Web-  
slinging and Wall-crawling:  
the Art of Spiderman*, held in  
conjunction with Wonder-Con  
and the release of the first  
Spider-Man feature film.





2003 – Events at Cartoon Art Museum, 655 Mission Street location



Left:  
Garry Trudeau  
(*Doonesbury*) donates an  
original George Herriman,  
Krazy Kat Sunday comic  
strip to the Cartoon Art  
Museum's collection  
during the National  
Cartoonist's Society  
conference in San  
Francisco, 2003



Left:  
Lee Salem (former  
editor, Universal Press  
Syndicate) with Garry  
Trudeau and Lalo  
Alcaraz (*La Cucaracha*)  
during the National  
Cartoonist's Society  
conference in San  
Francisco, 2003

Right:  
Phil Frank (*Farley*)  
introduces Morrie  
Turner (*Wee Pals*),  
June 2003





## Cartoon Boot Camp 2007

Since 2006, the Cartoon Art Museum has produced Cartoon Boot Camp: an intensive one week course for intermediate level tweens and teens.

Each summer the Cartoon Art Museum schedules two to four weeks featuring a variety of subjects, from character design and story boards, to animation.





# Totoro Forest Project exhibition

**September 20, 2008 – February 8, 2009**

Featuring more than 200 artists, auctioned at Pixar Animation Studios, to raise money to save forest land in Tokyo, Japan.







# SMALL PRESS SPOTLIGHT 2008:

RINA AYUYANG

JOEY  
SAYERS



2008



# COMICS 4 COMIX

April 28, 2009

California State Senator  
Mark Leno presents  
certificate honoring Fifth  
Annual Comics 4 Comix  
event to Executive Director,  
Summerlea Kashar and  
Curator, Andrew Farago.



Comics 4 Comix comedy line  
up:  
(left to right)  
Justin Lamb, Harmon Leon,  
Michael Capozzola, Andrew  
Farago and Carlos Alazraqui



2010 – Cartoon Art Museum: Jewish Women's Comics exhibit and panel discussion





2013 – I See What You Say: Narrative and Visual Art (exhibition and reception)



Children drawing at Artists Inspiration station: I See What You Say exhibit

Right & below:  
Roman Muradov, Christian  
Robinson, Lemony Snicket  
and John Klassen (featured  
artists for I See What You  
Say exhibition).



## Cartoon Art Museum exhibitions 2014



Above (Left):  
Pretty in Ink: American Women Cartoonists,  
April 26 – August 24, 2014  
Curated by local 'herstorian' and underground  
comix maven, Trina Robbins, coinciding with  
release of publication by Fantagraphics Books.



Above (Right):  
Stranger Than Life: the Cartoons and Comics  
of M.K. Brown, August 30, 2014 – February  
15, 2015. M.K. Brown lead tour of exhibition.



Above: Teenage Mutant Ninja Turtles, May 3 – September 14, 2014  
Mark Bode (son of local underground artist, Vaughn Bode) installs murals for Teenage  
Mutant Ninja Turtles 30<sup>th</sup> anniversary exhibit, coinciding with Ultimate Visual History  
publication authored by CAM curator, Andrew Farago.

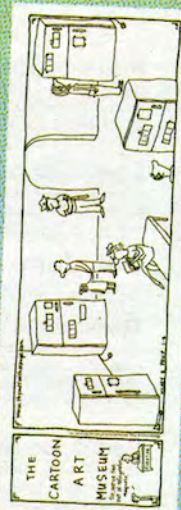
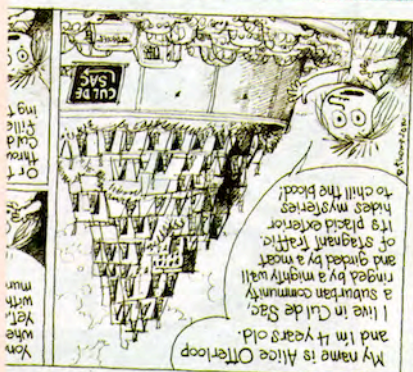
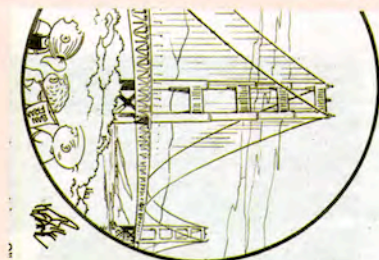


2014: Grains of Sand: 25 Years of the Sandman (exhibition and lecture series)

Top: Steve Leialoha, curator Andrew Farago, Gary Amaro  
Below: JH Williams lecture with guest curator, Ryan Graff







SAN FRANCISCO CHRONICLE AND SFGATE.COM | May 31-June 6, 2015



# Datebook



**Toons on the move**  
Cartoon Art Museum looking for a new home



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## WELCOME

## Cartoons illuminate truth



Like many people, staff writer Carolyn Zinko had walked past the Cartoon Art Museum for years and never stepped inside.

"I was convinced there would be nothing of interest to me," she says. "I read cartoons in the newspaper as a kid, which got me started reading, but I had not read cartoons since college, when I took up *Doonesbury*."

That changed when she was assigned to write this week's cover story on the museum, which is losing its lease on Mission Street and must find a new home.

"I was actually really surprised when I took the full tour of the museum," Zinko says. "While it was interesting to see the sketches and storyboarding behind the animated cartoons — a very involved process — I liked the historical displays the most."

One thing Zinko found intriguing was the similarity among political cartoons from different eras.

"The humorous digs made me see that people from the past were more like us than we might think," she says. "A cartoon lambasting aristocrats from 250 years ago, and one from the 1920s depicting frustration over high gas prices, are as relevant now as they were then."

Writing the story on Page 14 brought Zinko a new perspective on cartoon art: "Instead of dismissing cartoons as one-off gags," she says, "I realize now that the best cartoons are funny or insightful because they illuminate a truism about the human condition, and discerning those truths is an art in itself."

Next week: Summer books.

Sue Adolphson, Sunday Datebook Editor

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TODAY: 2PM Pictures at an Exhibition, plus cellist Gautier Capuçon

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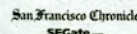
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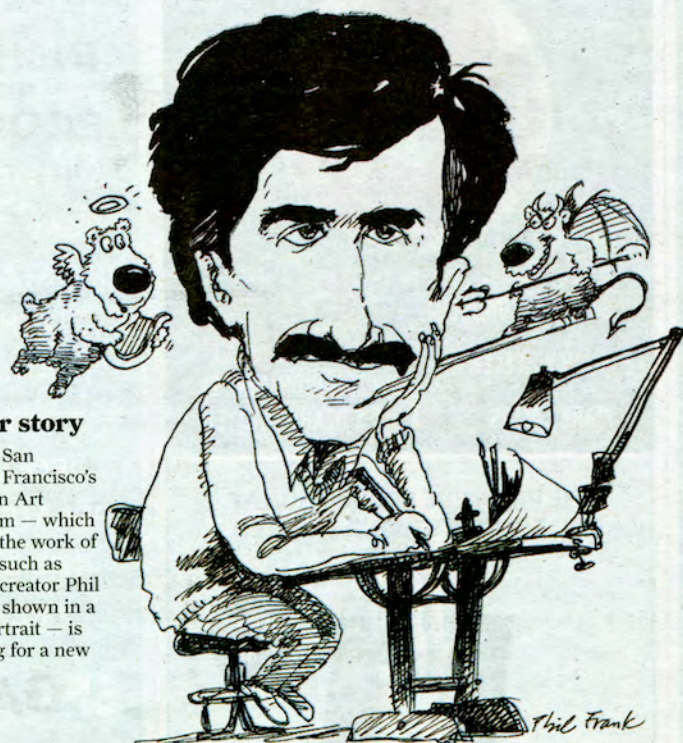
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5.31-6.06



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Phil Frank

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Erick Wong /  
The Chronicle



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July 26	August 1	August 29	September 19	September 27	October 10	November 14
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## COVER STORY

## Is it the end of Cartoon Art Museum? No!



Nell Brinkley's 1920s girls are thrown into consternation by the message of the tea leaves in this 1927 episode from *American Weekly*, on display at the Cartoon Art Museum.

By Carolyn Zinko

When we flip through a newspaper looking for the funnies, or click through the TV on a Saturday morning looking for cartoons, it's a good bet we're searching for mindless amusement.

Comedy, yes. Art? Not so much.

But beauty, as the saying goes, is in the eye of the beholder — and many people view comics, political cartoons, graphic novels, children's book illustrations and animations as art. And sometimes, even fine art.

It can be a tough sell, and Summerlea Kashar knows this well.

"People say, 'Oh it's a circle and a line; I could do that,'" said Kashar, the executive director of the Cartoon Art Museum in San Francisco.

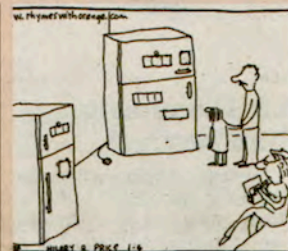
"But could you do that every day? You have to be an artist, a writer and be funny — and that's just comic strips."

Skeptical attitudes may have something to do with the dearth of museums devoted to such material. San Francisco's Cartoon Art Museum, one of a handful in the United States, is a notable exception.

But maybe not for long.

The museum at 655 Mission St. — located in a district that contains the Yerba Buena Center for the Arts, the San Francisco Museum of Modern Art, the Contemporary Jewish Museum and the Museum of the African Diaspora — is losing its lease. It was initially scheduled to leave in June, but the museum's stay has been extended through early fall. After that, the future is uncertain.

As of Sept. 30, one thing is clear: Treasures from the 30-year-old museum's permanent collection — a political cartoon



Cartoon Art Museum

Despite what this *Rhymes With Orange* panel depicts, the Cartoon Art Museum does not show its works on refrigerators, affixed with magnets.

**Cartoon Art Museum:** 11 a.m.-5 p.m. Tuesday through Sunday. \$8 adults, \$6 seniors and students, \$4 children 6 to 12. Younger than 6 free. 655 Mission St., S.F. (415) 227-8666 — that's CAR-TOON. [www.cartoonart.org](http://www.cartoonart.org).

by William Hogarth dating to 1750, R.F. Outcault's Yellow Kid bubble gum card comics, panels from Grace Drayon's Dimples from 1913 (which inspired her Campbell's soup kids), Peanuts by Charles M. Schulz, Wee Pals by Morrie Turner, and Prince Valiant by Hal Foster — all will have been taken down, packed up and put into storage, awaiting a new home.

"We're closing this location," Kashar said. "We're not going out of business."

That's the hope, anyway.

Museum officials have known they would be priced out of the space for two years, and for the past three, the museum has been occupying the space on a month-to-month lease. Kashar and museum board members have been working with city officials (including Mayor Ed Lee)

Cartoon Art Museum images





Cartoon Art Museum

and the Northern California Community Loan Fund, which helps nonprofits navigate the choppy waters of the local real estate market, as well as capital campaigns and architectural matters.

"I've been looking for a while, with a few possibilities on the horizon," Kashar said, naming Fort Mason as one of them, "but we haven't locked anything down."

Those who've never developed an affinity for cartoons — whether the Nancy and Sluggo of their childhoods, dark and violent superhero comics or graphic novels such as Art Spiegelman's Holocaust tale, "Maus" — or who've never visited the place might shrug their shoulders at the museum's predicament and ask, "So what?"

To take a spin around the exhibition halls, however, opens a visitor to a world they may never have contemplated — part fantasy, part technology and part history.

Its permanent collection illuminates the ways that cartoons have changed during the

past 250 years, and how they have reflected society during great periods of social, economic and political change.

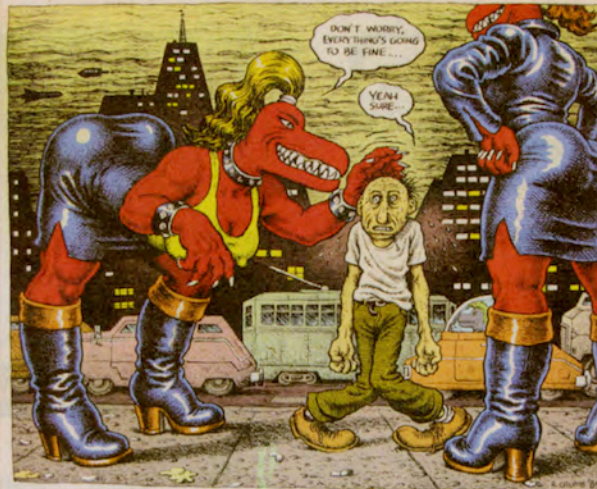
Its displays describe the creative process behind the final product, with original storyboards and model sheets, whether cartoons or animations.

#### Wide array of formats

Its exhibitions demonstrate the wide array of formats for cartoon expression, including comic strips, comic books, children's book illustrations, political cartoons, graphic novels and TV and film animations.

In doing so, it serves to legitimize the art form, and provide inspiration to new generations.

Only in recent years have American art schools begun to expand lines of study on cartoon art, with Columbia University among those growing their comic archives. At the same time, major museums around the globe have mounted big exhibitions that treat cartoons with the same respect that other artistic endeavors



Cartoon Art Museum images

Visitors to San Francisco's Cartoon Art Museum will find works by Mabel Lucie Attwell, left, who created the Campbell Soup kids; R. Crumb, above, known as "the father of underground comics"; and contemporary animation art, right.



Liz Hafalia / The Chronicle

### "The art world is big. ... We've seen great strides in the acceptance of this as an art form."

Andrew Farago, curator

receive, Cartoon Art Museum curator Andrew Farago said.

"The art world is big, and there's room for a lot of styles and material," he said. "We've seen great strides in the acceptance of this as an art form."

Kashar, the museum's director, said that "for us, cartoons are pictures with or without words that tell you a story or give you an opinion." She includes cave drawings and Egyptian scrolls as early examples of visual communication. "There's so much more you can do with pictures than you can do with words," she said. "When you have that combination, it's even more powerful."

The museum was founded in 1984 but at first had no per-

manent home, offering traveling exhibitions in galleries, hospitals and corporate art spaces for the first three years of its life. Its first permanent home was at 665 Third St. and opened in March 1988, thanks to Malcolm Whyte, a publisher of the Fat Cat coloring book series of the late 1960s; and Schulz, who provided a large endowment and an endorsement of its mission to preserve and exhibit cartoon art "in all its forms."

Writing about the opening in 1988, The Chronicle noted that Whyte's concept for a museum dated to 1981 "in a Monterey restaurant as an idea scrawled illegibly on a cocktail napkin." He'd been motivated by his lifelong love of comics and collecting, and by a visit to the Museum of Cartoon Art in Rye Brook, N.Y., which was founded by Mort Walker, the creator of Beetle Bailey and Hi and Lois. That museum moved to Florida, went bankrupt in 2002, and Walker's collection was later absorbed into the Billy Ireland Cartoon Library & Museum at Ohio State Uni-

versity in Columbus.

The Cartoon Art Museum museum moved to its current 3,200-square-foot space in 2001, where annual attendance has grown tenfold, to 30,000 visitors a year.

Whyte's interest in comics was bolstered by the local artistic landscape. The Bay Area has been fertile ground for notable cartoon artists who have made it their home during some or all of their careers.

#### Bay Area cartoonists

Their ranks include Schulz, who wrote Peanuts with Charlie Brown in Santa Rosa and died in 2000; Bolinas' Phil Frank, who created the Farley comic strip and drew for another, the Elderberries, and died in 2007; and Oakland's Turner, the first African American cartoonist to draw a nationally syndicated strip, who died in 2014.

Tucked unobtrusively into a tall building on Mission Street, it's easy to walk right past the Cartoon Art Museum. There are no banners or life-size

**Museum continues on page 16**



## COVER STORY



## Museum from page 15

action figures standing outside to draw attention.

To know it's there, you have to seek it out. And on any given day, people do.

Its space is split into distinct areas: three rooms devoted to current exhibitions, a fourth devoted to the permanent collection, an animation nook featuring a video screen with the student work of employees now employed at places such as Pixar, and a hallway devoted to showcasing the work of emerging cartoonists in a "Small Press Spotlight."

## A natural for families

The museum is, naturally, a draw for families, Baby Boomers and Millennials alike. A large chunk of the visitor base — about 75 percent — is made up of tourists from Europe and Japan, Kashar said.

Its compact size makes a visit digestible, rather than overwhelming, with just the right amount of history thrown in to balance out the experience.

Satire isn't a recent invention: an engraving from 1750 by William Hogarth, titled "Midnight Modern Conversation," shows a group of aristocratic gentlemen around a table indulging in alcohol, some falling-down drunk. An R.B. Fuller ink-on-board cartoon from 1920 is oddly prescient, titled, "If Gasoline Goes Much Higher," depicting dozens of men, frustrated by the price of fuel, driving their Model T's over a cliff and crashing into a pile in the ocean. Humorous gag-a-day strips of the 1920s, favored by



newspaper readers, were replaced by adventure serials in the 1950s, thanks to the spread of TV as a source of entertainment. In the 1960s, the thriving hippie scene in San Francisco spawned subversive comics whose content was unsuitable for newsstands, leading them to be sold at head shops.

On a recent weekday, Deanna Trapp, a 19-year-old University of Wisconsin student studying Web development, visited the museum for the

first time with her sister, giving it a mark of approval.

## 'Cool' experience

"It was cool," she said. "I loved all the different styles of drawing that were displayed."

Her sister, Jazmyne Trapp, 20, an animation student at Cogswell Polytechnical College in Sunnyvale, found the historical exhibit eye-opening.

"I never really read the newspapers or knew about comic strips," she said. "I'm

more of a fan of 3-D animation, like 'How to Train Your Dragon' by DreamWorks, but I respect that this — this genre of cartooning — is where it came from. It was educational, and it makes me want to go home and start drawing."

Among the museum's more notable exhibitions over the years: "Moebius: a Retrospective," featuring works by the French science-illustrator; "Calvin and Hobbes Sunday Pages: 1985-1995," in 2002;



Cartoon Art Museum images

The Cartoon Art Museum has displayed comic strips Farley and Calvin & Hobbes, far left; a 1930 "Krazy Kat" painting, left; Captain America comic books, above; and a signed Sandman drawing, below left.

"Why Do They Hate U.S.? An International Perspective on American Politics" in 2006; and "The Art of Coraline," in 2009, to name a few.

It has also been the scene of book signings, educational programs (like Saturday morning cartooning lessons for kids age 8 to 14) and "Comics 4 Comix" nights of stand-up comedy, comic-art displays, a silent auction, and food and wine.

## Global respect

For this, the museum has the respect of collectors and animators around the globe, and its trustees include Pixar executive Michael Johnson; Mischa McLachlan, a senior product designer at Apple; and Peter Westley of Blum Capital Partners.

Noted San Francisco art dealer Martin Muller of Modernism Inc. gallery is also a supporter. He believes the cartoon artists he represents — Crumb, who delved into political, social and religious issues and taboos in his underground comics; Glen Baxter, known for his absurdist drawings of



cowboys and gangsters offering unexpected intellectual musings; and pop surrealist and TV cartoonist Gary Baseman — have created fine art that stands the test of time.

At auction, incidentally, the works of cartoon artists and illustrators command hefty prices — original drawings by Herge, the creator of Tintin, were valued at between \$20,000 and \$540,000 at Sotheby's in March, while Yugoslav-born French comic book author Enki Bilal's pieces have reportedly sold for as much as \$225,000.

"Fine art triggers what is thought provoking, what makes you review issues and makes you try to find answers — you reflect," Muller said. "You never tire of it. That's the difference — a great work of art offers endless opportunities to be experienced."

#### Lighter fare

Currently, the museum is showing lighter fare: "Darth Vader and Friends," featuring the work of Jeffrey Brown, whose children's books are based on the "Star Wars" villain raising children; "Songs and Secrets: The Art of Song of the Sea and the Secret of Kells," displaying the creative process behind the French-Belgian-Irish animated film from 2009; "Savage Dragon: The Art of Erik Larsen," whose hero at Image Comics is a muscled green amnesiac; and "Bronze Armory Showcase," an exhibition of costumes and props from popular Marvel Studios films, including "Iron Man" and "The Avengers."

Hurry on down. They'll be wrapping those exhibitions up — without any Batman or a biff, bam or ka-pow to the rescue — come September. ■

Carolyn Zinko is a San Francisco Chronicle staff writer. E-mail: czinko@sfgate.com Twitter: @carolynezinko

# Cartoons known far and wide

By Carolyn Zinko

The Cartoon Art Museum is a San Francisco institution, but many of the artists associated with it and much of the work exhibited in it are known around the world. Here is a sampling:

## Five notable cartoon artists with Bay Area ties

**Charles M. Schulz** of Santa Rosa created Peanuts, a gag strip hailed as the most famous comic strip ever, featuring characters including Charlie Brown, Snoopy, Sally, Linus and Lucy. At the time of Schulz's death in 2000, Peanuts had 350 million readers and ran in 2,600 newspapers in 75 countries in more than 20 languages.

**Morrie Turner** of Oakland created the Wee Pals comic strip. He was the first African American to draw a nationally syndicated strip, one featuring ethnically diverse characters. His strip explored racial themes during the peak of the civil rights movement and beyond. He died in 2014.

**Phil Frank** of Sausalito created the Farley comic strip, featuring a ruffled newspaper reporter and sometime park ranger. The strip was set in San Francisco. Frank was also the artist behind the Elderberries. He died in 2007.

**Bill Griffith**, who lived in San Francisco from 1970 to 1998, created Zippy the Pinhead, a cartoon featuring a freakish character prone to non sequiturs who became a cult favorite.

**Robert Crumb**, who lived in San Francisco from the 1960s to 1991, when he moved to France, is a counterculture cartoonist often hailed as the "father of the underground comics." Best known as R. Crumb, he created Fritz the Cat, the Keep On Truckin' guy and Mr. Natural. His comic book art often touched on political, sexual and social taboos.



Brant Ward / The Chronicle 2011

**Morrie Turner**, who created America's first integrated comic strip, **Wee Pals**, is one of the artists showcased in the permanent collection of the Cartoon Art Museum.



United Media

**Peanuts** creator **Charles M. Schulz** was a supporter of the Cartoon Art Museum.

## Notable shows in Cartoon Art Museum history

**1995:** "Moebius: A Retrospective," featuring works by the French science fiction illustrator Jean Giraud.

**1997:** "Enki Bilal Retrospective With a Special Focus," by the Yugoslav-born French comic book author, one of the

most widely read in France.

**2002:** "Calvin and Hobbes Sunday Pages: 1985-1995," panels selected by the artist, featuring the comic strip about a boy and his stuffed tiger.

**2004:** "Raggedy Ann and Friends: The Art of Johnny Gruelle."

**2006:** "Why Do They Hate U.S.? An International Perspective on American Politics" featuring more than 100 cartoons from 25 countries on American politics, political figures, Hurricane Katrina and more.

**2009:** "The Art of Coraline," featuring art work from the animated stop-motion film made in 3-D by Laika, the Portland, Ore., animation studio.

**2013:** "Will Eisner: Father of the Graphic Novel," celebrating the creator of the Spirit comic strip, who established the graphic novel as a form of literature with "A Contract With God and Other Tenement Stories" in 1978.

**2014:** "Grains of Sand: 25 Years of the Sandman," celebrating the silver anniversary of one of the celebrated comic book series created by Neil Gaiman. ■

Carolyn Zinko is a San Francisco Chronicle staff writer. E-mail: czinko@sfgate.com



# San Francisco's latest high-rent victim: the Cartoon Art Museum

The only museum in the western United States dedicated to cartoon art went up against the city's out-of-control rental market ... and lost

**Joseph Mayton**

Monday 14 September  
2015 12.57 EDT

Workers at San Francisco's Cartoon Art Museum were in full takedown mode on Wednesday afternoon as they prepared to move the collection to a storage facility.

The only museum in the western United States dedicated to cartoon art went up against the city's rental market and lost. Saturday was the museum's final day at its downtown location behind San Francisco's Museum of Modern Art, near the offices of LinkedIn, Salesforce and other tech giants.

Landlords Brad Bernheim of Coast Counties Property Management and Matthew Cuevas of Cappa and Graham Inc were honest with Kashar and the museum about the rent increases.

"We knew that our rent was going to be untenable for a while now and our landlord has been very compromising for months, but we knew it wouldn't last," the museum's executive director, Summerlea Kashar, told the Guardian.

On Thursday evening, in a final event for the museum, dozens of local artists mixed with the community, sketching images for guests in return for a small donation. The money will be put towards a fund that will, Kashar hopes, help establish a new location for the museum.

The tech boom has seen prices skyrocket across the Bay Area and in San Francisco, and the changing landscape has hit non-profits like the museum hardest.

"We live in a world where cartoons and comics are all around us in popular culture, and they become part of our lives from the time we are very young. But it's very easy to think that the work appears as if by magic, forgetting that there are hardworking humans creating it for us," said Brian Kolm of Atomic Bear Press.

According to museum curator Andrew Farago, rent accounts for approximately 50% of the nonprofit's budget. When told the museum's rent would be doubled, it was the game-over.

nonprofit's budget. When told the museum's rent would be doubled, it was the game over moment.

"Right now, we are expecting to be closed for about six months at the minimum as we search for a new location," Kashar explained. She would like to see the museum remain in San Francisco, but that will be difficult.

Museums and nonprofits are not the first to face a San Francisco exodus.

Last month, the California Institute for Regenerative Medicine, a stem cell research agency that made the city its home a decade ago in what was dubbed a major coup for the city, announced it was leaving due to the expected rental costs due to the expiration of its 10-year rent free arrangement with the city that expires in November.

According to the institute's spokesman, Kevin McCormack, to rent a similar space in the city would cost approximately \$1.5m annually, but in Oakland, just across the bay to the west, it would be less than half that amount. The institute is relocating to a high rise office complex in Oakland's Lake Merritt.

Commercial rent, which does not benefit from rent control as residential properties do, has been rising quickly since landlords are permitted to increase prices whenever and however often they want. Kashar would not divulge the rent requested by the museum's landlord, but Farago was concerned that the continued increases in rental costs could be detrimental to the overall art scene in the city.

"The rent issue makes it more difficult for artists to move into the city, and for artists to stay in the city," he began. "Many arts organizations are thriving, and the independent gallery scene continues to hang in there ... but I have to admit that I know a lot more artists living in the East Bay now than I do in San Francisco."

Statistics published by The Information show commercial rent per square foot in San Francisco has nearly doubled in four years, from \$34.02 in 2010 to \$64.45 presently. In the third quarter of 2000, at the peak of the dot-com bubble, per square foot commercial rent hit \$67.20.

San Francisco mayor Ed Lee's office has pushed forward on initiatives to assist nonprofits to remain in the city, but it is proving difficult. His office said they were doing "all that we can at the moment to assist the many requests for assistance that are coming in as rent prices soar".

Farago thinks it's a shame. He believes that the museum has been a way of bringing people together through art. He says the museum is a rare example of how artists often show up and make themselves available for an impromptu tour.

"I've made a lot of lifelong friends at the Cartoon Art Museum, and it's where I met my wife, the very first day that I volunteered at the museum in the summer of 2000. I've lost track of the friendships that have developed between staff and volunteers, fans and artists, artists and staff," Farago continued.



still, [Parago continued](#).

The final art on display at the Mission Street location includes original art from two of Irish artist Tomm Moore's films, *The Secret of Kells* and *Song of the Sea*. In the other room is art from Oakland-based artist and Image Comics publisher Eric Larsen's *Savage Dragon*. One of the images is a survivor from the 1989 fire that hit Oakland following the Point Loma earthquake.

"What this museum has been able to do is bring people here for the big names like Moore and Larsen, but then we bring in other artists and people get to see alternative art they wouldn't normally have been able to or known about," Kashar added.

With the coming void that will be left by the museum, local artists are hopeful that the museum can find a new home and continue to deliver art to the community. "Having access to great art libraries is tough anywhere," said Ron Turner, publisher of *Last Gasp Eco Funnies Co*. Turner believes the museum allowed people to see comic art in a new perspective that was adult and intellectual. "It truly has been one of my most endearing and soul fulfilling pleasures to visit the place."

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## ***Still Without A Permanent Home, The Cartoon Art Museum Powers On***



Author of the comic book *Save the Garden* signing copies of his 200th issue for fans at the former Cartoon Art Museum. [Facebook \(https://www.facebook.com/cartoonartmuseum/photos\\_stream/tab/photos/\)](https://www.facebook.com/cartoonartmuseum/photos_stream/tab/photos/)

Thu. February 18, 2016, 3:48pm



In his series of books on the sequential art medium (that's comic books to you and me), cartoonist Scott McCloud discusses an intrinsic component of the art form: the necessity for readers to mentally fill in the action between one panel of art and the next, bridging the gap between frozen moments in time.

San Francisco's own venerated **Cartoon Art Museum** (<http://cartoonart.org/>) is doing something similar, maintaining a virtual museum while between permanent homes. Since the **closure** ([http://hoodline.com/2015/09/cartoon-art-museum-closes?utm\\_source=story&utm\\_medium=web&utm\\_campaign=stories](http://hoodline.com/2015/09/cartoon-art-museum-closes?utm_source=story&utm_medium=web&utm_campaign=stories)) of its longtime space at 655 Mission St., the museum has continued to offer **classes** (<http://cartoonart.org/calendar/upcoming-classes/>) at its temporary offices at the Renaissance Entrepreneurship Center at 275 Fifth St. The museum has also partnered with local arts organizations to present a variety of community programs, helping the museum keep a high profile for its supporters and attract new ones.

"For the most part, we're seeing a lot of new faces at our off-site events, which is a great thing," observed curator Andrew Farago. "This has been a great opportunity to reach out to people who haven't been regular visitors, or, in some cases, hadn't heard of us before now."



*An ambassador cartooning with children at AT&T Park in December.*

Recent events at the **Museum of the African Diaspora** (<http://www.moadsf.org/>) in Yerba Buena and the Cartoon Art Museum's Artist-in-Residence program at the **Flax Art & Design** (<http://flaxart.com/>) store in Fort Mason were successful. More off-site projects are in the works for this transitional period, but as with **SFMOMA's long-term closure** ([http://hoodline.com/2015/10/alert-new-sfmoma-to-open-may-14th?utm\\_source=story&utm\\_medium=web&utm\\_campaign=stories](http://hoodline.com/2015/10/alert-new-sfmoma-to-open-may-14th?utm_source=story&utm_medium=web&utm_campaign=stories)), the pop-up museum model is only intended as a temporary solution.

"We paid close attention to SFMOMA and their three-year plan during their renovations," Farago said. "The Cartoon Art Museum has been through this exact situation before, too, so our game plan developed very quickly when we had to vacate our previous location."



"The biggest challenge in these programs, I would say, is that we're a guest at our partner's venue, and that limits where and when we can participate in events. That's a big change from our status in 2015, but we're making the adjustment. These events will take a brief hiatus when we move into our new home, but we hope to maintain all of the partnerships that we're developing in the first half of 2016."



*The reception for **Darth Vader and Friends** (<http://cartoonart.org/2015/06/darth-vader-and-friends-an-evening-with-jeffrey-brown/>) by Jeffrey Brown, one of the final exhibitions the Cartoon Art Museum held in its previous space.*

The concept of a floating museum is a novel answer to the challenges of the Bay Area real estate market, but Farago is finding that it may not be sustainable indefinitely. "The lack of our own museum space hampers our ability to generate revenue through museum admissions and on-site fundraising events, but we have been working to offset this restriction through additional grant writing and other forms of revenue. All of our efforts at the moment are with the assumption that we find a new venue in 2016."

The museum's board of directors is looking for another location in the Yerba Buena arts district, but is also considering sites in North Beach, Mid-Market and Fisherman's Wharf — any of which could dramatically alter the museum's public profile. Locating the museum in Fisherman's Wharf, for instance, would bring it to the attention of out-of-town visitors but perhaps cause it to drop off the radar of locals.

Farago remains optimistic. "In many ways, the Cartoon Art Museum faces the same challenges that any displaced San Francisco resident does in the current real estate market. Demand is high, prices are high, real estate is limited. The Yerba Buena arts district grew substantially during our tenure in the SoMa neighborhood, and we expect to have a positive influence on our next home over the course of the next decade, as well. "

You can visit the Cartoon Art Museum (in spirit) at the American Bookbinders Museum, 355 Clementina St., for its **Traveling Third Thursday** ([http://hoodline.com/events/third-thursday-with-the-cartoon-art-museum?utm\\_source=story&utm\\_medium=web&utm\\_campaign=events&utm\\_source=story&utm\\_medium=web](http://hoodline.com/events/third-thursday-with-the-cartoon-art-museum?utm_source=story&utm_medium=web&utm_campaign=events&utm_source=story&utm_medium=web)) 8pm tonight. There will be live art demos by creators Myisha Haynes, Melissa Pagluica, and Liz Mayorga, along with trivia games and refreshments.

Visit the museum's **website** (<http://cartoonart.org/>) for information on upcoming programming and their fundraising drive.

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# Still looking for home, Cartoon Art Museum draws a new future

By Peter Hartlaub

SAN FRANCISCO CHRONICLE

Updated 12:05 am, Monday, August 29, 2016

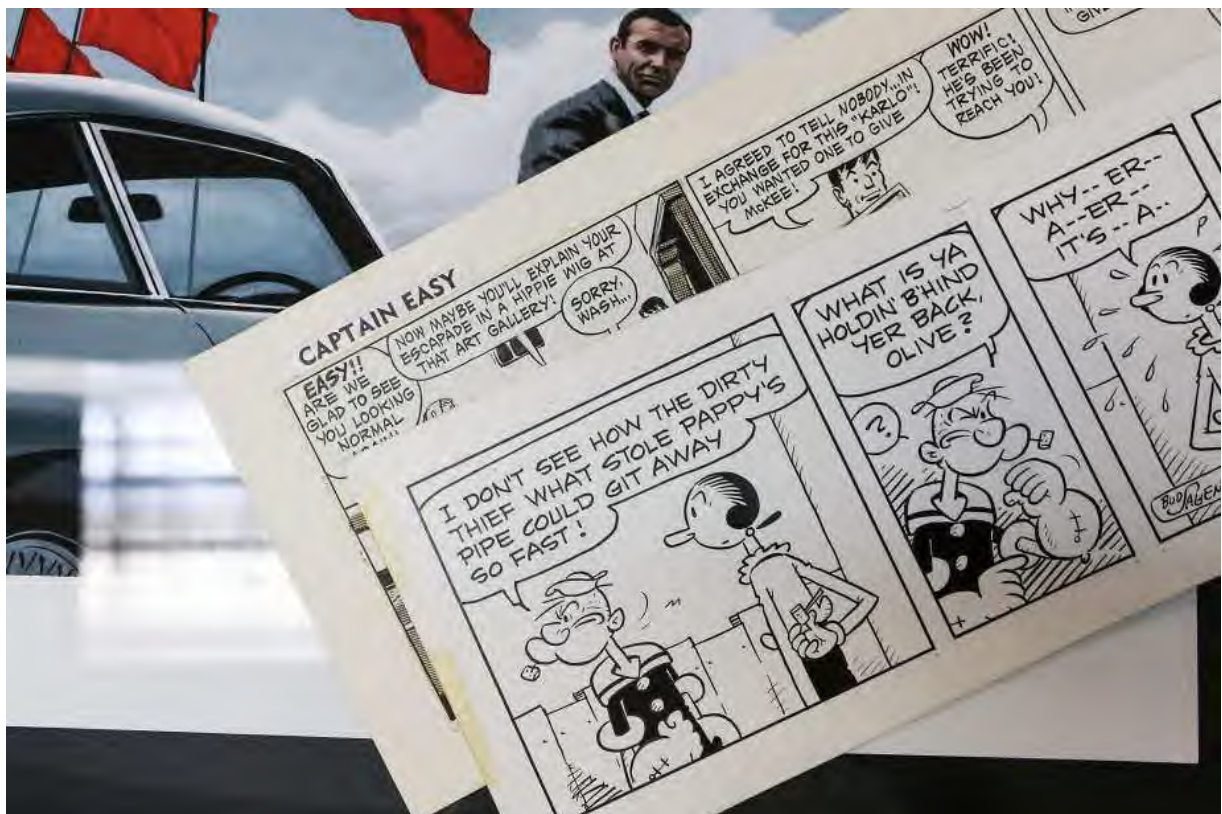


Photo: Amy Osborne, Special To The Chronicle

Popeye and Captain Easy comic strips and a rare James Bond print were recently donated to the Cartoon Art Museum.

Andrew Farago still has his old Cartoon Art Museum phone number — three-digit extension included — even though the brick-and-mortar museum doesn't technically exist anymore.

When the museum lost its lease on Mission Street last year after its rent doubled, it was easy to assume the story had ended. But if anything, the 31-year-old institution — the only one in the western half of the country dedicated exclusively to comics, cartoons and animation — has been more visible in San Francisco.

“Busy is good. It absolutely beats the alternative,” says Farago, who continues to work as the museum’s curator. “We didn’t just want to sit around and wait for things to happen. You can’t let people forget that you’re still around, and still doing your work.”

The Cartoon Art Museum will be present at this weekend’s San Francisco Comic Con, working with Allan Lavigne of the Bronze Armory Studios to present a room full of Lavigne’s superhero costume replicas and creations. The Cartoon Art Museum just ended a Mazetoon exhibition at the Children’s Creativity Museum. The organization in July co-hosted a Salute to Chuck Jones at the Castro Theater, and continues to host cartooning classes.

The museum is on the steering committee for the San Francisco Comics Fest which begins Nov. 2, and Farago says the museum is working with the San Francisco Public Library, in hopes of developing an exhibition next year.

Farago stops short of saying the museum’s loss of its longtime home, and the current search for a replacement, has turned out to be a good thing. But if and when it does get a new space — Farago is optimistic that will happen next year — the setback could end up making it a much stronger organization.

“We knew that we would really need to reach out to the community, and work with other institutions in our old neighborhood, and really throughout the Bay Area,” Farago says. “That was always the plan. To ramp up our educational programming, and take the opportunity to form some partnerships that we never really had the time or resources to develop when we were managing our own space full time.”

The museum boasts thousands of original art pieces in its collection. It has strong allies in the comics, animation and political cartooning world. But it seemed like a death knell when the museum finally lost its longtime location at 655 Mission St., just around the corner from the Yerba Buena Center for the Arts and the recently reopened San Francisco Museum of Modern Art.



Photo: Amy Osborne, Special To The Chronicle  
Cartoon Art Museum curator Andrew Farago has reached out in S.F.

But along with the condolences, Farago says the museum heard from sympathetic arts organizations, nonprofits and others with concrete offers to help. They were offered office space just a few blocks from their old location at the **Renaissance**

**Entrepreneurship Center**, a nonprofit that gives assistance to new and growing businesses.

Farago notably talks about the museum in the present tense, except one slip, which he quickly catches, when he refers to the last months at the old museum location as a “farewell tour.”

“I shouldn’t use that term because it sounds like we’ve gone away,” Farago says. “It was great. We had a very nice outpouring of support from the community. A lot of people did reach out to us — people who want to make sure they’re there on day one at the new space.”

San Francisco Comic Con should give the museum plenty of visibility. The first-time convention features celebrity guests including “Jessica Jones” star Krysten Ritter, “Doctor Who” co-star Jenna Coleman and Ian McDiarmid, who played Sith Lord Emperor Palpatine in the “Star Wars” movies.

San Francisco costume maker Lavigne is a longtime friend of the museum and contributed to exhibitions as recently as last year. Farago says co-hosting a room full of costumes at a convention is a first for the museum, but the type of thing they might continue to try when they have a new space.





Photo: Amy Osborne, Special To The Chronicle

Leonardo, a Teenage Mutant Ninja Turtle figure, stands on Cartoon Art Museum curator Andrew Farago's desk at the museum's temporary office space in SoMa.

"He's incredibly creative and enthusiastic," Farago says. Lavigne "says he's going to surprise us, but he's expecting to bring some Batman costumes, probably Captain America. He said maybe we'll see Hawkman if it fits in the van."

Farago has less detail about the a new museum, but says "it looks like it's coming together." He expects it will happen in 2017, and that it will be in San Francisco. "We're getting the wheels turning, and thinking about how we can become a better museum now," Farago says. "We want to keep this momentum going, even after we're settled into the new space."

*Peter Hartlaub* is *The San Francisco Chronicle's* pop culture critic. Email: [phartlaub@sfgchronicle.com](mailto:phartlaub@sfgchronicle.com) Twitter: [@PeterHartlaub](https://twitter.com/PeterHartlaub)

# He Curates The Cartoon Art Museum; How Perfect

09/08/2016 08:59 pm ET | **Updated** Sep 08, 2016

Tom Falco\_Writer, cartoonist - tomfalco.com

## 10 With Tom

*10 questions in 10 minutes*



Andrew Farago / Photo by: Amy Osborne

Andrew Farago has one of the coolest careers there is. He's the curator of the Cartoon Art Museum in San Francisco. Comics curator and San Francisco! Sounds like a perfect life. Unfortunately, the [museum is in flux](#), as it has to find a new home, but Andrew is upbeat and has plans for a new place soon. I had the chance to ask Andrew the 10 With Tom questions. Here they are:

**TOM:** I know you are looking for a home for the Cartoon Art Museum in San Francisco, why is this? Why do you need to move?

**ANDREW:** The Cartoon Art Museum's lease at its previous space expired as the building's owners were planning to sell. We're closing in on a new location in San Francisco now, though.

**TOM:** When I was a kid I visited the Cartoon Museum in Greenwich, CT, it was overseen at the time by Mort Walker, Beetle Bailey cartoonist. Is this the same museum, now in San Francisco?

**ANDREW:** We're a completely different museum, founded by San Francisco-based publisher Malcolm Whyte and friends in 1984. Malcolm drew inspiration from Mort's museum, however, and wanted something comparable on the west coast.

**TOM:** The Greenwich museum had lots of money problems back then, in the 1980s I believe it was. Why do these comic museums always have such problems with attracting visitors?

**ANDREW:** It's not strictly an attendance issue - it takes a lot of work to keep any non-profit organization up and running. You need visitors, sure, but it takes a combination of grants, fundraising events, individual and corporate supporters, members, and community support for a museum to thrive.

**TOM:** I know it's like choosing your favorite child, but what are your three favorite comic strips/panels?

**ANDREW:** Tough call. I've got complete sets of *Peanuts*, *Calvin and Hobbes*, and *Cul de Sac* on my bookshelf at home, but I could name at least five more that I couldn't live without.

**TOM:** Do you draw?

**ANDREW:** Not as much as I'd like, but I majored in Studio Art at Colorado College. I manage to fill a couple of sketchbooks a year, and usually produce one or two mini-comics for conventions like the Alternative Press Expo.

**TOM:** What seems to be the most popular item at the museum for guests?

**ANDREW:** Across the board, people want to see whatever their favorite comic was when they were six years old. *Peanuts*, *Pogo*, *Popeye*, *Bloom County*, *Calvin and Hobbes*...nostalgia triumphs over all.

Contemporary six-year-olds are really into *Raina Telgemeier*, Lincoln Peirce's *Big Nate*, Patrick McDonnell's *Mutts*, and *Garfield*. There will always be a new generation of six-year-olds coming up, and they'll always love *Garfield*.

**TOM:** If the Cartoon Art Museum had to move from San Francisco, to another city, would you move with it?

**ANDREW:** I've always dreamed of having a mobile base of operations, kind of like The A-Team, where I'd drive a vanful of comics across America, bringing art directly to the people, but barring that, Cleveland's really nice this time of year.

**TOM:** Starry Night, Mona Lisa or Les Femmes d'Alger by Picasso?

**ANDREW:** I love da Vinci, but Starry Night would look better in my living room.

**TOM:** Who is the most famous person you have ever met?

**ANDREW:** Stan Lee or Hayao Miyazaki, depending on the continent.

**TOM:** What's something you always wanted to do as a child but never got to do?

**ANDREW:** Going to Disneyland, calling Bil Keane on the telephone, and visiting a warehouse full of Batmobiles are all things I've had to do on the job as an adult, so I don't think my childhood self has anything to complain about.

Thanks, Andrew. Curator of the Cartoon Art Museum. I think other than being a professional cartoonist, that is the best job to have!

This is just one of the celebrity interviews Tom Falco does as part of the 10 With Tom series. You can see the other interviews at [Tomversation.com](http://Tomversation.com)



**Printed Materials Sample List**

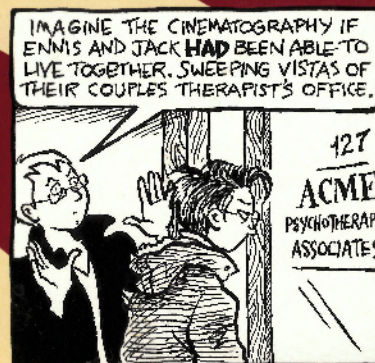
1. 2006 – No Straight Lines: Queer Culture and the Comics (exhibition postcard)
2. 2013 – Chuck Jones: Drawing on Imagination (exhibition postcard)
3. 2013 – I See What You Say: Visual Stories and Narrative Art (exhibition postcard)
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5. 2013 – Searle in America (exhibition postcard)
6. 2013 – Searle in America (exhibition catalog)
7. 2013/2014 – Grains of Sand: 25 Years of the Sandman (exhibition postcard)
8. 2014 – 30<sup>th</sup> Anniversary year end mailer
9. 2015 – Savage Dragon: the Art of Eric Larsen (exhibition postcard)
10. 2015 – Songs and Secrets: the Art of Song of the Sea and Secret of Kells (exhibition postcard)
11. 2015 – Darth Vader and Friends (exhibition postcard)
12. 2015 – Night of a Thousand Sketches (event postcard)
13. 2016 – Queer Comics Expo (event program)

# No Straight Lines: QUEER CULTURE and the COMICS

APRIL 1 - JUNE 25, 2006



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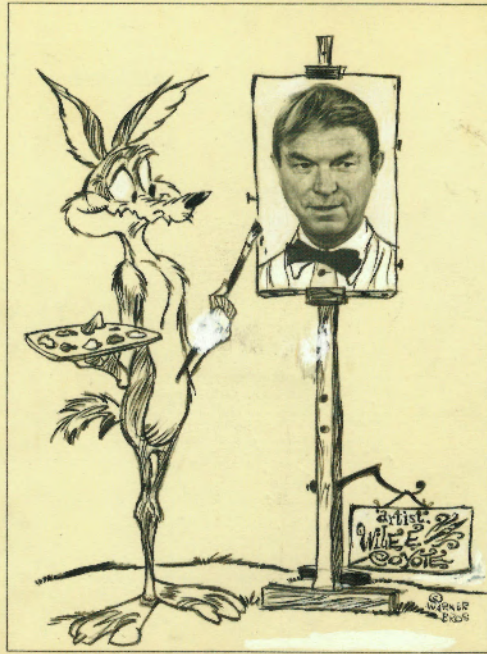
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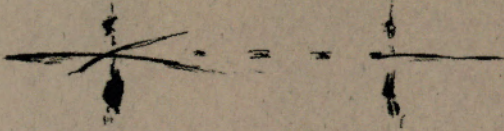


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**Sam Kieth**



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# Searle in America



Ronald Searle



# GRAINS of SAND

25 YEARS of the SANDMAN  
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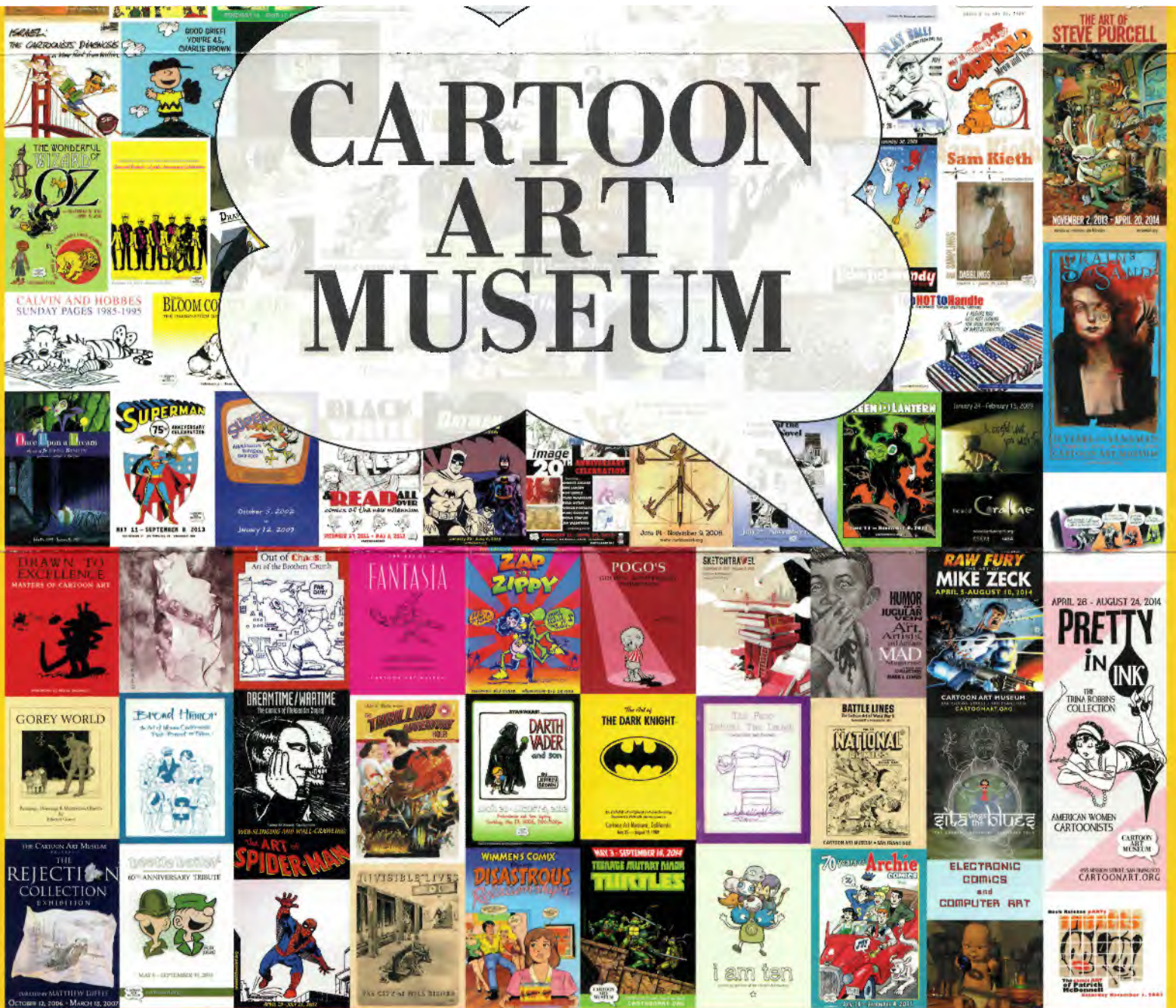
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Illustration by Barrett Slayton, The Sandman of DC Comics





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*Thank you for your continued support!*

Dear Friend of the Cartoon Art Museum,

This December, the Cartoon Art Museum turns 30 years old. What began as an effort by a few collectors and enthusiasts to publicly showcase original comic and animation art has blossomed into three decades of first-class exhibitions, educational programs, and appearances by the likes of Charles Schulz, Lynn Johnston, Harvey Pekar, Michael Chabon, and Los Bros Hernandez.

That's quite a legacy. And it certainly would not have happened without the financial contributions of countless individuals. But we still need help going forward, especially now as San Francisco's tech boom puts more pressure on nonprofits like ours to keep up with rising rents and other costs.

Meanwhile, the galleries have been abuzz with shows such as *Grains of Sand: 25 Years of The Sandman*, *Searle in America*, and *Teenage Mutant Turtles*. Our cartooning classes remain in high demand and our fundraiser at **Pixar Animation Studios** saluted 10 years of *The Incredibles* with director Brad Bird.

If you've ever considered making a donation to CAM, please do so now during our Annual Fund drive. Call us at (415) CAR-TOON (227-8666), ext. 300 with any questions. And remember the museum is a great spot to host special events and receptions.

Thank you in advance for your 100% tax-deductible gift. We hope to see you here soon.

Ron Evans  
Chair, Board of Trustees

Please note: Annual Fund contributions are not applied toward memberships.

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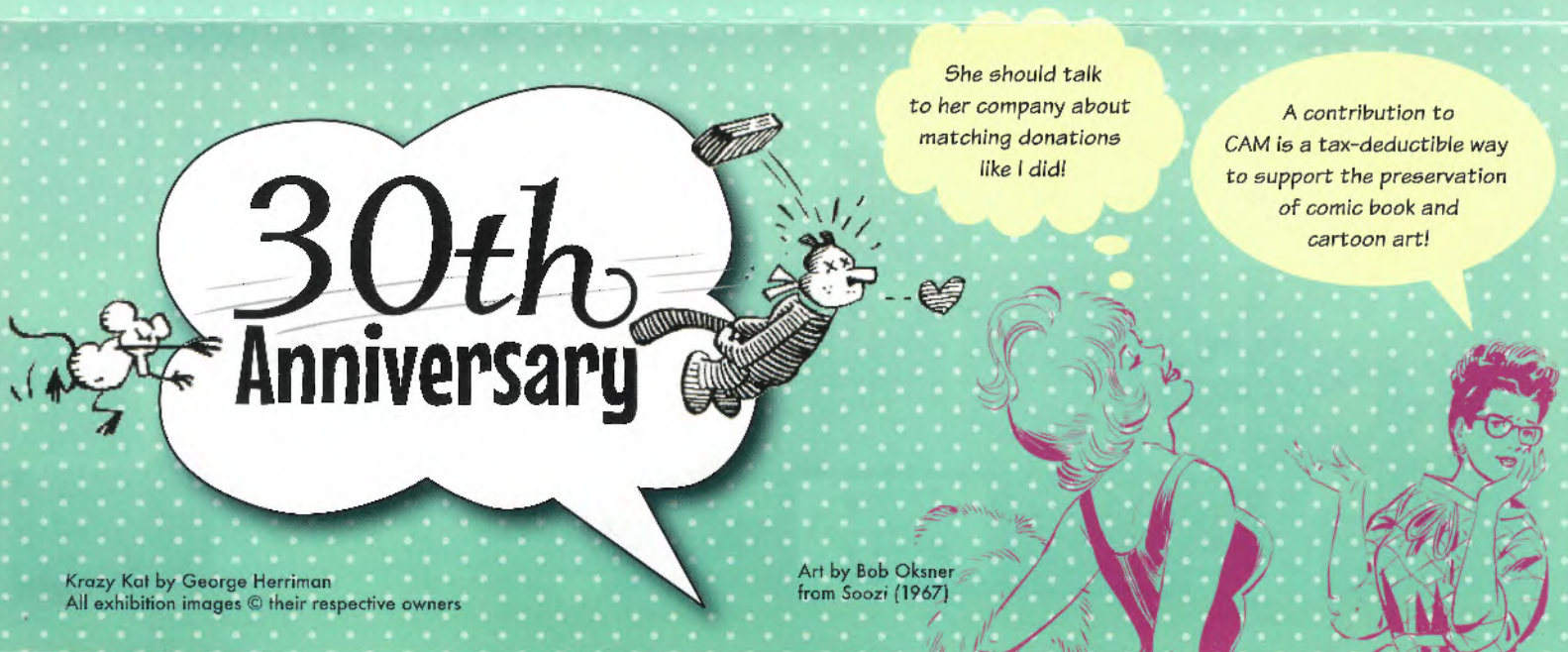
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FEBRUARY 21 - JUNE 21, 2015

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*the art of*  
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Cartoon Saloon



MAY 1-SEPTEMBER 12, 2015

# DARTH VADER

## and Friends



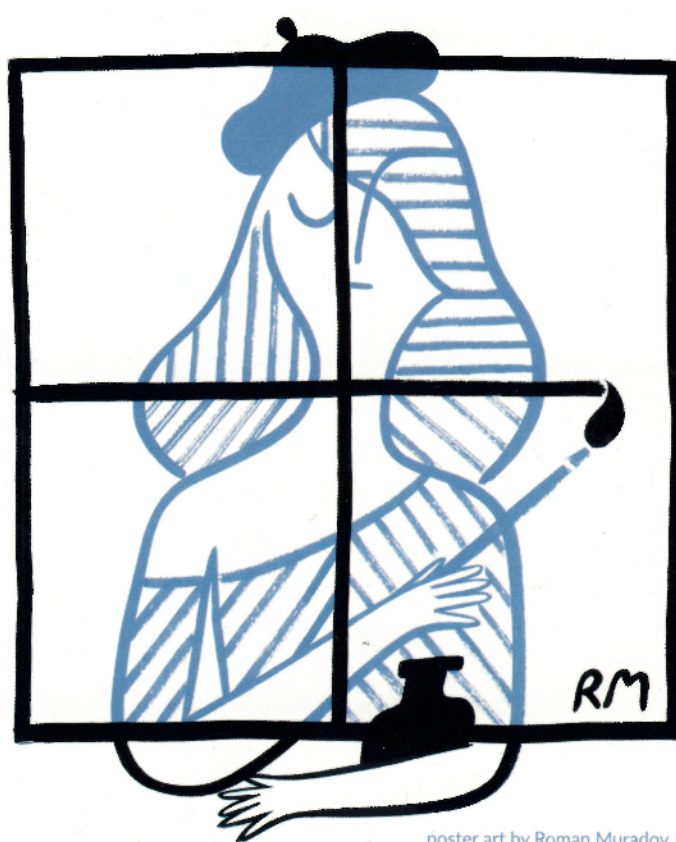
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a benefit for the Cartoon Art Museum

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September 26, 2016

Dear Legacy Business Program,

I am writing in support of funding from the Business Legacy Program for the **Cartoon Art Museum**. As one of just a few small museums in San Francisco, the Cartoon Art Museum was displaced from its Yerba Buena neighborhood location at the end of 2015.

The Cartoon Art Museum is the longest running museum of original cartoon art in the country. It represents the medium locally, nationally and internationally. Which is why its home in San Francisco is so important.

Established in 1984, the Cartoon Art Museum (CAM) is one of the few institutions in the United States that presents all forms of original cartoon art and makes it accessible to everyone. During CAM's 32-year history they have produced nearly 200 exhibitions and hundreds of events, receptions, presentations, workshops, lectures, and educational programs.

CAM's programs highlight our region's cultural diversity and our constituency is comprised of people of all ages who love cartoon art, a classification that cuts across all demographics. CAM is rooted in San Francisco because the city has been an artistic breeding ground for comic strips, underground comics, graphic novels and, more recently, animation, gaming and web-comics. Each year the Museum serves an audience of roughly 30,000 people from the San Francisco Bay Area and around the globe. Their educational programs focus on providing access to hands-on art experiences for local residents and school groups. This inherent diversity – and the cosmopolitan nature of the Museum's San Francisco home – is reflected in its exhibitions and programs, which celebrate the work of women cartoonists, artists from diverse cultural backgrounds, international artists, and many others.

CAM also offers a robust range of education programs, including cartooning classes for children and adults, artist lectures and workshops, and monthly public programs with Bay Area artists, such as Cartoonists in Residence, Third Thursday events, and Sunday Storytime Hour.

Support from the Business Legacy Program is essential during the museum's transition to a new location. We encourage you to help this historic and small nonprofit business to continue.

Sincerely,

A handwritten signature in black ink, appearing to read "Lance Burwell", is positioned above the name and title of the signatory.

Lance Burwell  
YBCBD Board Chair

A handwritten signature in blue ink, appearing to read "Cathy Maupin", is positioned above the name and title of the signatory.

Cathy Maupin  
YBCBD Executive Director



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**[www.lastgasp.com](http://www.lastgasp.com)**

September 22, 2016

Letter of Support: Business Legacy Registration

Dear Legacy Business Program,

A brilliant and necessary idea, the Legacy Program is a gift to the corrections of history, the social memory of places and institutions that have cushioned our souls and expanded our possibilities. It is a soothing buffer to the harsh world we have passed through. The Cartoon Art Museum is certainly a Business Legacy that deserves support.

I am writing in support of funding from the Business Legacy Program for the Cartoon Art Museum. As one of just a few small museums in San Francisco, the Cartoon Art Museum was displaced from its Yerba Buena neighborhood location at the end of 2015.

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Support from the Business Legacy Program is essential during the museum's transition to a new location. We encourage you to help this historic and small nonprofit business to continue.

Best Regards,

A handwritten signature in black ink, reading "Ronald E. Turner". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Ronald E. Turner

Owner, Last Gasp of San Francisco

*Filing Date:* October 3, 2016  
*Case No.:* 2016-013192LBR  
*Business Name:* Cartoon Art Museum of California  
*Business Address:* 275 5<sup>th</sup> Street, Suite 303  
*Zoning:* WMUG (WSOMA Mixed Use General)/  
55-X Height and Bulk District  
*Block/Lot:* 3733/030  
*Applicant:* Summerlea Kashar, Executive Director  
275 5<sup>th</sup> Street, Suite 303  
San Francisco, CA 94103  
*Nominated By:* Mayor Edwin Lee  
*Staff Contact:* Stephanie Cisneros - (415) 575-9186  
stephanie.cisneros@sfgov.org  
*Reviewed By:* Tim Frye – (415) 575-6822  
tim.frye@sfgov.org

## BUSINESS DESCRIPTION

The Cartoon Art Museum (CAM) of California is a 501(c)3 non-profit museum located in the South of Market neighborhood that preserves and exhibits the history and continuation of cartoon art and related artworks. Founded in 1984, the museum is located on 5<sup>th</sup> Street between Folsom Street and Clementina Street in a six-story mixed-use building constructed in 1965. The museum was founded by a group of cartoon enthusiasts who began organizing exhibitions of artwork from their own collections and often set up these exhibitions in other local museums or corporate spaces before establishing themselves at 275 5<sup>th</sup> Street. The museum showcases a variety of cartoon art forms ranging from editorials to comic books, graphic novels, anime, and weekend cartoons. Cartoon Art Museum is not only known for its exhibition content but also its dedication to preserving and documenting this unique and accessible art form. CAM's continued mission is to "ignite imaginations and foster the next generation of visual storytellers by celebrating the history of cartoon art, its role in society, and its universal appeal." The museum is the longest running museum of original cartoon art in the United States that is committed to the preservation and exhibition of this art and also houses a research and library facility open to all who wish to explore the history of cartoon art.

## STAFF ANALYSIS

### *Review Criteria*

1. *When was business founded?*

1984

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Cartoon Art Museum of California qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Cartoon Art Museum of California has operated for 32 years.
- ii. Cartoon Art Museum of California has contributed to the South of Market



community's history and identity by continuing to be a leader in the field of cartoon art and animation through drawing attention to the art form, inspiring and fostering the next generation of cartoon artists and connecting them with local publishing and film industries. CAM continues to serve a diverse range of communities in the South of Market neighborhood and greater San Francisco through exhibitions, screenings, classes, workshops, public programs, and continued efforts to engage youth in the arts.

- iii. Cartoon Art Museum of California is committed to maintaining the physical features that define its art and tradition of preserving, documenting, exhibiting and teaching about cartoon art.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes. The business is associated with cartoon art.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

The 1965 property has not been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category B Property" that requires further review per the Planning Department's CEQA review procedure for historical resources.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

6. *Is the business mentioned in a local historic context statement?*

No.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. SF Chronicle and SF Gate, 5/31-6/6/2015, "Is it the end of Cartoon Art Museum? No!," by Carlyne Zinko; The Guardian, 9/14/2015, "San Francisco's latest high-rent victim: the Cartoon Art Museum," by Joseph Mayton; Hoodline, 2/18/2016, "Still Without a Permanent Home, the Cartoon Art Museum Powers On," by J. Eric Miller; SF Chronicle, 8/29/2016, "Still looking for home, Cartoon Art Museum draws a new future," by Peter Hartlaub; Huffington Post The Blog, 9/8/2016, "He Curates the Cartoon Art Museum; How Perfect," by Tom Falco

### ***Physical Features or Traditions that Define the Business***

#### **Location(s) associated with the business:**

- 275 5<sup>th</sup> Street – Cartoon Art Museum of California moved into this temporary location after being displaced from its original location in the Yerba Buena district in 2015 and will be moving into a new location at 781 Beach Street in the Russian Hill neighborhood.

#### **Recommended by Applicant**

*The new location will expand upon CAM's history and maintain all of the physical features that are essential to its mission and programs, including:*

- Storefront entrance and signage
- Two galleries

- An emerging artists' exhibition space
- Screening area
- Bookstore and library
- Collections facility
- Classrooms
- Education center

**Additional Recommended by Staff**

- Staff additionally recommends that the business maintain the traditions of preserving, documenting, exhibiting, and teaching about cartoon arts.





# SAN FRANCISCO PLANNING DEPARTMENT

## Historic Preservation Commission

### Resolution No. 812

HEARING DATE NOVEMBER 2, 2016

1650 Mission St.  
Suite 400  
San Francisco,  
CA 94103-2479

Reception:  
**415.558.6378**

Fax:  
**415.558.6409**

Planning  
Information:  
**415.558.6377**

*Case No.:* 2016-013192LBR  
*Business Name:* Cartoon Art Museum of California  
*Business Address:* 275 5<sup>th</sup> Street, Suite 303  
*Zoning:* WMUG (WSOMA Mixed Use General)/  
55-X Height and Bulk District  
*Block/Lot:* 3733/030  
*Applicant:* Summerlea Kashar, Executive Director  
275 5<sup>th</sup> Street, Suite 303  
San Francisco, CA 94103  
*Nominated By:* Mayor Edwin Lee  
*Staff Contact:* Stephanie Cisneros - (415) 575-9186  
stephanie.cisneros@sfgov.org  
*Reviewed By:* Tim Frye - (415) 575-6822  
tim.frye@sfgov.org

**ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR CARTOON ART MUSEUM, CURRENTLY LOCATED AT 275 5<sup>TH</sup> STREET (BLOCK/LOT 3733/030).**

**WHEREAS**, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

**WHEREAS**, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

**WHEREAS**, the subject business has contributed to the South of Market neighborhood's history and identity; and

**WHEREAS**, the subject business is committed to maintaining the physical features and traditions that define the business; and

**WHEREAS**, at a duly noticed public hearing held on November 2, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the Historic Preservation Commission hereby recommends that Cartoon Art Museum qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby recommends safeguarding of the below listed physical features and traditions for Cartoon Art Museum

*Location (if applicable)*

- 275 5<sup>th</sup> Street, Suite 303 (temporary until business moves into new location at 781 Beach Street)

*Physical Features or Traditions that Define the Business*

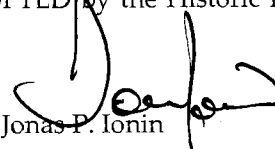
*The new location (781 Beach Street) will expand upon CAM's history and maintain all of the physical features that are essential to its mission and programs, including:*

- Storefront entrance and signage
- Two galleries
- An emerging artists' exhibition space
- Screening area
- Bookstore and library
- Collections facility
- Classrooms
- Education center
- Staff additionally recommends that the business maintain the traditions of preserving, documenting, exhibiting, and teaching about cartoon arts.

BE IT FURTHER RESOLVED that the Historic Preservation Commission's findings and recommendations are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby directs its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-013192LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

  
Jonas P. Ionin  
Commission Secretary

AYES: Johns, Hasz, Hyland, Johnck, Pearlman, Wolfram

NOES: None

ABSENT: Matsuda

ADOPTED: November 2, 2016