SAN FRANCISCO
PLANNING DEPARTMENT

Article 10 Landmark Designation Fact Sheet

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San Francisco,
CA 94103-2479

Reception:
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Planning
Information:
415.558.6377

Historic Name:	The Galería de la Raza/Studio 24 Building
Address:	2851-2861 24th Street
Block/Lot:	4268/001
Zoning:	NCT (24th Mission Neighborhood Commercial Transit)
Year Built:	1895
Architect:	Unknown
Prior Historic Studies/Other Designations:	• ***South Mission Historic Resources Survey*** (San Francisco Planning Department, 2011), identified as Individually-eligible for the California Register of Historical Resources • ***American Latinos and the Making of the United States: A Theme Study*** (National Park Service, 2013) • ***Latinos in Twentieth Century California: National Register of Historic Places Context Statement*** (California Office of Historic Preservation, 2015), identified as potentially eligible for listing in the National Register of Historic Places as an important Latino cultural center of the 20th century

	• ***[Draft] San Francisco Latino Historic Context Statement*** (San Francisco Heritage & San Francisco Latino Historical Society, 2018) • **San Francisco Legacy Business Registry:** Galería de la Raza was placed on the Registry on November 28, 2016 • **Calle 24 Latino Cultural District:** Galería de la Raza/Studio 24 is included in Board of Supervisors Resolution No. 164-14, which established the district, and is also identified as a cultural asset in the Calle 24 Latino Cultural District Report on the Community Planning Process
Prior HPC Actions:	Added to Landmark Designation Work Program August 17, 2016.

Significance Criteria	*Events:* Associated with events that have made a significant contribution to the broad patterns of our history. *Architecture/Design:* Embodies the distinctive characteristics of a type, period, or method of construction, and/or represents the work of a master.
Period of Significance	The property has two periods of significance, corresponding with each area of significance (i.e. architecture and events). The first period of significance is 1895-1930, reflecting the year of construction through the year of its last major alteration. The second period of significance is 1972 to 2018, commencing with the year that Galería de la Raza began occupying the storefront at 2851 24th Street, through the year it expanded into the adjacent storefront at 2857 24th Street, and ending in 2018 which was the last year the organization occupied the building and installed its last digital mural, "Maíz" by Federico Cuatlacuatl.
Statement of Significance	**Statement of Significance Summary** The Galería de la Raza/Studio 24 Building is significant for its association with the Chicana/o Movement (*El Movimiento Chicano*) and Latina/o art history of the latter third of the twentieth century. For almost 50 years, it was home to one of the first Chicano/Latino cultural organizations established in the United States and was among the earliest professional galleries available to Latina/o artists. The property is also significant for its association with suburban expansion and commercial development in San Francisco's Mission District during the second half of the nineteenth century and is a rare example of a neighborhood mixed-use storefront building of the period featuring Italianate, Stick/Eastlake, and Edwardian design elements.

	Events ***El Movimiento Chicana/o and the Birth of Raza Art, late 1960s-1970s*** Long before the start of the Chicana/o Movement in the late 1960s, Latina/os across the United States have fought hard against discrimination and in pursuit of social justice. In twentieth century California, the struggles of Latina/os for inclusion and community advancement "gained critical momentum during the 1930s, reached fruition by the 1960s with the rise of the Chicano Movement, and then expanded by the 1980s."[1] The 1960s and 1970s represented a tipping point in U.S. history, especially for communities of color. Dramatic cultural and political shifts were spurred by mass mobilization against the Vietnam War, decolonizing struggles in the Third World, an international student movement, as well as Civil Rights, Feminism, and hippie counterculture.[2] It was within this context that the Chicana/o Movement (also referred to as *El Movimiento Chicano* or the Chicana/o Civil Rights Movement) emerged. "*El Movimiento*" coalesced around struggles for political power, cultural affirmation, and community self-determination. Communities throughout the Southwest fought to reclaim land grants, organized farm workers, and promoted bilingual education and better educational outcomes for Chicana/o students.[3] They formed organizations, led efforts to register voters, supported political candidates, and engaged in protests. Artists of all mediums played a critical role in the Chicana/o Movement, offering their talents and using art to spread messages and bring attention to important issues that would further *La Causa* (the cause). The Chicana/o Movement, thus, gave birth to *Raza* art, which refers to "the broad range of Latino visual arts expression, including murals, posters, collages, and other works as practiced in San Francisco beginning in the late 1960s."[4] The term "*raza*" is an inclusive term that means, "people," and often refers to people of Latin American descent within this context. As art historian Cary Cordova notes, "The term's emphasis on *people*, rather than *nation*, spurred its popularity, as did its implicit incorporation of all indigenous people of the Americas."[5]

[1] California Office of Historic Preservation, *Latinos in Twentieth Century California: National Reigster of Historic Places Context Statement* (Sacramento: California State Parks: 2015), 98.
[2] Tomás Ibarra-Frausto,"A Panorama of Latino Arts," in *American Latinos and the Making of the United States: A Theme Study* (Washington D.C.: National Park Service, 2013), 148.
[3] Josie S. Talamantez, "Chicano Park and the Chicano Park Murals: A National Register Nomination," 6; "Chicano! History of the Mexican American Civil Rights Movement," video (Austin: Galan Productions: 1996).
[4] Carlos Cordova and Jonathan Lammers, *[Draft] San Francisco Latino Historic Context Statement* (San Francisco: San Francisco Heritage, 2018), 21.
[5] Cary Cordova, The Heart of the Mission: Latino Art and Politics in San Francisco (Philadelphia: University of Pennsylvania Press, 2017), 21.

It was during this period when culturally-specific, community-centered Latina/o arts organizations were established throughout California and beyond, including cultural centers and galleries as well as art collectives, theater companies, and dance troupes. Latina/o cultural centers are defined in the *Latinos in Twentieth Century California: National Register of Historic Places Context Statement,* which indicates that properties associated with Latino cultural centers, including Galería de la Raza, may be eligible for listing on the National Register of Historic Places at the local level:

> They arose primarily during the 1970s when Latinos began to reclaim their cultural history. Larger cultural centers could be multidisciplinary venues that offered educational programs for the community as well as exhibition and performance space for visual artists, musicians, dancers, poets, playwrights, etc. Small cultural centers could be limited to one form of art such as printmaking and were sometimes the homes of artist collectives. In either case, cultural centers played important roles in the communities in which there were located as cultivators of Latino art as well as meeting places and havens for local youth. Programming at cultural centers was often free to the community and featured artists and groups that were ignored by mainstream galleries and museums.[6]

In San Francisco, the earliest known arts organization associated with Latino artists was the New Mission Gallery, opened in 1962 by Latino artists, Luis Cervantes and Ernie Palomino, and fellow artist, Joe White. While the gallery did exhibit the work of several Beat-era Latina/o artists and is credited as "the first contemporary visual arts gallery in the Mission,"[7] it was not created specifically to advance Latina/o arts and cultures, as were some later organizations that came after.

The first cultural organization in San Francisco to do so was Casa Hispana de Belles Artes, established in 1966 in the Mission District. "Casa Hispana," as it was often referred, framed its work around the promotion of Hispanic cultural traditions from both Spain and Latin America. While Casa Hispana preceded the city's more politically and socially-oriented *Raza* arts organizations that emerged in the 1970s, it was highly prolific and played an important role in creating a fertile ground for another seminal organization, Galería de la Raza, to emerge.[8]

In 1969, members of the influential Oakland-based Chicano artist collective, the Mexican American Liberation Art Front, or MALAF, began participating in workshops at Casa Hispana at the invitation of Francisco Camplís. MALAF was one of the earliest Chicano artist collectives in the country and

[6] California Office of Historic Preservation, *Latinos in Twentieth Century California*, 130.
[7] Cary Cordova, *The Heart of the Mission*, 51.
[8] Cordova and Lammers, *[Draft] San Francisco Latino Historic Context Statement*, 22-24.

its members went on to co-found other important artists groups, such as the Royal Chicano Air Force in the Sacramento Valley. Camplís in 1969 partnered with MALAF to organize an all-Latina/o art show at a new gallery in the Mission District called "Artes 6." Artes 6 survived only one year, however, closing shortly after the ground-breaking show, but it inspired Camplís and others to form a permanent gallery space in San Francisco for showcasing work by *Raza* artists.[9] Among others, he partnered with René Yañez of MALAF, who had operated a successful storefront art center in Oakland.[10] In 1970, the new San Francisco gallery opened as Galería de la Raza.

Galería de la Raza: The People's Gallery
A concise summary describing the historical formation of Galería de la Raza is provided by the *[Draft] San Francisco Latino Historic Context Statement*:

> Of all the arts groups which formed in the Mission District, none has had more impact on the modern development of Latino visual arts than Galería de la Raza. A primary impetus was the failure of the Artes 6 gallery. Camplís joined with artist Rolando Castellón, director of the Visual Arts Board for Casa Hispana, to find a new space that could accommodate more artists and visitors. In 1970 Castellón found a storefront at 425 Valencia Street (not extant) that had formerly been occupied by the San Francisco Art Center run by Fred Hobbs—the owner of a Beat gallery relocated from Cow Hollow to the Mission District.
>
> Scores of individuals were involved in bringing the new art space to life, including Rupert García, Peter Rodríguez, Francisco Camplis, Peter Rodriguez, Graciela Carrillo, Jerry Concha, Gustavo Ramos Rivera, Carlos Loarca, Manuelo Villamor, Robert González, Luis Cervantes, Chuy Campusano, Rolando Castellón, Ralph Maradiaga, and René Yañez.
>
> Assisted by funding from the Neighborhood Arts Program, the gallery was initially affiliated with Casa Hispana. However, the exhibitions at the gallery "reflected the artists desire to break away from Casa Hispana's pervasive emphasis on high art and Spanish culture." Rolando Castellón was elected the first director and the early shows were varied, including works by the Cuban Venceremos Brigade, Jay Ojeda, Roberto Perez-Diaz, Esteban Villa, Luis Cervantes, Gustavo Rivera, and many others. In 1971, the gallery acted as sponsors for the third annual "Arte del Barrio" exhibit for the Mission Arts Festival. That same year, Galería de la Raza also sponsored an East/West-Latinos/Chicanos photography show.

[9] Ibid., 24.
[10] Alan W. Barnett, Community Murals: The People's Art (Cranbury: Associated University Presses, 1984), 40.

Although the Chicano Movement was then having a demonstrable effect on artistic expression, the Galería de la Raza artists operated in a neighborhood that was far too ethnically diverse to be labeled simply "Chicano." Rupert Garcia remembers that "we couldn't say Chicano. That did not reflect the multiplicity of the neighborhood." In that sense, the term "Raza" was explicitly meant to identify with the entire Mission District community. The gallery did not strive to be overtly political, but it did welcome exhibitions that were tied to political struggles both at home and abroad.

In 1972, Galería de la Raza moved to its current location at 2857 24th Street (extant). During this period the gallery increasingly promoted works associated with the community mural movement (see below). Within a few years, the gallery also emerged as the principal organizing force for Día de los Muertos programs featuring displays of altars and a public candlelight procession and vigil. By the late 1970s, the procession was also supported and joined by other Chicano and Latino arts organizations, such as the Mission Cultural Center.

In 1978, Galería de la Raza staged an exhibition in conjunction with Día de los Muertos that contributed to a surge in interest in the life of Frida Kahlo.

> A breakthrough in locally reconceptualizing Día de los Muertos emerged through the 1978 celebration. Curated by Carmen Lomas Garza, Amalia Mesa Bains, and María Pined, the event was dedicated entirely to the memory of Frida Kahlo. The show was a powerful statement in support of a then little-known Mexican female artist ... the moment was a turning point in Frida historiography, bringing Kahlo out from behind her husband Diego Rivera's shadow. In dedicating Día de los Muertos to Frida Kahlo, local artists transitioned a traditionally private offering to friends and loved ones to a profound homage to a public figure.

In 1980, Galería de la Raza launched Studio 24, a gift store used to generate income. The organization also began to increasingly promote works associated with international struggles in Central America, the Caribbean and South Africa, as well as programs focused on gender and sexual identity.

Importantly, Galería de la Raza also took over an advertising billboard that was attached to the outside of the building. Since that time, it has been repurposed for a succession of community murals

and, most recently, digital murals. Galería de la Raza continues to host numerous exhibitions and workshops in varied fields, including filmmaking, animation and digital art. It also launched a youth media project in the Studio 24 space, and remains a leading force in the artistic community of the Mission District.[11]

Mission Muralismo: The Community Mural Movement in San Francisco's Mission District

One of the most prominent art forms associated with the Chicana/o Movement is muralism, the painting of large-scale images on walls, usually in public spaces. Regionalized community mural movements sprung up in the late-1960s and early-1970s across the country in places like Chicago, where a group of African American muralists painted "Wall of Respect" in 1967, as well as Denver and New York, but California is widely regarded as the epicenter for the Chicana/o Mural Movement. The earliest documented mural appeared on the walls of the United Farm Worker's Teatro Campesino Center in Del Ray, California, and was painted by Antonio Bernal.[12] San Diego, Los Angeles, Sacramento, and San Francisco soon followed suit, collectively contributing to the new movement. [13] Most of these muralists were Chicana/o, but Puerto Rican and Cuban artists also created community murals on the East Coast.

In contrast to *los tres grandes,* or the great Mexican muralists Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueros of an earlier period who "worked under official patronage for the embellishment of government buildings," Chicano/Latino muralists of the 1970s and 1980s "painted on the walls of stores, housing projects, cultural centers, and other community sites."[14] Compared to murals of the New Deal era, all of which were commissioned by governmental agencies, the earliest community murals painted by Latina/o artists were funded and generated by and for local communities.[15] Public historian, Josephine S. Talamantez, attests to the cultural currency that murals brought to community organizing in the 1970s and 1980s, stating, "Murals had the advantage of making direct appeals; they provided a near-perfect organizing tool that had specific cultural antecedents and precedence in the cultural and revolutionary tradition of Mexico."[16]

San Francisco's Latina/o community mural movement emerged in the early 1970s Mission District. The earliest documented community murals in the Mission were painted on the interiors and/or exteriors of important Latino community organizations by groups of artists. Galería de la Raza, and

[11] Cordova and Lammers, [*Draft] Latino Historic Context Statement (San Francisco: San Francisco Heritage)*, 2018.
[12] Shifra Goldman, "How, Why, Where, and When it all Happened: Chicano Murals of California" in *Signs from the Heart: California Chicano Murals*, edited by Holly Barnet-Sánchez and Eva Sperling Cockcroft (Albuquerque: University of New Mexico Press, 1990), 26.
[13] Ibid., 26-27; California Office of Historic Preservation, *Latinos in Twentieth Century California*, 59-60.
[14] Ibarra-Frausto,"A Panorama of Latino Arts."
[15] Timothy Drescher, *San Francisco Bay Area Murals: Communities Create Their Muses 1904-1997* (St. Paul: Pogo Press, 1998), 12.
[16] Josie S. Talamantez, "Chicano Park and the Chicano Park Murals: A National Register Nomination," 6.

particularly its co-director, René Yañez, "was instrumental in promoting a mural program in the Mision District."[17] In fact, many of the earliest documented Latina/o community murals were funded and coordinated by the Galería de la Raza under the leadership of the gallery's first co-directors, René Yañez and Ralph Maradiaga, who raised funds and helped locate walls to serve as canvases for the painting of murals. Described as "a storefront exhibition space run by Mission artists [that] served as a conduit of public funds to muralists," Galería "became the focus of mural activity" in the 1970s.[18] As further described by art historian, Shifra Goldman:

> When the Galería de la Raza of San Francisco printed its first mural map - the "Mission Community Mural Tour Guide" - it listed 10 mural sites: the 24th Street Mini-Park (1974-75); the Mission Coalition Organization (Neighborhood Legal Aid, 1972); Horizons Unlimited (1971); the Mission Rebels mural (1972); Jamestown Community Center (1972); the Bank of America (1974); the Mission Model Cities Neighborhood Center (1974); Paco's Tacos (1974); and the Balmy Alley murals (1973). In the overwhelmingly Latino and Asian Mission District are early works by some of the key Raza (Chicano and Latino) muralists of the city: Michael Ríos, Anthony Machado, Richard Móntez, Domingo Rivera, Jerry Concha, the Mujeres Muralistas, Luis Cortazar, Jesus "Chuy" Campusano, Manuel "Spain" Rodríguez, Rubén Guzman and others, directed or assisted by non-Raza artists. In 1971, the Galería de la Raza was a germinal force for Bay area muralism…It was homeless in mid-1971, at which time René Yañez applied for mural funding which permitted the production of some of the wall paintings listed above.[19]

In the mid-1970s, Galería de la Raza "liberated" the billboard located on the side of its building, taking a commercial advertisement space previously used to market unhealthy commodities like cigarettes and alcohol, and claiming it as a canvas for the public display of painted and digital murals to convey messages, tell stories, and announce events related to the Latina/o experience. The significance of this event has been underscored by numerous scholars, including T.V. Reed who recounts the story of the billboard-turned-mural canvas in *The Art of Protest*: *Culture And Activism From the Civil Rights Movement to the Streets of Seattle:*

> Over a period of two years the muralists and other community supporters engaged in a battle with the owners of the billboard, painting over its commercial messages with their artistic/political ones, until eventually the owners gave up and donated the billboard

[17] Goldman, "Chicano Murals of California," 27.
[18] Barnett, 127.

[19] Goldman, "Chicano Murals of California," 36.

> to Galería de la Raza. This kind of reappropriation of billboards and other public walls has been a significant part of the mural movement—an important assertion of community rights over property rights and an argument about the very public nature of public buildings. In the context of the Chicano Movimiento this retaking of public space was part of a rebuilding of Aztlan not as mythic land in the mists of time but here and now as a liberated zone.[20]

From the mid-1970s onward, Galería utilized the billboard space to display temporary murals highlighting artwork being shown inside the gallery.[21] Later, in the 1990s, the Galería launched the Digital Mural Project, replacing earlier painted murals with digitally produced ones.

The post-1975 period in San Francisco witnessed an increase in murals whose subject matter focused on international themes and solidarity with Central America. Mission *muralismo* was unique among U.S. Latina/o mural movements in that it was pan-Latino in nature, comprised of Latina/o artists of diverse backgrounds including those of Caribbean, Central American, and South American descent, in addition to Mexicans/Chicanos. In many other cities in California and the Southwest, Mexicans/Chicanos represented the majority and tended to dominate the field.[22] The intercultural collaboration that flourished in San Francisco was highly unique, due in large part to the city's significant Central American population as well as a relatively high number of South Americans, compared to other California cities.[23] Non-Latinos of various ethnic backgrounds later joined Latino artists in the Mission District in the creation of community murals as well.

By the late 1970s, the Galería lessened its involvement with mural production, partly due to the emergence of other groups doing similar work and the feeling among staff that the murals were no longer "coming to grips with the tough problems that confronted local people." [24] Instead, the organization focused its energies on programming the billboard mural and producing posters.

Many of the murals created during the height of the Latina/o community mural movement in the Mission District are located along 24th Street between Mission Street and Potrero Avenue, including those along Balmy Alley, although dozens more can be found throughout the district.

[20] T.V. Reed, *The Art of Protest: Culture And Activism From the Civil Rights Movement to the Streets of Seattle* (Minneapolis: University of Minnesota Press, 2005), 23.
[21] Goldman, "Chicano Murals of California," 36-38.
[22] Lorraine Garcia Narkata, (unpublished essay)
[23] Ibarra-Frausto,"A Panorama of Latino Arts."
[24] Barnett, 343.

Dia de los Muertos/Day of the Dead

Another enduring legacy of Galería de la Raza is the role it played in transforming the tradition of *Día de los Muertos* (Day of the Dead) in the United States. According to Latino art historian, Tomás Ybarra Frausto, *Día de los Muertos* has "gained broad public acceptance nationwide"[25] due directly to the work and influence of Galería de la Raza. Tere Romo further notes how the practice of *Día de los Muertos* was changed both in the United States and in Mexico because of the Galería's work:

> Ironically, in choosing a personal, familial practice and transforming it into a public community event, the Galería artists changed the tradition in Mexico as well. Equally important, the Galería's introduction of Frida Kahlo and creation of a new art form—the altar-as-installation—would change not only Chicana/o art, but also American art history.[26]

The historical roots of *Día de los Muertos* and its celebration in San Francisco are detailed in the *[Draft] San Francisco Latino Historic Context Statement*:

> In October 1971, Casa Hispana sponsored the first public commemoration of Día de los Muertos (Day of the Dead) as part of its month-long Mission Arts Festival. Celebrations to honor deceased ancestors are deeply rooted in Mexican culture and reach back to rituals associated with the Aztec Empire. After the Spanish colonization of Mexico, Catholic elements were fused with traditional practices, resulting in a cultural celebration today known as *Día de los Muertos*. Typically, the day is marked by the construction of *ofrendas* (private altars) which honor deceased love ones with food, flowers and gifts. The use of *calaveras*, or decorative skulls, is another common feature.
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>> While some Latino communities in the United States—particularly in border towns in Texas and Arizona—have longstanding Día de los Muertos traditions, the holiday was not publicly celebrated in California until relatively recently.19 In San Francisco, interest in the tradition was an outgrowth of the Chicano Movement and its overt interest in cultural symbolism. In particular, artists began to explore the images and rituals of the Day of the Dead, helping to foster and strengthen a sense of cultural identity among Chicanos and other Latinos.
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> Cary Cordova observes that the first Día de los Muertos program

[25] Tomás Ybarra Frausto, "Conocimiento, Confianza, Convivencia: The Legacy of La Galería de la Raza," in *Galería 4.0: A Retrospective* (San Francisco: Galería de la Raza), p. 6, accessed online at http://www.galeriadelaraza.org/eng/docs/G40_OnlineCatalogue_Texts.pdf.
[26] Tere Romo, "A Spirituality of Resistance: Día de los Muertos and Galería de la Raza," in *Galería 4.0: A Retrospective*, p.9.

	sponsored by the Casa Hispana was more diverse than the Mexican-centered celebrations which followed in later years. Casa Hispana's 1971 program for the event states: "We want not only to honor 'Dia de las Animas' (Day of the Spirits) but also to present a literary concert through poetry and prose to honor the creative writers from the Mission District and those from the larger Raza/Hispanidad communities who have written in different times and places on the theme of the day." Several Casa Hispana artists were also associated with Galería a de la Raza, which quickly emerged as the principal organizing force for Día de los Muertos programs during the 1970s. According to Cordova, this led to events that were more deeply rooted in Mexican iconography. In San Francisco, as in most U.S. cities, the Día de los Muertos celebration reflected a predominantly Mexican influence, although the event is pervasive throughout Latin America, including in Guatemala, El Salvador, and Peru. The early exhibitions at Galería de la Raza bore a heavily Chicano or Mexican perspective that gradually evolved into the local mainstream vision of the event during the 1970s .... Galería de la Raza was unquestionably the organization responsible for giving local continuity to the public celebration and spurring the visibility of the altars. Under the leadership of Rene Yanez during the late 1970s, Galería de La Raza started a public candlelight procession and vigil similar to those carried out in cemeteries in Mexico. The procession was also supported and joined by other Chicano and Latino arts organizations, such as the Mission Cultural Center. In the 1980's, both the processions and art exhibits reflected the community's views on US involvement in the civil wars in Central America, as well as the new wave of immigrants and refugees arriving from that region. Another recurrent theme that surfaced in the processions was the impact of the AIDS epidemic in San Francisco. Since the mid-1990's, the celebrations and procession have grown in popularity and now attract thousands of people, including many non-Latinos from outside San Francisco. The altars and installations, such as those at Garfield Park and Precita Park have also become less traditional, and many feel the procession has become commodified, an excuse for partying and drinking, and emblematic of the loss of Latinos from the Mission District. At the present time, the San Francisco Day of the Dead Ritual Procession runs through Mission between Bryant and Mission streets, from 22nd to 24th streets. The Festival of the Altars is held in Garfield

> Park. The ritual procession is a project of El Colectivo del Rescate Cultural (Rescue Culture Collective), with the support of the California Arts Council, in collaboration with Cell Space, The Mission Cultural Center for Latino Arts, and Galería de la Raza. Other groups that have participated in Day of the Dead events include the SOMARTS Cultural Center and Gallery, where Rene Yanez has been the principal curator of the Day of the Dead exhibits since the early 1990s.[27]

The Legacy of Galería de la Raza/Studio 24

Founded in 1970 as a "storefront" community-centered exhibition space and moving to its long-term home on 24th Street in 1972, Galería de la Raza was one of the first Latina/o cultural organizations established in the United States and over time became one of the most influential. It emerged during a time when Latina/os were reclaiming their cultural identity and sought to create spaces in which Latina/o artists, too often marginalized from mainstream galleries, could exhibit their work. Historians of Latina/o art have referred to the founding of Galería de la Raza as "a watershed moment in contemporary Latino cultural history."[28] It was among the earliest professional galleries available to Latina/o artists in the United States, and its archival materials are "among the foundational documentary texts of the Chicano art movement."[29]

Within its first decade, Galería de la Raza performed a critical role in the development of the community mural movement in the Mission District, contributed to Chicano/Latino poster art culture in California, and helped redefine the celebration of Day of the Dead (*Día de los Muertos*) in the United States and Mexico. During the 1970s and 1980s, Galería de la Raza's exhibitions highlighted artworks that commented on ongoing conflicts and revolutionary movements in Central and South America. Through these and other activities, Galería de la Raza and its gift shop, Studio 24, helped solidify the Latina/o identity of the Mission District and opened the door for the creation of other Latina/o cultural organizations in San Francisco, as noted by René Yañez in a 1977 interview:

> The Galería's existence has made it possible for other groups to get started. We broke the ground and through the murals, posters, and exhibitions, created an interest among the audience. There is now the Mexican Museum, and there is the Mission Cultural Center. The Galería de la Raza has set some standards, both in installations and the quality of the work we have had in our exhibitions.[30]

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[27] Cordova, Lammers, and Smith, in "Cultural Festivals," *[Draft] San Francisco Latino Historic Context Statement* (San Francisco: San Francisco Heritage, 2018), 11-14.
[28] Ybarra Frausto, "Conocimiento, Confianza, Convivencia: The Legacy of La Galería de la Raza," 5.
[29] Ibid.
[30] René Yañez in an interview for *The Fifth Sun: Contemporary / Traditional Chicano & Latino Art* (University Art Museum, Berkeley, October 12 - November 20, 1977).

Nationally, its impacts are visible in the popularization of public celebrations of *Día de los Muertos* and in the practice of creating altars-as-installations.[31] Galería de la Raza also re-introduced the work of Frida Kahlo to U.S. audiences in 1978, contributing to the rise of Kahlo as the ubiquitous cultural icon she is today. Among the organization's most significant contributions to Latina/o art history has been its leading role in amplifying the most marginalized voices within the field, foregrounding Latina, queer, indigenous, and Afro-Latino/a artists and artworks.

Galería de la Raza/Studio 24 operated out of the storefront spaces at the southwest corner of Twenty-Fourth and Bryant Streets until 2018. For nearly 50 years, 2851-2861 24th Street served as the base from which Galería de la Raza/Studio 24 cultivated and introduced the work of hundreds of important Latina/o artists and arts collectives, many who helped define Latina/o art history in the United States during the latter third of the twentieth century.

Events Cont'd.

2851-2861 24th Street is also significant in the area of events for its association with suburban expansion and commercial development in San Francisco's Mission District during the second half of the twentieth century.

Early Development of San Francisco's Mission Valley

Prior to 1865, the Mission valley, located in the heart of today's San Francisco, was largely undeveloped. The valley represented the oldest settled area of the city, with the earliest settlements being the villages of the Yelamu and Ohlone peoples. In 1776, Spaniards colonized the area and established *Misión San Francisco de Asísis* (Mission Dolores). Following Mexico's independence from Spain in 1821, Mission Dolores was secularized and "the vast Mission lands began to be divided into rancho grants of thousands of acres that were given to Mexican settlers, Spanish soldiers, and European expatriates."[32] The Mission valley itself, however, had been considered common pueblo land during the Mexican period (1834-1848) and a pueblo and rancho village soon grew out from the Mission Dolores settlement.

Following the Mexican American War of 1848 and the consequent seceding of Alta California to the United States, the Mission valley continued to develop in "an organic and centralized manner," falling "into the hands of a number of landowners, tenants, and perhaps squatters who propagated an irregular, off-grid development pattern."[33] It was also during this early period of American settlement when the Mission valley became an important transportation corridor. In 1864, the San Francisco-San Jose Railroad was

[31] Tere Romo, "A Spirituality of Resistance: Día de los Muertos and Galería de la Raza," 12.
[32] City and County of San Francisco Planning Department, *City Within a City: Historic Context Statement for San Francisco's Mission District*, (San Francisco: November 2007), 18.
[33] Ibid., 23.

constructed along the El Camino Real, a road that had served as the main connector between the Mission valley and Yerba Buena for decades.

The year 1864 was also significant because of the passage of a series of legislative actions, including an 1864 Congressional Act, which resulted in the succession of Mexican ranchos by the City of San Francisco. The subsequent changes in land ownership, as well as population growth and the expansion of transportation systems and infrastructure, spurred intense development of the Mission valley during the latter half of the nineteenth century and it was during this time that most of the extant properties in the Mission District were constructed.[34]

Streetcar Suburb and Commercial Corridor Development along 24th Street in the Mission District, 1870-1905

Between 1865 to 1883, transportation systems and infrastructure were "established on all of the major north-south routes" in the Mission District, including horse-car lines that connected the area to downtown via Valencia, Mission, Howard, and Folsom Streets. In addition, two lines of the San Francisco-San Jose Railroad ran along Valencia and Harrison Streets.[35] Between 1875 and 1880, several streets were completed in the southern portion of the Mission valley, from Twentieth to Twenty-Fourth Street. Twenty-Fourth Street in particular, became an important transportation route, as described in the *City Within a City: Historic Context Statement for San Francisco's Mission District*:

> The east-west connector of Twenty-Fourth Street was opened far into the Mission valley's southeast neighborhood. Aside from Serpentine Street, an un-graded path that did not provide easy or direct access, Twenty-Fourth Street was the southernmost route across the valley, and the link between all of the major north-south corridors of the Mission District: from Potrero Avenue, formerly the San Bruno Turnpike, to Folsom, Mission, Valencia, and the old San Jose Road. The thoroughfare, upon which the San Francisco-San Jose Railroad ran, Harrison Street, was also graded down to Twenty-Fourth Street.[36]

Additionally, a cable car station was built at Twenty-Fourth and Howard Streets that connected the southern Mission valley to the Central Waterfront. Electric streetcars were introduced to San Francisco in the late nineteenth century and further contributed to the development of "streetcar suburbs" in outlying parts of the city, especially the Mission District. The emergence of a streetcar suburb around Twenty-Fourth Street is described in the *City Within a City: Historic Context Statement for San Francisco's Mission District*:

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34 Ibid., 48.
35 Ibid., 31.
36 Ibid., 39-40.

> The neighborhood in the southeast Mission District, separated from the valley's primary north-south routes by the railroad tracks, developed apart from those along the Mission Street corridor. It was anchored by St. Peter's Church, located off of Twenty-Fourth Street, at the very center of the neighborhood. Twenty-Fourth Street, originally the primary pathway across the southern Mission valley, was bolstered as a major corridor in the 1890s by installation of a cable car line that began at Howard Street and traveled east. Thus, between 1889 and 1899, the commercial strip of Twenty-Fourth Street filled in considerably with small storefronts. Also, around the turn of the century, Garfield Square, the Mission District's only large public park (aside from Mission Dolores Park, located west of Dolores Street), was improved and landscaped, providing the southeast neighborhood with its own unique amenity.[37]

The Twenty-Fourth Street commercial corridor is described further in the historic context statement:

> The established east-west routes of Sixteenth and Twenty-Fourth Streets functioned as local commercial strips…While Sixteenth Street served the older Dolores Addition to the north, Twenty-Fourth Street became the primary shopping strip for the younger neighborhood of the southeast valley, which was separated from the Mission-Valencia corridor by distance and railroads. On Twenty-Fourth Street and its adjacent side streets, the southeast valley neighborhood, anchored by nearby St. Peter's, featured its own social halls, skating rink, billiards hall, and boarding houses.[38]

During the 1906 earthquake and fire, approximately 90% of San Francisco's Gilded Age properties were destroyed. Of those that remain today, most are residential and are located south of Twentieth Street. Surviving commercial and mixed-use properties are located primarily along the Mission District's commercial corridors.[39] As noted in *City Within a City: Historic Context Statement for San Francisco's Mission District*:

> Extant Gilded Age commercial and mixed use properties are significant under CRHR Criterion 1 for their associations with the historic events of streetcar suburb development in the Mission District. Their rarity citywide following the 1906 disaster underscores their significance.[40]

[37] Ibid., 46.
[38] Ibid., 43.
[39] Ibid., 48.
[40] Ibid., 50.

	Constructed in 1895 along the burgeoning 24th Street commercial corridor, 2851-2861 24th Street is significant as a rare remaining example of a Gilded Age property associated with streetcar suburb development in the Mission District. **Architecture/Design** 2851-2861 24th Street is also significant in the area of architecture/design as it illustrates the distinctive characteristics of a neighborhood mixed-use storefront building of the late-nineteenth century and is an excellent example of a Victorian-era building with Italianate, Stick/Eastlake, and Edwardian features. In addition, the building's early twentieth century alterations reflect trends in storefront design of that period. ***Neighborhood Commercial Architectural Expression, 1895-1905*** The *[Draft] Neighborhood Commercial Buildings Historic Context Statement, 1865—1965* offers the following historical context related to neighborhood commercial architectural expression during the second half of the nineteenth century: > Commercial establishments during this period [1865-1905] typically served the immediate neighborhood and were not destinations in their own right. Neighborhood commercial corridors from this period typically contained a mix of one-story single-business establishments and multi-story mixed use buildings. As the neighborhoods extended south and west from the central business district, older residential buildings were frequently converted to feature commercial use at the ground story. Toward the turn-of-the-century, commercial buildings increasingly contained multiple, narrow storefronts. There were significant differences in the appearance of storefronts for different types of businesses.[41] Mixed-use storefront properties were typically two-to-four stories in height and featured a storefront at the first floor with offices, residential, or other uses above. Many storefronts were selected from commercial pattern books, which offered a variety of storefront systems, including 'straight front' and 'recessed front' systems, and different options for transoms, doors, moldings, and bulkhead ornamentation.[42] Other character-defining features include recessed vestibules (either squared or angled), bulkheads that extend into the vestibule, smaller fixed display windows separated by wood sash frames, raised window display areas, transom windows, glazed wood-framed entry doors, signage, and design elements characteristic of a particular style. Stylistically, storefront commercial buildings of this era "drew from residential design elements associated with Victorian-era (circa 1870s–1900)

[41] City and County of San Francisco Planning Department, *[Draft] Neighborhood Commercial Buildings Historic Context Statement, 1865—1965, (San Francisco: September, 30 2013), 19.*
[42] Ibid.

and Edwardian-era (circa 1890s–1910) styles and ornament”[43] (discussed in next section).

According to the *[Draft] Neighborhood Commercial Buildings Historic Context Statement, 1865—1965*, “examples of intact storefronts from this period of development are exceedingly rare.”[44] Constructed in 1895 along the Twenty-Fourth Street neighborhood commercial corridor that sprouted up to serve the growing streetcar suburb that surrounded it, 2851-2861 24th Street maintains essentially all of the character-defining features listed above, such as its recessed vestibule, bulkhead that extends into the vestibule, raised window display areas, transom windows, and design elements characteristic of the Victorian and Edwardian eras, as described in further detail below. 2851-2861 24th Street, thus, is significant as a rare neighborhood mixed use storefront property of the late-nineteenth century.

Victorian-Era Architecture in San Francisco (1860-1901)
Stylistically, mixed use and commercial storefront buildings of the late nineteenth century featured design elements of the Victorian era, reflecting trends in residential design. Victorian architecture refers to the revival styles that emerged in Europe during the reign of Queen Victoria in England (1837-1901) and made their way to the East Coast of the United States in the mid-nineteenth century, appearing in San Francisco by the mid-1860s.

Italianate (1860s-early 1880s)
The earliest Victorian-era style, Italianate, dates from approximately 1860 to the early 1880s. Properties designed in this style are often characterized by flat fronts, rustic wood siding, five-sided bay windows, bracketed cornices, ornate lintels over doors and windows, and columns exhibiting Corinthian or Composite capitals. Windows often display flat, round, segmental, or basket handle arches. Italianate commercial buildings frequently have large storefront openings at the ground floor, entry porches with columns, and cast iron pilasters and shutters. Roofs are typically low-pitched and may exhibit front facing gable.

Stick/Eastlake (early 1880s-1890s)
By the early 1880s, the more ornate Stick/Eastlake style supplanted the Italianate. The name is a combination of two styles - Stick and Eastlake - that frequently present on the same building, making it difficult to distinguish between the two. In addition, Italianates of the previous period were often modernized to include Stick and Eastlake features. The Stick style is most identifiable by its “stick work” or decorative woodwork applied to the exterior of buildings. The Eastlake style, named after Englishman, Charles Locke Eastlake, is most known for its incised ornament on rounded brackets

[43] San Francisco Planning Department, *[Draft] Neighborhood Commercial Buildings Historic Context Statement, 1865—1965*, p. 20.
[44] Ibid., 34.

and columns, and its elaborate turned work that resembles beads or buttons on the porch, bays, and in the gable.

Stick/Eastlake buildings are also characterized by geometrical, flat ornamentation. They frequently display square columns and open brackets at the cornice, window lintels, and entry porches, and false mansard roofs. Projecting bay windows are rectangular (or squared) and three-sided, compared to the slanted bays of older Italianates. Windows and doors typically exhibit flat or basket handle arches.

Edwardian (1901-1910)
While the Edwardian era corresponds to the rule of Edward VII (1901-1910) in England following the death of Queen Victoria, in San Francisco the construction of Edwardians extended well beyond that timeframe into the 1920s. After several decades of economic recession in the late nineteenth century, architectural trends shifted way from the more elaborate decoration of later Victorian styles and took on a simpler and more masculine aesthetic. Buildings of the Edwardian era were influenced by the Baroque, Georgian, and Arts & Crafts movements, often featuring classical entablatures and ornament, symmetrical plans arranged around grand porticos, front doors accentuated by decorative pediments, pilasters or columns forming an entry portico, double-hung windows, transoms, and multi-pane glazing. Edwardians are often multi-family residential properties.

Victorian and Edwardian design elements were frequently incorporated into storefront design during the late nineteenth century, as described in the *[Draft] Neighborhood Commercial Buildings Historic Context Statement, 1865—1965*:

> Slender columns capped with leafy capitals were often incorporated at the storefront as were incised woodwork and button moldings associated with Italianate, Stick- Eastlake, and Queen Anne styles. Occasionally, window transoms were bordered with Queen Anne colored or stained glass. Bulkheads often featured raised panels similar to the wood spandrel panels found beneath the windows of residential buildings. One-story storefronts occasionally adopted a Western False Front style, with flush façade and a prominent tabbed parapet. Fluted pilasters, simple columns, and intermediate cornices, characterized later storefronts, which often emulated the more restrained Classical Revival designs associated with the Edwardian- era.[45]

Erected in 1895, the mixed-use storefront building at 2851-2861 24th Street displays character-defining features typical of the Victorian and Edwardian eras, including rustic wood siding, slanted bay windows, bracketed cornices,

[45] Ibid.,20.

and a large storefront opening, all characteristic of the Italianate style. It also exhibits features common to the Stick/Eastlake style, including its stick work, geometrical, flat ornamentation, beaded cornices, and the squared bay windows of its northwestern-most facade. Lastly, its double-hung windows, transoms, multi-pane glazing, classical entablature and ornament, and the pilasters forming an entry portico on the northwestern-most façade are distinctive of Edwardian-era architecture.

Neighborhood Commercial Expansion, 1906-1929

Storefront design evolved in the years following the earthquake and fire of 1906 as building intensified across the city and neighborhoods became denser. Detached single-family homes were replaced with larger multi-family residential properties and existing buildings were expanded. Such was the case with 2851-2861 24th Street, as building permits indicate a series of alterations were made, first in 1911 when the stairs and front were reconstructed, then in 1926 with the addition of 25 new residences and changes to the storefront to accommodate a new tenant, the Bank of Italy, and again in 1930 when four new garages and two new apartments were added to the rear. This period witnessed a great deal of building activity and expansion, and it was common for storefronts to be altered. As described in the *[Draft] Neighborhood Commercial Buildings Historic Context Statement, 1865—1965*:

> By the 1920s, merchants and property owners were increasingly stripping historic wood storefronts of Victorian- and Edwardian-era ornament and installing new tiled storefronts, which offered a sleeker, modern appearance. Shop windows separated with heavy columns and divided light wood sashes were replaced with larger sheets of modern plate glass set in metal frames, with squared polychromatic ceramic tiles at a lower bulkhead and prismatic glass transoms. Storefront manufactures and retailer trade groups both promoted the financial benefits of "investing" in a modern storefront. Lewis Rogers, editor of *Merchants Record and Show Window*, argued, "Any merchant who continues year after year to maintain his business under the handicap of the antiquated front is in most cases a victim of exaggerated conservatism or procrastination ... some merchants have become accustomed to their old fashioned fronts and accept them as a matter of course."51 Several manufacturers of storefront systems—notably Kawneer Company and the Detroit Show Case Company (Desco)—aggressively promoted the replacement of older storefronts with their new modern systems. In a 1922 publication, *Store Fronts: Remodeling Store Fronts Is One Of the Most Profitable Branches of the Contracting Business*, Desco provided strategies, talking points, form letters, sales pitches, and storefront designs to assist carpenters and contractors in convincing merchants and property owners to update their old-fashioned storefront, preferably with a modern Desco system.

	The Kawneer Company's founder, Francis John Plym, is credited with inventing a revolutionary metal sash storefront window framing system that allowed for larger sheets of undivided plate glass. 52 Patented in 1906, Plym's invention, which pertained to the "production of a small, unobtrusive, and durable Sash-bar, the portion of construction surrounding and supporting the window glass," was rapidly adopted as a replacement to the standard wood framed storefront windows, which were subject to expansion, condensation, and rot, and less conducive to larger panes of plate glass. Plym's system allowed for a larger plate glass display window, and obviated the need for divided light sashes. Its mass production corresponded with the reconstruction effort following the 1906 disaster in San Francisco, and builders reportedly widely incorporated the new metal sash system in rebuilding efforts. One observer wrote in a letter to Plym that San Francisco's main commercial thoroughfare, Market Street, ought to be renamed Kawneer Street (in recognition of the widespread use of the company's sash system). 53 Based in Michigan, Kawneer opened a second plant in 1912 in Berkeley, California. Notably, manufacturers during this period focused on upgrading storefront systems rather than the exterior elevation in its entirety.[46] Common alterations of the period include installation of show window display walls, doors, or windows at the rear of the display area, the enlargement of fixed display windows (often with beveled, butt jointed, or fretted metal sash frames), and the addition of wood paneling, square tiles, or sculpted terra cotta tiles at the bulkhead, wood, tile, or terrazzo paving at the vestibule, and wood paneled soffits. 2851-2861 24th Street displays several of these characteristics that likely date from this period, including the building's square tiled bulkhead and fixed display plate glass windows with beveled metal sash including. These alterations have gained significance in their own right.

Assessment of Integrity	The seven aspects of integrity are location, design, materials, workmanship, setting, feeling, and association in relation to the periods of significance established above. Cumulatively, the building retains sufficient integrity to convey its association with suburban expansion and commercial development in San Francisco's Mission District during the second half of the nineteenth century and with Galería de la Raza/Studio 24 during the latter third of the twentieth century. It also conveys its status as a neighborhood mixed-use storefront building featuring Italianate, Stick/Eastlake, and Edwardian design elements.

[46] Ibid., 37.

	Location, Feeling, Setting, Association The building was originally constructed at its current location in 1895. The building has not been removed. Twenty-Fourth Street continues to function as a neighborhood commercial corridor with low-scale (generally one to three-story) commercial, residential, and mixed-use buildings constructed to the front property lines. Most buildings within the vicinity date from about 1880 to the 1910s. The property's setting at its prominent corner along the Twenty-Fourth Street commercial corridor remains as well. With its two-story mass, extant storefronts on the ground floor, residences with bay windows above, and Victorian and Edwardian-era design features, the property retains its feeling of a neighborhood mixed-use building from the late nineteenth century. In addition, the storefront systems, as well as the open interior volumes of the storefront spaces, convey the building's historic use as a gallery and gift shop. As noted in the *Latinos in Twentieth Century California: National Register Historic Context Statement*, "Primary interior space, especially exhibition and performance spaces [of Latina/o cultural centers], should remain intact."[47] Extant features of the building retain sufficient integrity of feeling and association to convey its significance. *Design, Materials, Workmanship* The Galería de la Raza/Studio 24 Building retains the design elements that were present during the established periods of significance of 1895-1930 and 1972 to 2018, including features original to the building as well as alterations made in 1926 and during the tenancy of Galeria de la Raza/Studio 24, which lasted through December 2018. Many of the building's original architectural features remain, including the bay windows, stickwork, and elaborate ornamentation at the entablature of the upper residential portions on the portion of the building addressed 2857-2861 24th Street. Extant materials and design of this portion of the building reflect the quality of construction, materials, and workmanship as evidenced from historic photographs. Based on staff site visits and photo documentation, it appears that the upper portion of 2851 24th Street underwent some alterations, but the overall design remains. Much of the 1895 horizontal wood cladding remains as well, however some of it was replaced with vertical wood siding. In addition, some windows and brackets at the cornice were altered. Restoration of the upper portion of 2851 24th Street would not impact the integrity of the Galería de la Raza/Studio 24 Building, provided that the storefront remains intact.

[47] California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register Historic Context Statement, 131.*

<table>
<tr><td></td><td>The building’s tile bulkhead, recessed vestibule, enlarged plate glass windows, fully glazed doors, and raised window displays at the interior of the storefronts were later alterations, with some likely occurring during the 1911, 1926, and 1930 remodels. These alterations have gained significance in their own right, as they are associated both with the period of neighborhood commercial expansion in the early twentieth century.

Likewise, the alteration of the storefront transom at 2851 24th Street is significant in its own right, as it reflects the appearance of the storefront when it housed Galería de la Raza/Studio 24 within the period of significance of 1972 to 2018.</td></tr>
<tr><td>Character-Defining Features</td><td>The description, location, and boundary of the Landmark site consists of a portion of the Assessor’s Parcel Block no. 4268, Lot No. 001, at the southwest corner of 24th and Bryant Streets, limited to the two mixed-use storefront buildings at the northern portion of the lot, including the first 50 feet of 2851 24th Street, as well as 2857-2861 24th Street, and the 10’ x 24’ mural frame and canvas on the Bryant Street façade (the site of Galeria de la Raza/Studio 24’s rotating mural), but excluding the attached rear horizontal residential addition with the address of 2600 Bryant Street, and the detached residential property located within the southeastern portion of the parcel with the addresses of 2604-2606 Bryant Street.

The mixed use buildings along 24th Street read as two buildings. For clarity, the character-defining features for each building are described separately using the corresponding addresses of 2851 24th Street and 2857-2861 24th Street, respectively.

The character-defining exterior features of the property include all exterior elevations, form, massing, structure, rooflines, architectural ornament and materials of the property identified as:

2851 24th Street
Rectangular plan built to front and side property lines
Two-story massing
Flat roof
Slight eave overhang with brackets
Wood channel siding
Bay windows with slanted sides
One-over-one wood sash windows with wooden window surrounds
Mural frame and canvas measuring 10’ x 24’ on the Bryant Street facade, historically used by Galería de la Raza to display painted and digital murals on a temporary/rotating basis
Storefront at northeast corner of property:</td></tr>
</table>

    - Recessed and slightly angled vestibule along 24th Street containing fully glazed metal frame door flanked by display windows framed with metal sash
    - Bulkhead clad in square glazed ceramic tiles, featuring a blue and yellow checkered pattern, extending along 24th and Bryant Street facades and into vestibule
    - Multi-lite transom divided into four panes by vertical wood mullions along 24th Street
    - Multi-lite transom divided into three panes by vertical wood mullions along Bryant Street
    - Three display windows separated by vertical wood mullions along Bryant Street

2857-2861 24th Street

- Rectangular plan built to front and side property lines
- Two-story massing
- Flat roof with false mansard roof, clad in shingles
- Horizontal wood channel siding
- Entablature, including cornice, dentil molding, and paneled frieze
- Two boxed bay windows with squared sides featuring ornamented window surrounds with aprons and decorative molding
- Simple hood above storefronts with wood paneled soffit
- Storefront along 24th Street:
    - Recessed and slightly angled vestibule with fully glazed metal-framed double door flanked by display windows
    - Fixed display windows with frameless beveled edges
    - Bulkhead clad in square glazed ceramic tiles, featuring a blue and yellow checkered pattern along 24th Street, extending into vestibule area
    - Multi-lite transom divided into 16 panes with vertical wood mullions
- Flanking the storefront, two recessed entrances characterized by:
    - Wood ionic pilasters flanking entrance to vestibule
    - Decorative paneled woodwork on vestibule return
    - Partially glazed wood doors and transoms
- All remaining millwork/stick work including:
    - Brackets and pendant ornaments at second story
    - Intermediate belt course located above transom

The character-defining ***interior*** features of 2851-2861 24th Street include:

- Raised window display areas (corresponding to the height of the bulkheads on the exterior) at both storefronts

Photos

Bryant Street façade, location of Galería de la Raza/Studio 24's temporary mural, "Maíz" by Federico Cuatlacuatl, December 2018.

Bryant Street façade, view southwest, December 2018.

Detail of Bryant Street façade, view northwest, December 2018.

Corner storefront at 2851 24th Street, including view of raised window display areas at the interior, view southeast, December 2018.

Recessed vestibule and entry door of storefront at 2851 24th Street, view south, December 2018.

Transom above storefront entrance at 2851 24th Street, view south, December 2018.

Detail of bulkhead, storefront windows, and raised window display areas at the interior, 2851 24th Street, view southwest, December 2018.

Upper portion of 2851 24th Street, view southeast, December 2018.

Storefront at 2857 24th Street, view southwest, December 2018.

Close up of storefront at 2857 24th Street, view south, December 2018.

Entrance to 2855 24th Street, view south, December 2018.

Transom and soffit of the storefront at 2857 24th Street, December 2018.

Soffit above storefront at 2857 24th Street, December 2018.

Upper portion of 2855-2861 24th Street, showing bay windows, view southwest, December 2018.

Interior of 2857 24th Street with view of raised window display areas, view north.

2857 24th Street with view of raised window display areas, view southwest.

Historic Images

Subject property in Assessor's Photo from 1951
Source: OpenSFHistory

Galería de la Raza, circa 1972.

Putting billboards to good use

For about a year, several Mission art groups have been painting the billboard on Bryant and 24th Streets with slogans and images that they feel are more related to the people of the Mission community.

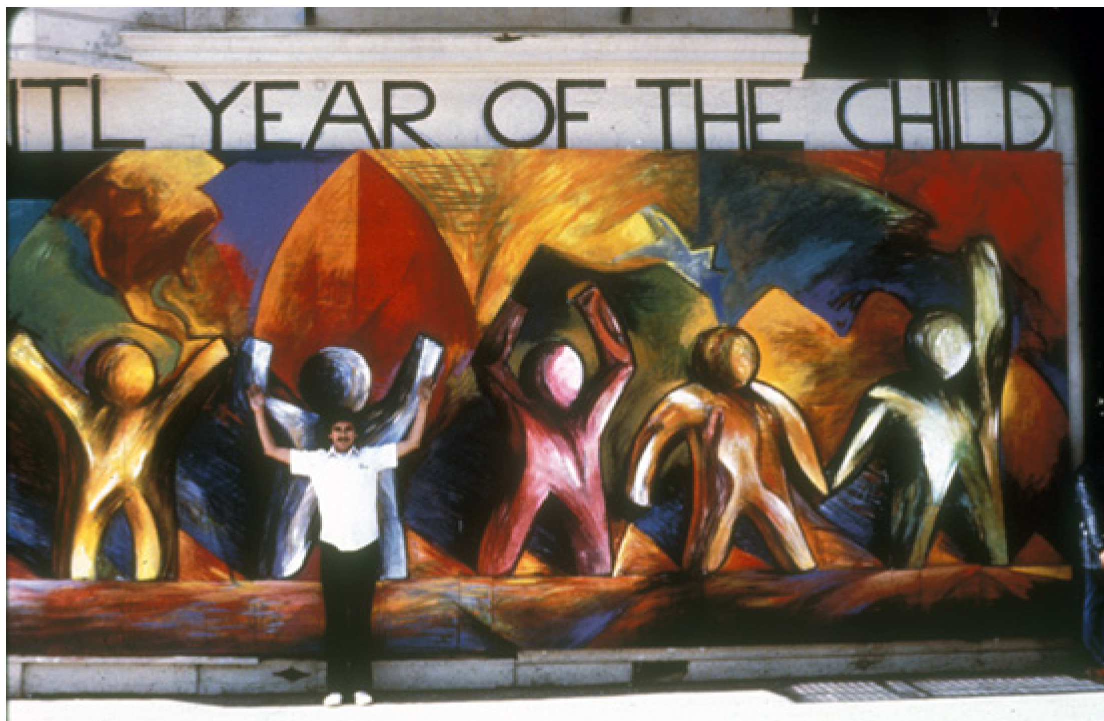
For example, instead of the advertising about cigarettes, alcohol, and other products which are unhealthy for everybody and a bad influence to the children of the community, these groups painted the billboard with messages such as "Fight for the International Hotel" and "Keep Our Community Clean."

The groups have been doing this without paying any rent to Foster-Klieser, owner of the billboard. Consequently, Foster-Klieser took the billboard down in January. Galeria de la Raza saw this immediately and complained to Foster-Klieser, who then agreed to return the sign.

Members of the Galeria de la Raza are now planning a campaign to get more community control of billboards in the Mission.

People who are interested helping or who know of space for billboards, big or small, contact the Galeria de la Raza at 826-8009.

Newspaper clipping from *El Tecolote* Newspaper
Source: *El Tecolote* Archives

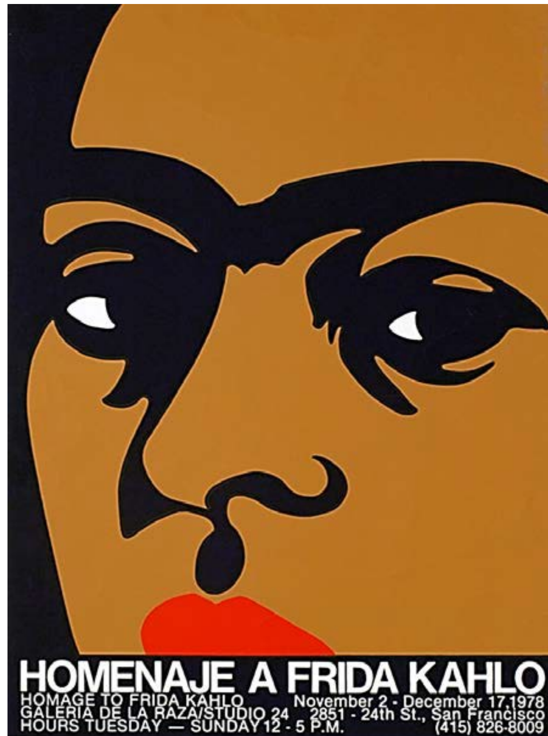


Artist, Michael V. Rios, in front of his temporary mural along Bryant Street, 1979
Source: Galería de la Raza

Temporary digital mural created by Julio Salgado, "I Am UndocuQueer!" displayed June-July of 2013.
Source: Galería de la Raza

"Por Vida" digital mural by Manuel Paul of the Los Angeles-based Maricon Collective. It was exhibited June 5 – July 17, 2015, coinciding with San Francisco Pride Month. The artwork was vandalized several time in what was assumed to be a hate crime.
Source: Galería de la Raza

This digital mural, entitled, "Maíz," was the Galerías last digital mural project coordinated while the organization occupied the space at 2851-2861 24th Street. Created by Federico Cuatlacuatl in conjunction with the Galería's *Comida Es Medicina* exhibition, also its last exhibition in its historic location.
Source: Galería de la Raza



Rupert Garcia poster for Galeria de la Raza's 1978 program honoring Frida Kahlo
Source: Royal Books

Detail of "Five Women's Altar" by Amalia Mesa-Bains at Galeria de la Raza, November 1976
Source: UC Santa Barbara, Galería de la Raza archives

Signage above storefront at 2857 24th Street, 2007.
Source: Wikipedia