

BOARD of SUPERVISORS



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MEMORANDUM

LAND USE AND ECONOMIC DEVELOPMENT COMMITTEE SAN FRANCISCO BOARD OF SUPERVISORS

TO: Supervisor Scott Wiener, Chair
Land Use and Economic Development Committee

FROM: Andrea Ausberry, Assistant Clerk

DATE: May 19, 2014

SUBJECT: **COMMITTEE REPORT, BOARD MEETING**
Tuesday, May 20, 2014

The following file should be presented as a **COMMITTEE REPORT** at the Board meeting, Tuesday, May 20, 2014. This item was acted upon at the Committee Meeting on May 19, 2014, at 1:30 p.m., by the votes indicated.

Item No. 33 **File No. 140421**

Resolution establishing the Calle 24 ("Veinticuatro") Latino Cultural District in San Francisco.

AMENDED on Page 1, Lines 8 - 10, adding 'WHEREAS, The Calle 24 Latino Cultural District has been described by San Francisco Poet Laureate, Alejandro Murguía, as "a little Macondo, where you can find sugared-skulls, exiled poets, and colonels who fought in losing wars;" and'; on Page 5, Lines 8 - 10, adding ' formerly operating as the Roosevelt and the York Theater, has been a beacon of Latino Arts and Culture for more than fifty years,', deleting ' portraying the realities of women's lives through theater by', adding 'currently', Lines 11 - 13, adding 'and Chicana playwright, Evelina Fernandez', deleting 'and', adding 'and providing performing arts education and production classes to Latino youth;'; on Page 8, Lines 13 - 14, adding 'including Eric Quezada, who lead the movement to preserve affordable housing in the area;'; on Page 9, Lines 15 - 22, adding 'FURTHER RESOLVED, That Calle 24 has inspired creative minds transmitted through art, music, community spirit and literature, such as the lines by San Francisco Poet Laureate, Alejandro Murguía that captures the deep sentiment experienced on Calle 24: And in the end when there would be nothing left of him but ashes what better place to cast them to the four winds but this strip of street where he'd come from, this asphalt dark as his hair, this little piece of tierra, of this barrio like no other and this street, magical, surreal, everyday, easy, bonita y medio fea, pero todo corazón—la Venticuatro. The belly button of the universe.'

Vote: Supervisor Scott Wiener - Aye
Supervisor Jane Kim - Aye
Supervisor Malia Cohen - Aye

RECOMMENDED AS AMENDED AS A COMMITTEE REPORT

Vote: Supervisor Scott Wiener - Aye
Supervisor Jane Kim - Aye
Supervisor Malia Cohen - Aye

c: Board of Supervisors
Angela Calvillo, Clerk of the Board
Rick Caldeira, Deputy Legislative Clerk
Jon Givner, Deputy City Attorney

File No. 140421

Committee Item No. 1

Board Item No. 33

COMMITTEE/BOARD OF SUPERVISORS

AGENDA PACKET CONTENTS LIST

Committee: Land Use and Economic Development Date May 19, 2014

Board of Supervisors Meeting Date May 20, 2014

Cmte Board

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Completed by: Andrea Ausberry Date May 15, 2014

Completed by:  Date 5-20-14

1 [Establishing the Calle 24 ("Veinticuatro") Latino Cultural District in San Francisco]

2
3 **Resolution establishing the Calle 24 ("Veinticuatro") Latino Cultural District in San**
4 **Francisco.**

5
6 WHEREAS, The Calle 24 Latino Cultural District memorializes a place whose richness
7 of culture, history and entrepreneurship is unrivaled in San Francisco; and

8 WHEREAS, The Calle 24 Latino Cultural District has been described by San Francisco
9 Poet Laureate, Alejandro Murguía, as "a little Macondo, where you can find sugared-skulls,
10 exiled poets, and colonels who fought in losing wars;" and

11 WHEREAS, The Calle 24 ("Veinticuatro") Latino Cultural District has deep Latino roots
12 that are embedded within the institutions, businesses, events and experiences of the Latino
13 community living there; and

14 WHEREAS, Because of numerous historic, social and economic events, the Mission
15 District has become the center of a highly concentrated Latino residential population, as well
16 as a cultural center for Latino businesses; and

17 WHEREAS, The boundary of the Calle 24 ("Veinticuatro") Latino Cultural District shall
18 be the area bound by Mission Street to the West, Potrero Street to the East, 22nd Street to the
19 North and Cesar Chavez Street to the South, including the 24th Street commercial corridor
20 from Bartlett Street to Potrero Avenue. Additionally, the Calle 24 ("Veinticuatro") Latino
21 Cultural District shall include La Raza Park (also known as Potrero del Sol Park), Precita Park
22 and the Mission Cultural Center because of the community and cultural significance
23 associated with these places; and

1 WHEREAS, Calle 24 (“Veinticuatro”) Latino Cultural District’s boundary demarcates the
2 area with the greatest concentration of Latino cultural landmarks, businesses, institutions,
3 festivals and festival routes; and

4 WHEREAS, The Latino population in the Mission, and in the Calle 24 (“Veinticuatro”)
5 Latino Cultural District, represents a culturally diverse population with roots from across the
6 Americas; and

7 WHEREAS, According to 2012 Census data, within the Calle 24 (“Veinticuatro”) Latino
8 Cultural District, 49% of the population self-identified as Latino; 38% identified as foreign-born
9 and 16% identified as linguistically isolated; and

10 WHEREAS, The Calle 24 (“Veinticuatro”) Latino Cultural District plays a significant role
11 in the history of San Francisco; and

12 WHEREAS, San Francisco has for centuries attracted people seeking refuge from war,
13 upheaval and poverty in their home countries; and

14 WHEREAS, The immigrant experience remains an integral part of California and San
15 Francisco's history, cultural richness and economic vibrancy; and

16 WHEREAS, From 1821 to 1848, the Mexican Republic controlled San Francisco and
17 the city was home to the Mexican governorship and many Mexican families; and

18 WHEREAS, Beginning in 1833, the Mexican government began to secularize mission
19 lands and distributed over 500 land grants to prominent families throughout California –
20 known as “Californios” – in an effort to encourage agricultural development; and

21 WHEREAS, Mexican land grants, such as Mission Dolores, Rancho Rincon de las
22 Salinas, and Potrero Viejo, include the geographic area that is now home to San Francisco’s
23 Mission District and have directly influenced the Calle 24 (“Veinticuatro”) Latino Cultural
24 District; and

1 WHEREAS, The Treaty of Guadalupe Hildalgo, ratified in 1848 ending the Mexican
2 American War, guaranteed Mexicans living in the ceded territory – including what would
3 become the State of California – full political rights, but such rights were often ignored,
4 resulting in the slow dissolution of lands owned by Californios; and

5 WHEREAS, San Francisco experienced several waves of immigration in the late
6 1800s, including massive migration from Mexico, Chile and Peru as well as migration from
7 Latin America during the Gold Rush; and

8 WHEREAS, Puerto Rican migration to San Francisco began in the 1850s and
9 increased in the early 1900s when Puerto Ricans relocated to California by way of Hawaii;
10 and

11 WHEREAS, San Francisco served as a refuge for Sonorans fleeing violence and
12 upheaval in their home country due to the Mexican Revolution of 1910; and

13 WHEREAS, Beginning in the 1930s, Mexican and Latin American families began
14 settling in the Mission District, building on the roots that had already been established nearly a
15 century before; and

16 WHEREAS, After World War II, the Mission District became the primary destination for
17 new arrivals from all regions of Latin America including Central America, Mexico, Venezuela,
18 Colombia, Ecuador, Peru, Brazil, Paraguay, Uruguay, Chile, Argentina, Cuba, Dominican
19 Republic, and Puerto Rico; and

20 WHEREAS, Throughout the 1970s and 1980s, Central American countries
21 experienced major political conflict and families fleeing from conflict immigrated to San
22 Francisco, greatly contributing to the Latino identity of the Mission District and the Calle 24
23 (“Veinticuatro”) Latino Cultural District; and

24 WHEREAS, In 1989, in response to the increased immigrant populations, the City and
25 County of San Francisco adopted a Sanctuary Ordinance that prohibits its employees from

1 aiding Immigration and Customs Enforcement (ICE) with immigration investigations or arrests,
2 unless mandated by federal or state law or a warrant; and

3 WHEREAS, Chicano and Latino activism, arts, commerce, and culture have centered
4 in the Calle 24 ("Veinticuatro") Latino Cultural District since the 1940s; and

5 WHEREAS, The Mission District and Calle 24 ("Veinticuatro") were central to the
6 Chicano Movement – its art, music, and culture, as well as labor and community organizing to
7 battle the war on poverty; and

8 WHEREAS, Many of the Latino community-based organizations established within the
9 Calle 24 ("Veinticuatro") Latino Cultural District during 1960s and 1970s were an outgrowth of
10 social justice organizing; and

11 WHEREAS, Much of what makes the Calle 24 ("Veinticuatro") Latino Cultural District a
12 culturally-rich and recognizable place are the Latino businesses and community-based
13 organizations located along 24th Street; and

14 WHEREAS, Latino-based organizations were established on 24th Street to serve the
15 needs of the community and promote culture and include: Mission Neighborhood Centers
16 (1959), offering services targeted to Latina girls and young women, including homework
17 assistance, leadership programs and anti-violence education; Mission Education Projects Inc.
18 (1970s), providing educational and support services to youth and their families; Galería de la
19 Raza (1970), nurturing cultural icons Mujeres Muralistas (1972) and Culture Clash (1984),
20 helping to inspire the creation of the Mexican Museum and making a space for Latino artists
21 to create innovative new works, transforming Latino art in San Francisco; Mission Cultural
22 Center for Latino Arts (1977), promoting, preserving and developing Latino cultural arts; Calle
23 24 SF (formerly the Lower 24th Street Merchants and Neighbors Association) (1999),
24 advocating for neighborhood services, local businesses, arts and culture programs and
25 improved public spaces; Precita Eyes Mural Arts & Visitors Center (1977), offering mural

1 classes, tours, and lectures, as well as painting several murals within the Calle 24
2 (“Veinticuatro”) Latino Cultural District; Mission Economic Cultural Association (1984),
3 producing many of the Latino festivals and parades, including Carnaval, Cinco de Mayo, and
4 24th Street Festival de Las Americas; Acción Latina (1987), strengthening Latino communities
5 by promoting and preserving cultural traditions, managing a portfolio of cultural arts, youth
6 programs, and media programs including *El Tecolote* newspaper, which upholds a nearly two-
7 century-long tradition of bilingual Spanish/English journalism in San Francisco; Brava Theater
8 (1996), formerly operating as the Roosevelt and the York Theater, has been a beacon of
9 Latino Arts and Culture for more than fifty years, currently producing groundbreaking and
10 provocative work by women playwrights, including well-known Chicana lesbian playwright,
11 Cherrie Moraga, and Chicana playwright, Evelina Fernandez, hosting a variety of Latino
12 cultural events and providing performing arts education and production classes to Latino
13 youth; and

14 WHEREAS, Small and family-owned businesses, including restaurants, *panaderias*
15 (bakeries), jewelry shops and *botánicas* (alternative medicine shops), promote and preserve
16 the Latino culture within the Calle 24 (“Veinticuatro”) Latino Cultural District; and

17 WHEREAS, Longtime Mexican and Salvadoran *panaderias* such as La Victoria (1951),
18 Dominguez (1967), La Reyna (1977), Pan Lido (1981), and La Mexicana (1989) have served
19 up sweet breads to generations of Mission residents and visitors; and

20 WHEREAS, Restaurants, like The Roosevelt (1922) (formerly Roosevelt Tamale
21 Parlor), Casa Sanchez (1924), and La Palma Market (1953), have sustained Latino culinary
22 traditions, and Café La Boheme (1973), one of the first cafes established in the neighborhood,
23 has served as both a meeting space and cultural venue among Latino activists, writers, poets
24 and artists; and

25

1 WHEREAS, The Calle 24 (“Veinticuatro”) Latino Cultural District is visually distinct
2 because of approximately four hundred murals adorning its buildings depicting the Latino
3 experience in San Francisco that have been painted throughout the Mission District by
4 Chicano, Central American, and other local artists who had few, if any, opportunities to exhibit
5 their work in galleries; and

6 WHEREAS, Balmy Alley has the highest concentration of murals in San Francisco and
7 the mural project there emerged out of the need to provide a safer passage for children from
8 the Bernal Dwellings apartments to “24th Street Place,” an arts and education program located
9 at the intersection of the alley and 24th Street, and run by Mia Gonzalez, Martha Estrella and
10 Ana Montano; and

11 WHEREAS, The first mural painted in Balmy Alley was carried out in 1972 by the
12 Chicana artist collective, Mujeres Muralistas, and, in 1984, more than 27 muralists added to
13 the collection of outdoor murals in Balmy Alley, focusing on the conflicts in Central America,
14 expressing anger over human rights violations and promoting peace; and

15 WHEREAS, Within the Calle 24 (“Veinticuatro”) Latino Cultural District, additional
16 notable murals include: Michael Rios’ “BART” mural (1975), Daniel Galvez’s “Carnaval” mural
17 (1983), Precita Eyes’ “Bountiful Harvest” (1978) and “Americana Tropical” (2007), Mujeres
18 Muralistas’ “Fantasy World for Children” (1975), Isaias Mata’s “500 Years of Resistance”
19 (1992), Juana Alicia’s “La Llorona’s Sacred Waters” (2004), and the Galería de la Raza’s
20 Digital Mural Project; and

21 WHEREAS, The York Mini Park grew from a vacant lot purchased by the City of San
22 Francisco in the 1970s to a park adorned by murals painted by Michael Rios (1974) and
23 Mujeres Muralistas (1975), as well as a mosaic of Quetzalcoatl that winds around the
24 playground created by Collete Crutcher, Mark Roller and Aileen Barr under the direction of
25 Precita Eyes (2006); and

1 WHEREAS, Annual festivals celebrating Latino culture, including Carnaval, Cinco de
2 Mayo, the Lower 24th Street Festival de Las Americas (formerly the 24th Street Festival),
3 Cesar Chavez Parade and Festival, Día de los Muertos Procession and Altars, and Encuentro
4 del Canto Popular, represent the culture within the Calle 24 (“Veinticuatro”) Latino Cultural
5 District; and

6 WHEREAS, The Calle 24 (“Veinticuatro”) Latino Cultural District nurtured the
7 expansion of the Latino music scene from Latin jazz to Latin rock and pop music and the 24th
8 Street Festival (later known as Festival de las Americas) showcased musical talents including
9 Santana, Malo and Zapotec; and

10 WHEREAS, The Calle 24 (“Veinticuatro”) Latino Cultural District was witness to the
11 rise of the low-rider culture in the 1970s and, on weekends, Mission Street served as a
12 bumper-to-bumper low-rider parade route; and

13 WHEREAS, After San Francisco authorities attempted to suppress cruising in the
14 1970s, the low-riders moved to La Raza Park also known as Potrero del sol Park where the
15 low-rider clubs congregated in order to create a safe space for recreation; and

16 WHEREAS, Organized youth cleaned up La Raza Park and marched from the corner
17 of 24th Street and Bryant Streets to City Hall with Latin American flags and signs that read
18 “Build Us a Park,” and, in response, San Francisco purchased the six-acre site with voter-
19 approved bond funds and created La Raza Park; and

20 WHEREAS, St. Peter’s Church is an anchor of the Calle 24 (“Veinticuatro”) Latino
21 Cultural District because of the spiritual services it has provided to the community and its
22 association with Los Siete de la Raza, the Mission Coalition of Organizations, the United
23 Farmworkers Movements, and the Central American Resource Center (CARECEN) of
24 Northern California, among other social justice efforts; and

25

1 WHEREAS, The 24th Street BART station plazas have long served as a popular arena
2 for public demonstrations, ranging from those organized by the Mission Coalition of
3 Organizations to those associated with the Central American Solidarity movements in the 1970s
4 and 1980s; and

5 WHEREAS, The two BART station plazas are popularly known as “Plaza Sandino” after
6 Nicaraguan revolutionary Augusto Cesar Sandino and “Plaza Martí” after Salvadoran leftist
7 leader Farabundo Martí; and

8 WHEREAS, A prominent feature of the Northeast 24th Street BART plaza is the 1975
9 mural painted by Michael Rios, which depicts the controversial impact of the 16th and 24th
10 Street BART stations that were constructed in the 1970s by hard working residents who
11 protested the extra sales tax that financed the rapid transit system; and

12 WHEREAS, Community leaders have long sought to preserve the culture and
13 community of Calle 24 (“Veinticuatro”), including Eric Quezada, who lead the movement to
14 preserve affordable housing in the area; and

15 WHEREAS, In the 1990s, Supervisor Jim Gonzalez introduced a façade improvement
16 program and a Flags of the Americas Program wherein Mission artists created banners for
17 display within the neighborhood to call attention to its Latino heritage; and

18 WHEREAS, Supervisor Jim Gonzalez established the 24th Street Revitalization
19 Committee and made efforts to establish an Enterprise Zone for the Mission District; and

20 WHEREAS, In 2012, Mayor Edwin Lee’s Invest In Neighborhoods Initiative selected
21 Calle 24 (“Veinticuatro”) for its economic development program and the establishment of a
22 cultural district; and

23 WHEREAS, As part of a collaborative effort by Calle 24 San Francisco, the San
24 Francisco Latino Historical Society, San Francisco Heritage, Mayor Edwin Lee and Supervisor
25 David Campos worked together to create the Calle 24 (“Veinticuatro”) Latino Cultural District

1 as part of an effort to stabilize the displacement of Latino businesses and residents, preserve
2 Calle 24 as the center of Latino culture and commerce, enhance the unique nature of Calle 24
3 as a special place for San Francisco's residents and tourists, and ensure that the City of San
4 Francisco and interested stakeholders have an opportunity to work collaboratively on a
5 community planning process, which may result in the Designation of a Special Use District or
6 other amendment to Planning Code; now, therefore, be it

7 RESOLVED, That the Board of Supervisors of the City and County of San Francisco
8 supports the establishment of the Calle 24 ("Veinticuatro") Latino Cultural District as a Latino
9 cultural and commercial district in San Francisco; and, be it

10 FURTHER RESOLVED, That the Board of Supervisors of the City and County of San
11 Francisco commends the efforts of the Latino community in working toward the creation of the
12 Calle 24 ("Veinticuatro") Latino Cultural District and the contribution it will provide to the
13 cultural visibility, vibrancy and economic opportunity for Latinos in the City and County of San
14 Francisco; and, be it

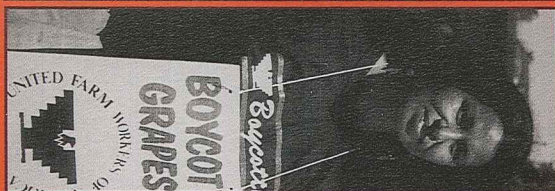
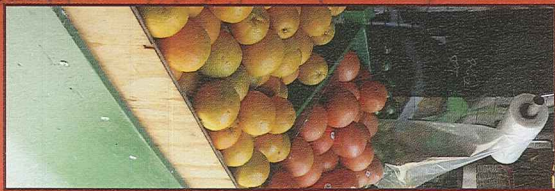
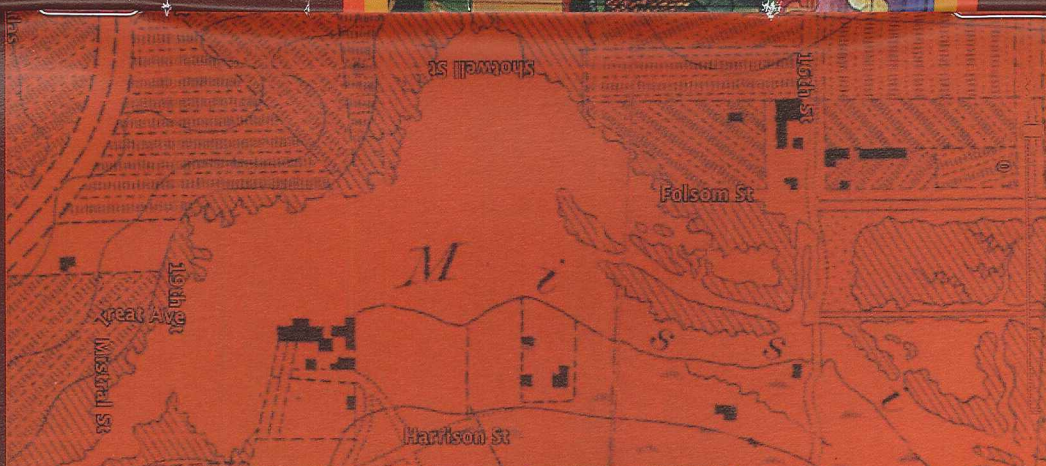
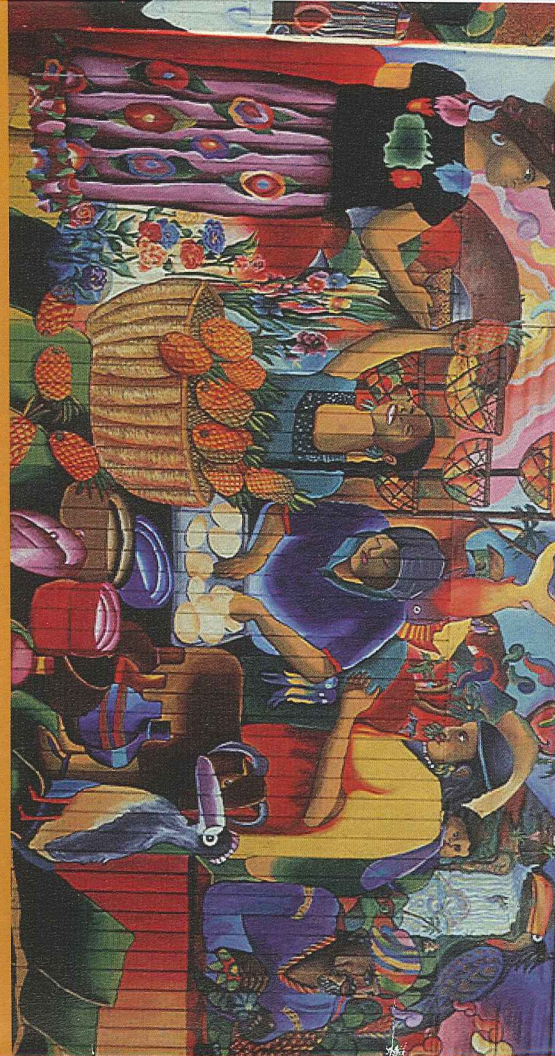
15 FURTHER RESOLVED, That Calle 24 has inspired creative minds transmitted through
16 art, music, community spirit and literature, such as the lines by San Francisco Poet Laureate,
17 Alejandro Murguía that captures the deep sentiment experienced on Calle 24:

18 And in the end when there would be nothing left of him but ashes what better place to
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20 his hair, this little piece of tierra, of this barrio like no other and this street, magical, surreal,
21 everyday, easy, bonita y medio fea, pero todo corazón—la Venticuatro.

22 The belly button of the universe.
23
24
25

CALLE 24

Cuentos del Barrio



Self-Guided Walking Tour
Recorrido de autogüía

GALLE 24 Cuentos del Barrio

The Heart of the Mission



El Corazon de la Misión



Introduction

Spanning twelve city blocks, the section of 24th Street bounded by Mission Street to the west and Potrero Avenue to the east has served as the center of Latino activism, arts, commerce, and culture in San Francisco since the 1940s. The activities and events that took place here from the mid-20th century to the present have created waves of social change that continue to reverberate throughout the country and the world, establishing 24th Street as a hub of Latino cultural expression in Northern California.

The Mission District transitioned into a Latino neighborhood after World War II, when the area's Irish residents resettled in newly built homes in the Sunset and Richmond districts. Latinos moved into the Mission District to be closer to their places of employment in the breweries, canneries, and textile factories found nearby. Latinos had also settled in the northern sections of the Mission District, Noe Valley, and the Castro, but were eventually displaced from those areas in the 1970s due to gentrification. Later waves of U.S.-born Latinos and Latino immigrants arrived from the Southwest, Central California, and Central American countries experiencing political strife in the 1970s and 1980s. Today, the neighborhood's Latino population is concentrated in the southern part of the Mission District and represents a culturally diverse population with roots from all over the Americas.



24th Street and Harrison
Credit: SF Heritage (2013)

Introducción

La sección de la Calle 24 en San Francisco que se extiende por un total de doce cuadras desde la Calle Misión hacia el este en la Avenida Potrero, ha sido el epicentro de activismo, comercio, arte y cultura Latina desde los 1940s. Las actividades y eventos que se llevan a cabo en la Calle 24 han creado movimientos sociales y culturales que continúan reverberando por todo el país y el mundo en general. Son estos acontecimientos los que han destacado el área de la Calle 24 como el centro principal de la expresión y activismo de la comunidad Latina dentro de San Francisco.

El Distrito de la Misión se transformó en un vecindario Latino después de la Segunda Guerra Mundial cuando los irlandeses se mudaron fuera del vecindario atraídos por las nuevas casas construidas en los distritos de Richmond y Sunset en San Francisco. Los Latinos llegaron al Distrito de la Misión para estar mas cerca de sus lugares laborales en las fabricas de cervezas, en las fabricas de conservas de alimentos, y las fabricas textiles que se encontraban en el área. Los Latinos también se habían establecido en la sección norte del Distrito de la Misión en "Noe Valley" y en la Calle Castro, de donde fueron eventualmente desplazados a causa del aburguesamiento del barrio. Otros oleajes migratorios de Latinos nacidos en los Estados Unidos y de inmigrantes Latinos llegan más tarde procedentes del suroeste del país y del la zona central de California, así como también de los países centroamericanos que sufrían de dictaduras en los 1980s. En el presente, la población Latina esta concentrada en el sur del Distrito de la Misión y representa una población culturalmente diversa con raíces en todos los países de las Américas.



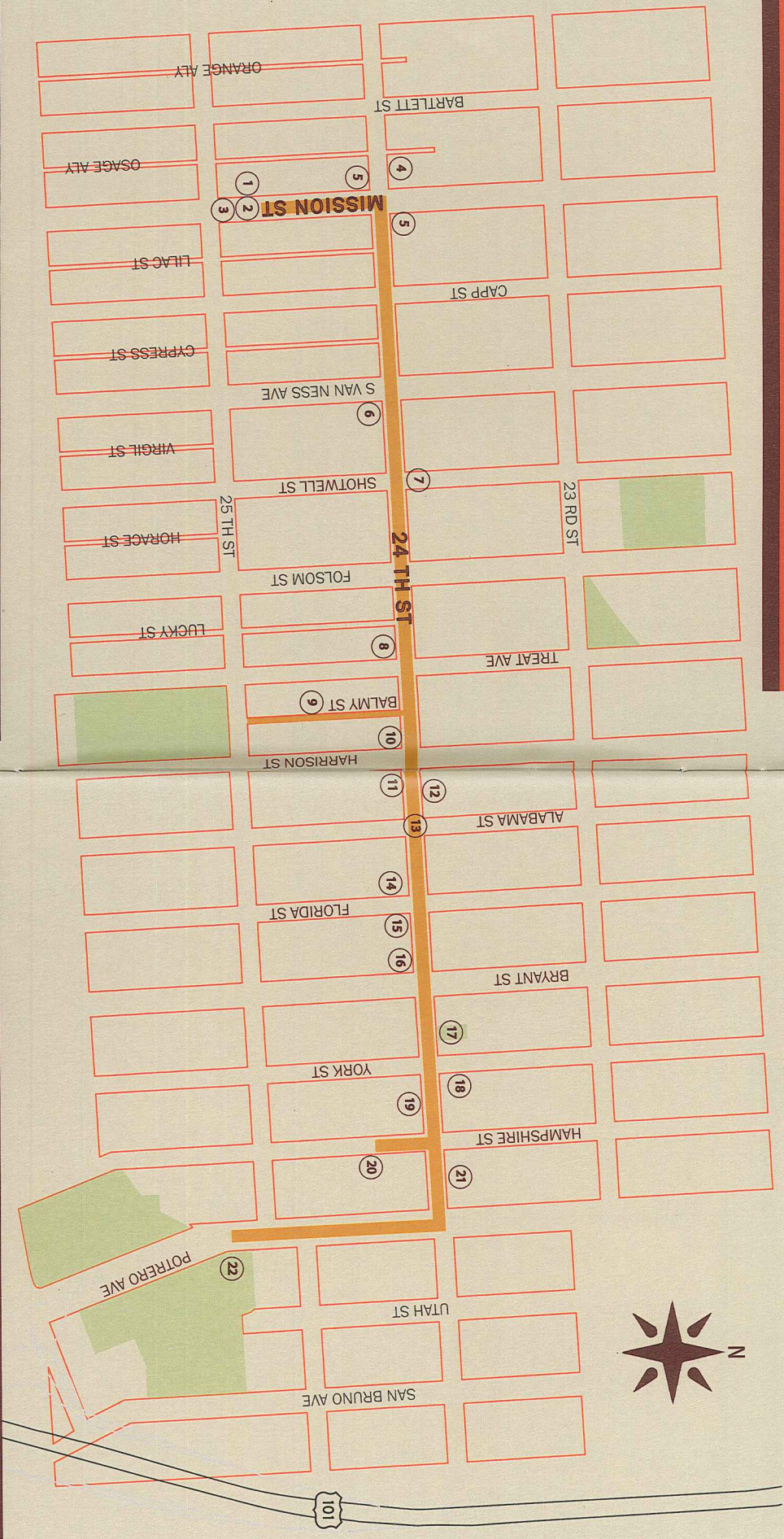
Mural at 24th and Capp Street parking lot painted by Francisco Aguayo in 2010
Credit: Jonathan Molina (2013)





Tour Map

Mapa del Recorrido

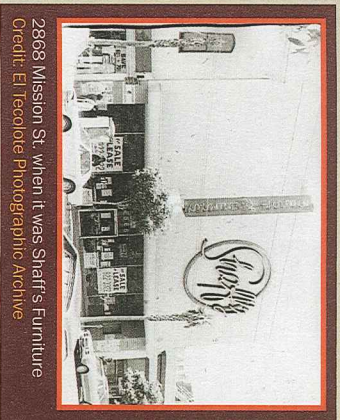


- 1. Mission Cultural Center for Latino Arts (2868 Mission St.)
- 2. Mission Miracle Mile
- 3. Mission Cruisin'
- 4. Café La Bohème (3318 24th St.)
- 5. Plaza Martí & Plaza Sandino
- 6. "Garnaval" Mural
- 7. Shotwell Street
- 8. Mission Educational Projects, Inc. (3049 24th St.)
- 9. Bahny Alley
- 10. Mission Girls (3001 24th St.)
- 11. Precita Eyes Mural Arts and Visitors Center (2981 24th St.)

- 12. Acción Latina (2958 24th St.)
- 13. Latino Businesses
- 14. St. Peter's Catholic Church
- 15. Mission Economic Cultural Assoc. (2899 24th St.)
- 16. Galeria de la Raza (2857 24th St.)
- 17. 24th & York Mini Park
- 18. "La Llorona's Sacred Waters" Mural
- 19. Brava Theater (2781 24th St.)
- 20. Beté Apartments (1227 Hampshire St.)
- 21. Dr. Bernardo D. Gonzalez Dentistry (2720 24th St.)
- 22. La Raza Park



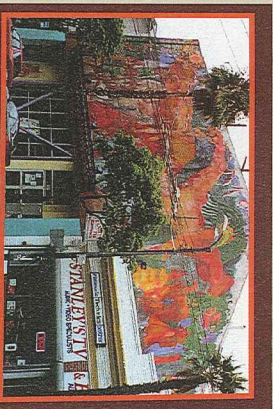
Mission Cultural Center for Latino Arts



2868 Mission St. When it was Shaff's Furniture
Credit: El Teodolite Photographic Archive

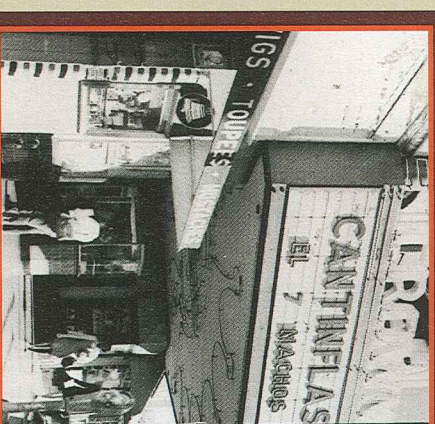
In the early 1970s, frustrated by the lack of Chicano/Latino cultural representation in mainstream galleries and art spaces, a group of community advocates teamed up with students at San Francisco State University to convince City decision-makers to convert the closed Shaff's Furniture Store at 2868 Mission Street (built in 1962) into a cultural center to promote, preserve, and develop Latino cultural arts. Using federal funding earmarked for the creation of five new cultural centers in San Francisco, the City established the Mission Cultural Center for Latino Arts in 1977. MCCLA has since developed into one of the nation's premier Latino cultural centers and is well-known for its Mission Gráfica Department, where over 100 artists have documented political and cultural events through poster and graphic design. MCCLA also provides youth and adult classes and programs in dance, music, visual arts, and martial arts.

A principios de los años 70s, un grupo de activistas y artistas comunitarios junto con un grupo de estudiantes de la Universidad Estatal de San Francisco frustrados por la falta de representación cultural Chicano Latina en galerías y espacios artísticos, se organizaron para convencer a los políticos de San Francisco para convertir el edificio de la mueblería Shaff's en 2868 de la Calle Misión en un centro cultural que promoviera, preservara y desarrollara las artes y cultura Latina. Fondos federales fueron disponibles para la creación de cinco nuevos centros culturales en San Francisco, y así fue que en 1977 el Centro Cultural de la Misión fue establecido, y que ahora se ha convertido en uno de los principales centros culturales Latinos en el país. El MCCLA es reconocido por departamento de Mission Gráfica, donde mas de cien artistas han documentado eventos políticos y culturales a través de carteles y diseños gráficos. El Centro Cultural también ofrece clases y programas en danza, artes visuales, música, y artes marciales para jóvenes y adultos.



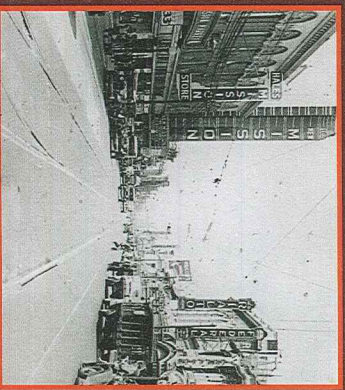
MCCLA building adorned with mural depicting a variety of cultures indigenous to Mexico, painted by Carlos Lora, Berise Miller-Kusz, and Manuel Villamor
Credit: Chris Carlsson

Mission Miracle Mile



Crown at 2555 Mission St., now closed
Credit: El Teodolite Photographic Archive

From the late 1930s through the 1960s, the stretch of Mission Street from 16th Street to Cesar Chavez Street (formerly Army Street) was known as "Mission Miracle Mile," a major shopping destination second only to Union Square. Many restaurants and large retail chains, including Sears and Woolworth's, were found in the heart of the Mission. Mission Street was also a thriving theater district during this era, lined by (now shuttered) movie palaces such as the New Mission (1910, 1932), the Grand (1940), El Capitán (1928), the Lyceum (1907), and the Wigwam (1913, later renamed the Crown and eventually Cine Latino). A network of streetcars — as well as now-extinct jitney buses that ran from the "Top of the Hill" in Daly City to the Ferry Building — provided residents and visitors with affordable transportation options prior to the construction of BART and reorganization of MUNI in the 1970s.



View of Mission Street circa 1930
Credit: El Teodolite Photographic Archive

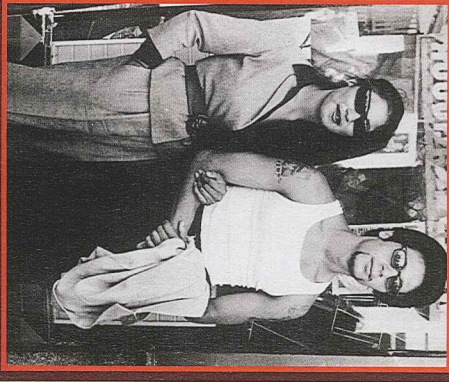
Desde los finales de los 1930s hasta los años 60s, la Calle Misión desde la Calle 16 hasta la Calle César Chavez, era conocida como "la Milla Milagrosa," y era reconocida como las áreas de negocios mas importantes de San Francisco únicamente superada por Union Square. Allí se encontraban grandes tiendas y negocios como Sears, Woolworth's, Bay View Federal Savings, y restaurantes que eran parte del corazón de la Misión. La Calle Misión también era muy popular entre los amantes del cine que allí se encontraban una serie de teatros como el New Mission (1910, 1932), el Grand (1940), El Capitán (1928), el Lyceum (1907), y el Wigwam (1913), que en los años 70s fuera conocido como el Cine Latino. Allí también existía una red de tranvías, y los extintos jitney buses que recorrían desde el "Top of the Hill" en Daly City hasta el Ferry Building, ofreciendo transporte a bajo costo a los residentes y visitantes antes de la construcción del BART y de la re-estructuración del MUNI en los años 1970s.



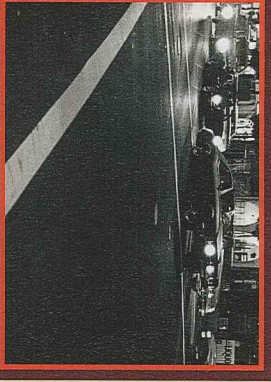


Mission Cruisin'

Mission Street witnessed the rise of low-rider culture in the 1970s. On weekends the street was transformed into a bumper-to-bumper low-rider parade as "lucas" and "vatos" from all over the Bay Area congregated to show off their cars and fashionable attire. Associating low-rider culture with gang activity, San Francisco authorities took action to suppress cruising in the 1970s by setting curfews and prohibiting left turns along Mission Street. These actions, coupled with police harassment, caused the low-riders to move to what is now La Raza Park (also known as Potrero del Sol Park), at 25th Street and Potrero Avenue. The only remnants of Mission Street's once-vibrant low-rider scene are the street signs that read, "No stopping 10pm to 2am."



Low-rider couple circa 1970s
Credit: El Teocolote Photographic Archive



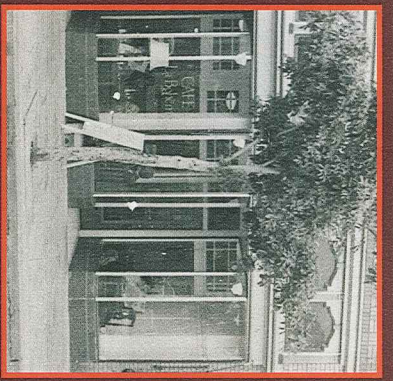
Low-riders cruising, Mission St, circa 1970s
Credit: El Teocolote Photographic Archive

La Calle Misión durante los 1970s y 1980s también fue testigo de la cultura de los low-riders. Durante los fines de semana, los desfiles de automóviles low-riders se conducían muy despacio transformando la calle cuando "las rucas" y "los vatos" llegaban de todos los rincones del área de la bahía y se congregaban para lucir sus coches y sus modas de vestir. Las autoridades de San Francisco asociaban a los low-riders con pandilleros y así fue que en los años 70s tomaron acción para suprimir la cultura low-rider al establecer límites en los horarios de congregación y nuevas señales viales que prohibían doblar hacia la izquierda por toda la Calle Misión. El hostigamiento por la policía forzó a los low-riders a congregarse en el Parque de La Raza. Lo único que queda de esta vibrante cultura low-rider son los rótulos viales en la Calle Misión que dicen "No parar entre las 10pm y las 2am."



Café La Boheme

Located in a historic storefront at Mission and 24th Streets is Café La Boheme. Established in 1973 by a Palestinian family, the cafe is often referred to as "the Central American Consulate" due to its popularity among Central American and Latino activists, writers, poets, and artists. For over 40 years, Café La Boheme has served as both a meeting space and cultural venue where political strategizing and poetry readings go hand-in-hand. As one of the first cafes established in the neighborhood, Café La Boheme provides locals with an alternative to North Beach for their espresso fix.



Café La Boheme, located at 3318 24th St.
Credit: El Teocolote Photographic Archive

El Café La Boheme fue establecido en 1973 y está localizado en la Calle 24 cerca de la Calle Misión. Es un lugar popularmente conocido con el nombre de "el consulado centroamericano" por su popularidad entre activistas, escritores, poetas y artistas latinos y especialmente entre los centroamericanos. El Café la Boheme ha servido como el lugar de reuniones y centro cultural donde se llevan a cabo reuniones de estrategia política y lecturas de poesía. Este fue el primer Café establecido en el vecindario y ha proveído a los residentes con una alternativa a la escena Beat de North Beach.



Children protesting US intervention in El Salvador in the early 1980s
Credit: El Teocolote Photographic Archive





Plaza Martí & Plaza Sandino

The two plazas located at the 24th Street BART station have long served as a popular arena for public demonstrations, particularly during Solidarity movements in the 1970s and 1980s. San Francisco became a fixture of Solidarity demonstrations due to the large numbers of Central



Detail of Mike Rios's BART mural, located in the northeast plaza of the 24th Street BART Station. Credit: SF Heritage (2013)

Americans who already lived in the city. Local activists organized rallies to express solidarity with the Sandinista Revolution in Nicaragua and the Farabundo Martí Movement of National Liberation (FMLN) in El Salvador. Activists protested U.S. military intervention in these countries and helped secure asylum for political refugees. The plazas would come to be known as "Plaza Sandino," after Nicaraguan revolutionary Augusto Cesar Sandino, and "Plaza Martí," after Salvadoran leftist leader Farabundo Martí. A prominent feature of the northeast BART plaza is the 1975 mural painted by Michael Rios (1947—), which depicts the controversial impact of the 16th and 24th Street BART stations that were constructed in the 1970s. The mural takes a critical look at how the station was built on the backs of hard-working residents who protested the extra sales tax that financed the rapid transit system.

Las dos plazas del BART en la Calle 24 han proveído una arena para manifestaciones públicas. Estas fueron particularmente activas durante los movimientos de solidaridad con los pueblos de Centroamérica en los 1970s y 1980s cuando activistas locales organizaron manifestaciones y



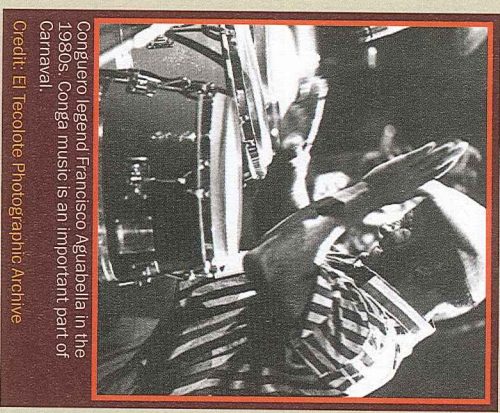
FSLN supporter in the early 1980s. Credit: Nina Serrano

marchas para expresar solidaridad con el Frente Sandinista de Liberación Nacional en Nicaragua y el Frente Farabundo Martí en El Salvador. Estos activistas protestaron la intervención militar en esos países y también ayudaron a conseguir asilo político para los centroamericanos que buscaban refugio de la guerra. Estas plazas se transformaron en lugar importante para los movimientos de solidaridad y fueron nombrados "Plaza Sandino" en honor al revolucionario nicaragüense Augusto César Sandino, y "Plaza Farabundo Martí" en honor al revolucionario salvadoreño Farabundo Martí. San Francisco se convirtió en un lugar clave para los movimientos de solidaridad por de los altos índices de centroamericanos que residían en la ciudad. Otro importante detalle de la plaza noreste es el mural pintado por Michael Rios (1947—) en 1975, que representa el impacto controversial de los trenes de BART en la Misión durante de los años 70s, y muestra como la estación fue construida en las espaldas de los residentes trabajadora quienes protestaban un impuesto sobre las ventas que pagaba por el sistema de BART.



"Carnaval" Mural

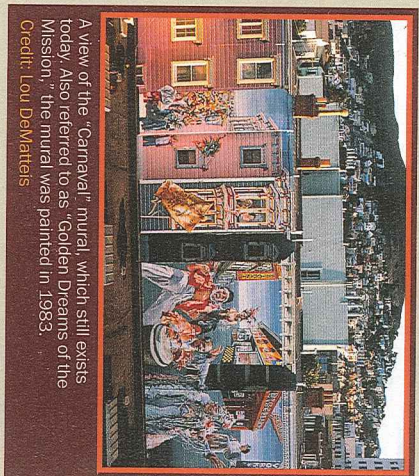
Located at the corner of 24th Street and South Van Ness Avenue, "Carnaval" was painted in 1983 by lead muralist Daniel Galvez (1953—), with help from Dan Fontes, James Morgan, Jan Shield, and Keith Sklar, to honor San Francisco's annual Carnaval festival that takes place each spring. The mural is painted on a wood-frame apartment building (above the House of Brakes). Using the *trompe l'oeil technique*, the mural fools the eye into believing the painted windows are real. Carnaval is a two-day celebration inspired by carnivals of the Caribbean, Brazil, and other Latin American countries and features arts, costumes, dance, food, and music. Today Carnaval



Conguero legend Francisco Aguabella in the 1980s. Conga music is an important part of Carnaval. Credit: El Tecolote Photographic Archive

takes place on Harrison Street between 16th and 24th Streets. The first festival, however, took place on February 25th, 1979 in Precita Park. Galvez's "Carnaval" mural was inspired by photographs taken by Lou DeMattreis (1948—) at one of the early Carnaval parades.

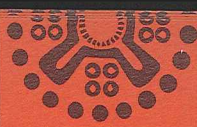
El mural de Carnaval está localizado en la esquina de las Calles 24 y South Van Ness, y fue pintado en 1983 por Daniel Gálvez (1953—), Dan Fontes, James Morgan, Jan Shield, y Keith Sklar, y representa al carnaval que se lleva a cabo cada primavera en el Distrito de la Misión en San Francisco. El mural está pintado en un edificio de apartamentos de madera localizado (sobre el negocio House of Brakes), y está representado en el estilo de *trompe l'oeil* engañando al ojo al hacer parecer que las ventanas pintadas son reales. El Carnaval es un evento de dos días inspirado por los carnavales caribeños de Brasil y de otros países latinoamericanos, con actividades de arte, danza, trajes alegóricos, música y comida. El carnaval se lleva a cabo en la Calle Harrison entre las Calles 16 y la 24; pero el primer festival ocurrió el



A view of the "Carnaval" mural, which still exists today. Also referred to as Golden Dreams of the Mission, the mural was painted in 1983. Credit: Lou DeMattreis

25 de febrero de 1979 en el Parque Precita. Gálvez fue inspirado por fotografías tomadas por Lou deMattreis (1948—) durante uno de los primeros carnavales para pintar su mural.

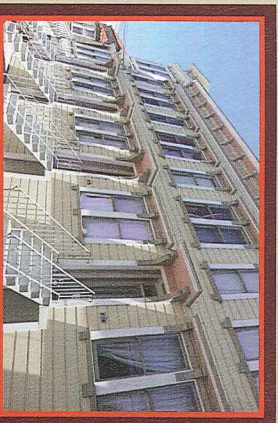




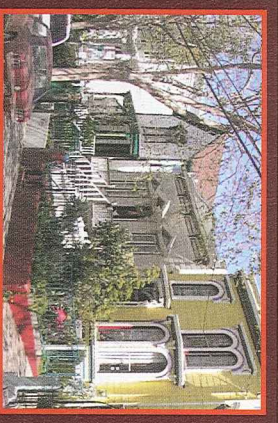
Shotwell Street

Shotwell Street was one of the first graded and paved streets in the Mission District. It was originally situated between early street car lines and ran perpendicular to the San Jose Railroad (later the Southern Pacific Railroad). Coinciding with the construction of the railroad in 1864, Shotwell Street was among the first residential areas in the Mission. This remarkably intact Victorian-era neighborhood boasts a variety of architectural styles (from Greek Revival to Italianate) and diverse building types ranging from townhomes to flats, most dating from the mid-to-late-19th century. Evidence of the former railroad right-of-way can be seen in a break in the otherwise continuous residential streetscape.

La Calle Shotwell fue una de las primeras calles pavimentadas en la Misión ya que estaba situada entre las primeras líneas de los tranvías y cortaba el derecho de vía del Ferrocarril de San José (después llamado Southern Pacific Railroad) construido en 1864. Coincidiendo con la construcción del ferrocarril, esta fue una de las primeras zonas residenciales en el Distrito de la Misión. En la Calle Shotwell se encuentran algunas de las propiedades más antiguas del Distrito de la Misión y refleja una variedad de estilos arquitectónicos como el resurgimiento Griego y el estilo Italiano en estructuras que varían desde mansiones hasta pisos de departamentos. La evidencia del antiguo derecho de vía del ferrocarril se puede ver donde los viejos rieles rompen el paisaje residencial del área.



A multi-family residential building on Shotwell St.
Credit: SF Heritage (2013)



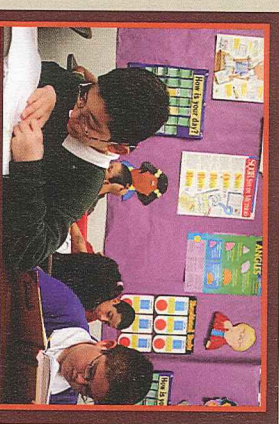
Eastside of Shotwell St. between 21st St. and 22nd St.
Credit: San Francisco Planning Department



Mission Educational Projects, Inc.



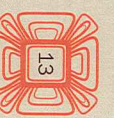
Exterior shot of MEPI building, located at 3049 24th St.
Credit: SF Heritage (2013)



MEPI students doing their homework
Credit: Nina Menonni

Mission Educational Projects, Inc. (MEPI) was established in the early 1970s when a group of young Inner Mission parents sat around a kitchen table to devise ways to help their children succeed academically. These parents worked with Mission Coalition of Organizations (MCO) to secure public funds for their proposed afterschool program. As first conceived, MEPI was a partnership between the San Francisco Unified School District and the Mayor's Office of Housing and Urban Development. By 1976, however, parents and program administrators felt that children would be better served if MEPI moved into the neighborhood where the students lived. Since then, MEPI has provided educational and support services to youth and their families within walking distance of their homes. Currently housed in its third location at 3049 24th Street, MEPI continues to offer students and their families tutoring, parenting workshops, and employment workshops.

El Proyecto Educativo de la Misión fue establecido a principios de los años 70s cuando un grupo de padres de familia residentes de la Misión se reunieron para crear oportunidades para que sus hijos obtuvieran éxito escolar. Cuando el proyecto estaba recién creado, existía la colaboración entre el Distrito de Educación Pública de San Francisco y el Departamento de Vivienda y Desarrollo Urbano. Eventualmente los padres y administradores del proyecto realizaron que sus hijos serían mejor servidos si estuviera localizado en el vecindario donde los niños residían. Desde entonces, el proyecto Educativo ha proveído servicios de apoyo educacional a jóvenes y sus familias a poca distancia de sus hogares. Allí reciben acceso a tutores, asistencia en sus tareas escolares, talleres de empleo y familia a los padres.



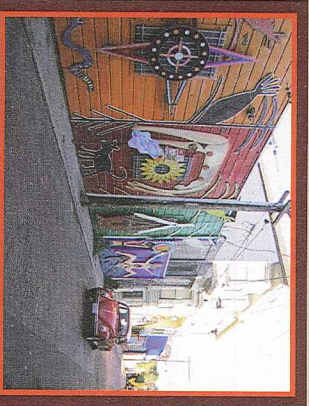
Balmy Alley



"Camino el Mercado" (1984) by Ray Patlán and Francisco Campills has since been removed
Credit: San Francisco Bay Guardian

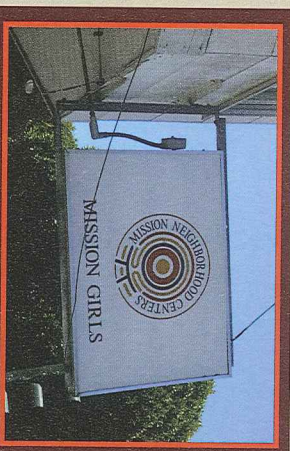
Containing an entire city block, Balmy Alley contains the largest concentration of murals in San Francisco. As an arts installation, Balmy Alley dates to 1972 when Patricia Rodríguez (1944—) and Graciela Carrillo (1951—) of the Chicana artist collective, *Las Mujeres Muralistas*, painted a mural depicting the experiences of women. *Las Mujeres Muralistas* grew to include additional muralists and inspired other female artists to produce large-scale outdoor works. *Las Mujeres Muralistas* is recognized historically for producing work which was not overtly political. In 1984, a group led by muralists Ray Patlán (1946—) and Patricia Rodríguez calling itself PLACA coordinated a large-scale mural project in Balmy Alley. It included a total of 27 murals painted by over three-dozen Chicano and Central American muralists. The collection centered on then-ongoing conflicts in Central America, expressing anger over human rights violations, promoting peace, and honoring the indigenous cultures of those countries. Mural painting in Balmy Alley became a tradition and today the alley reflects an array of artists, mural styles, and themes.

El Callejón Balmy, con una cuadra de largo, contiene la concentración mas grande de murales en un solo lugar. Los murales comenzaron allí como una instalación artística hecha por Patricia Rodríguez (1944—) y Graciela Carrillo (1951—) en 1972 cuando la colectiva de artistas Chicanas conocida como las Mujeres Muralistas pintó un mural describiendo las experiencias de la Mujer. Las Mujeres Muralistas son reconocidas por el papel de pioneras que jugaron en ese momento y por haber revolucionado el campo artístico produciendo obras que no eran totalmente de carácter político. En 1984, un grupo de muralistas dirigidos por Ray Patlán y Patricia Rodríguez autodenominados como PLACA, coordinaron el primer proyecto de alta magnitud en el Callejón Balmy cuando mas de 36 muralistas Chicanos, centroamericanos, y otros no Latinos pintaron un total de 27 murales. Estos murales se enfatizaron los conflictos que afectaban Centroamérica, expresando su ira sobre las violaciones de los derechos humanos, promoviendo la paz, y honrando las culturas indígenas de esos países. Los murales se han convertido en una verdadera tradición y el callejón refleja las obras de una variedad de artistas, estilos muralistas y temas.



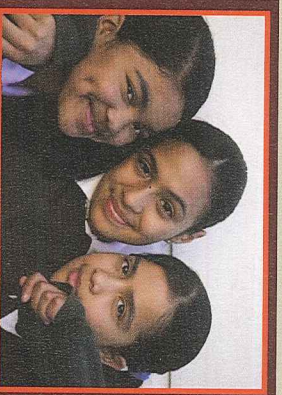
View of Balmy Alley, from 24th St.
Credit: SF Heritage (2011)

Mission Girls



Mission Girls, located at 3001 24th St.
Credit: SF Heritage (2013)

Mission Girls operates under the umbrella of Mission Neighborhood Centers (MNC), a nonprofit that offers programs to promote self-sufficiency and community growth for families, children, youth, and seniors. MNC's roots date to 1896 when sisters Eva and Rae Wolfson established the "First Settlement House of Northern California," later renamed the "Girls Club of San Francisco," and finally "Mission Neighborhood Centers." Attracted to the Settlement Movement and its mission to alleviate poverty in urban areas, this group of affluent women organized to improve the lives of San Francisco's immigrant girls and young women. In 1992, the Mission Girls location at 24th and Harrison Streets was slated to become a Taco Bell. The community organized and, with the assistance of local officials, secured funding to purchase the site. Since 1988, Mission Girls has provided services targeted to Latina girls and young women, including homework assistance, leadership programs, and anti-violence education.

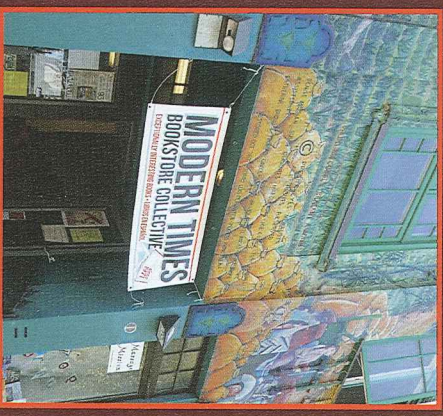


Mission Girls provides afterschool support to young girls
Credit: Mission Neighborhood Centers

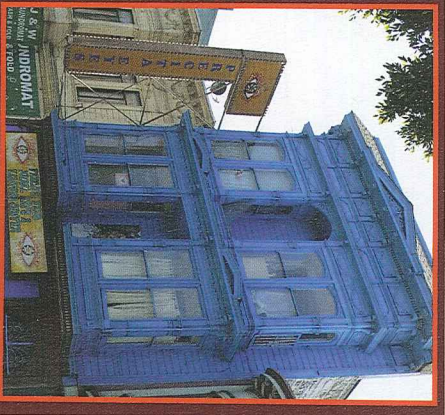
La Organización de Chicas de la Misión (Mission Girls) es parte de las organizaciones del Centro del Vecindario de la Misión (Mission Neighborhood Center), una organización no-lucrativa a cargo de programas que promueven autosuficiencia y crecimiento comunitario para familias, niños, jóvenes, y personas de la Tercera Edad. El MNC tiene sus orígenes en 1896 cuando las hermanas Eva y Rae Wolfson establecieron la primera casa de asentamiento en el norte de California, mas tarde se convirtió en el Club de Chicas de San Francisco, y finalmente en los Centros del Vecindario de la Misión. Este grupo de afluentes mujeres pioneras estaban atraídas al Movimiento de Asentamientos, que tenía la meta de mitigar la pobreza en áreas urbanas, y ellas se organizaron para mejorar las vidas de las niñas y mujeres jóvenes inmigrantes de esa época. El local del Mission Girls en las Calles 24 y Harrison estaba designado a convertirse en un restaurante Taco Bell pero la comunidad se organizó y lograron la asistencia del municipio para obtener los fondos para comprar el local. Mission Girls provee servicios para niñas y jóvenes Latinas en las tareas escolares, programas de liderazgo, y educación en contra de la violencia.

Precita Eyes Mural Arts & Visitors Center

Founded in 1977 by Susan Kalk Cervantes (1944—), Precita Eyes is a pillar of the city's community mural movement. Precita Eyes offers mural classes, tours, and lectures. Grounded in the practice of community-based mural painting, Precita Eyes frequently coordinates the creation of new collaborative works that can be seen throughout the Mission, San Francisco, and East Bay. Murals produced by Precita Eyes on 24th Street include: "Abundance and Prosperity" (2008), painted on the building that houses Modern Times Bookstore at 2919 24th Street; "Americana Tropical" (2007), a mosaic at the 24th Street Mini Park; and the restoration of "500 Years of Resistance," painted on the rectory of St. Peter's Catholic Church (1905) by Isaias Mata (1956—). "500 Years" was recently restored by Mata in collaboration with Precita Eyes mural conservator, Aurelio "Yano" Rivera (see page 19).



Precita Eyes designed the mural on the exterior of Modern Times Bookstore at 2919 24th St.
Credit: SF Heritage (2013)



Precita Eyes Mural Arts and Visitors Center, located at 2981 24th St.
Credit: SF Heritage (2013)

Precita Eyes fue fundado en 1977 por Susan Kalk Cervantes (1944—). Precita Eyes se ha convertido en una de las organizaciones más importantes entre los muralistas de San Francisco, y ofrece clases de muralismo, charlas y vistas guiadas a los murales. Con una sólida base en el muralismo comunitario, Precita Eyes se encuentra en el liderazgo de la creación de nuevos murales que se pueden observar en la Misión, San Francisco y al Este de la Bahía. Algunas de las obras producidas por ellos se encuentran a lo largo de la Calle 24 e incluyen: "Abundance y Prosperidad" (2008), pintado en el edificio donde se encuentra la Librería Modern Times en la Calle 24 # 2919; "América Tropical" (2007), un mosaico diseñado por niños y jóvenes que frecuentan el Mini Parque de la Calle 24; y la restauración de "500 Años de Resistencia," originalmente pintado por Isaias Mata en la rectoría de la Iglesia de San Pedro y recientemente restaurado por Mata en colaboración con Aurelio "Yano" Rivera, restaurador de Precita Eyes.

Acción Latina

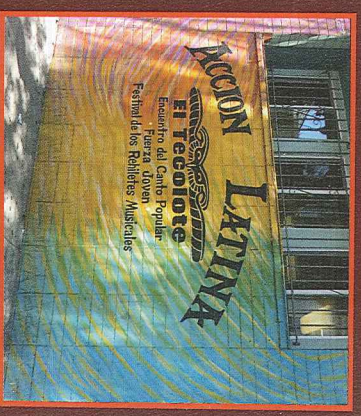


El Tecolote staff circa 1970s
Credit: El Tecolote Photographic Archive

Incorporated in 1987, Acción Latina is a San Francisco-based nonprofit organization with a mission to strengthen Latino communities by promoting and preserving cultural traditions and by encouraging meaningful civic engagement to build and sustain healthy, informed communities.

The organization manages community media, cultural arts, and youth programs, including *Fuerza Joven* and *Encuentro del Canto Popular*. One of its most well-known programs is *El Tecolote* newspaper, which originated as a class project in the Raza Studies Department at San Francisco State University in 1970. Acción Latina maintains an extensive archive that includes 42 years of *El Tecolote* printed newspapers, black-and-white photographs, the complete back catalogue of *North Mission News*, interview transcripts from *Los Veteranos Project*, original silk screens created by renowned artists, and a library of Latino history and literary works.

Acción Latina se incorporó como una agencia con fines no-lucrativos en 1987 para fortalecer comunidades Latinas promoviendo y preservando la cultura y organizando acciones cívicas que desarrollen y mantengan comunidades informadas y saludables. La organización maneja medios de comunicación en la comunidad, eventos de arte y cultura, y programas para los jóvenes. Uno de sus proyectos más reconocidos es el periódico *El Tecolote*. Acción Latina mantiene un extenso archivo que incluye 42 años de números impresos de *El Tecolote*, fotografías en blanco y negro, la colección completa de la publicación *North Mission News*, las transcripciones de las entrevistas del *Proyecto de Los Veteranos*, serigrafías históricas creadas por reconocidos artistas, y una extensa biblioteca sobre la historia y literatura Latina.



Exterior of Acción Latina offices, located at 2958 24th St.
Credit: SF Heritage (2013)

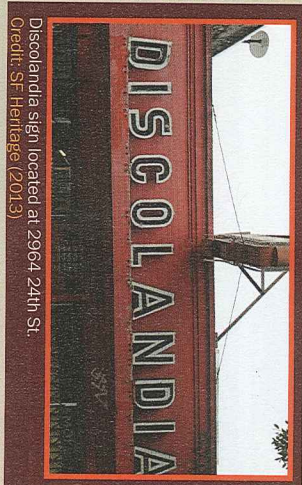
Latino Businesses

Calle 24 is lined with family and Latino-owned businesses, ranging from restaurants and *panaderías* to *lavanderías* and jewelry shops. Some have endured for generations and today comprise the cultural fabric of the neighborhood. The commercial base of Calle 24 is markedly Latino, drawing on a local and regional market that patronizes the businesses on weekends. Longtime Mexican and Salvadoran *panaderías* such as La Reyna (1977), Domínguez (1967), La Mexicana (1989), La Victoria (1951), and Pan Lido (1981) have served up sweet breads to generations of Mission residents and visitors. Similarly, restaurants like St. Francis Fountain (1918), The Roosevelt (1922, formerly Roosevelt Tamale Parlor), Casa Sanchez (1924), and La Palma Market (1953) embody the stories of those who have walked through their doors. Other beloved businesses have closed. The popular record store Discolandia closed in 2010, but its memory lives on through the “Discolandia” sign that has been retained by the current business owner as a visual landmark.

En la Calle 24 existen una variedad de negocios de familias Latinas, desde restaurantes y *panaderías* hasta *lavanderías* y joyerías. Algunos de estos establecimientos han existido por generaciones y han asistido en la creación de la base cultural del vecindario. Los comercios de la Calle 24 ha sido predominantemente Latinos atrayendo clientes del mercado local y regional que frecuentan los negocios en los fines de semana. *Panaderías* mexicanas y salvadoreñas como la Domínguez (1967), La Reyna (1977), la Mexicana (1989), la Victoria (1951), y Pan Lido (1981) han servido pan dulce a generaciones de residentes de la Misión.



Dominguez Bakery, established in 1967
Credit: SF Heritage (2013)



Discolandia sign located at 2964 24th St.
Credit: SF Heritage (2013)

y a sus visitantes. Así mismo, restaurantes como la Fuente de Sodas St. Francis (1918), el Roosevelt (1922, antes conocido como el Roosevelt Tamale Parlor), el Mercado de La Palma (1953) y la Casa Sánchez (1924) son los escenarios de las historias que cuentan los que han pasado por sus puertas. Otros negocios han cerrado sus puertas, como es el caso de Discolandia (1962) que cerró sus puertas en 2010 pero su memoria vive en las personas que visitaban la tienda en busca de los mejores ritmos de la música latina y tropical. El rótulo de la tienda Discolandia ha sido retenido como una reseña visual por el dueño del nuevo negocio establecido en ese local.

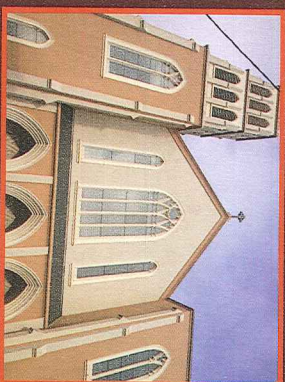
St. Peter's Catholic Church

Since its dedication in 1886, St. Peter's Catholic Church at 1237 Alabama Street has been an important focal point of the neighborhood. The church and adjoining school originally served a mostly Irish and Italian congregation until the mid-20th century, when the Mission transitioned into a predominantly Latino neighborhood. By the mid-1980s, the congregation was largely comprised of Nicaraguans and Salvadorans who had fled conflict in their home countries. Salvadoran refugees founded the Central American Resource Center (CARECEN) of Northern California in 1986 and operated it out of St. Peter's before relocating to 3101 Mission Street. In 1992, the church commissioned a mural on its clergy building (1905) to mark the anniversary of Columbus' landing in the Americas. Painted by Salvadoran muralist Isaias Mata (1956—), “500 Years of Resistance” honors indigenous people who have had to fight for freedom, especially those who live in San Francisco.

Desde su dedicación en 1886, la Iglesia San Pedro ubicada en el 1237 Alabama Street ha sido un punto clave para la comunidad. La iglesia y escuela sirvieron a las comunidades irlandesas e italianas hasta mediados de siglo pasado cuando las poblaciones del barrio comenzaron a cambiar y así convertir el área en una comunidad latina. Para mediados de 1980, la congregación era compuesta primordialmente por nicaragüenses y salvadoreños, quienes habían huido del conflicto armado en sus países de origen. Refugiados salvadoreños fundaron el Centro de Recursos Centro Americano Del Norte de California (CARECEN) en 1986 y lo operaban desde la iglesia San Pedro antes de trasladarlo a su ubicación actual en 3101 Mission Street. En 1992, la iglesia comisionó un mural en el edificio del clero (1905) ubicado en 1200 Alabama Street para marcar el aniversario en que Colón llegó a las Américas. Pintada por el artista salvadoreño Isaias Mata (1956—), “500 Años de Resistencia” honra al pueblo indígena quien luchó por su libertad, especialmente en el caso de aquellos que se establecieron en San Francisco.



“500 Years of Resistance” mural painted by Isaias Mata, at 1200 Florida St.
Credit: SF Heritage (2013)



Alabama Street entrance to St. Peter's Catholic Church
Credit: Jonathan Molina (2013)

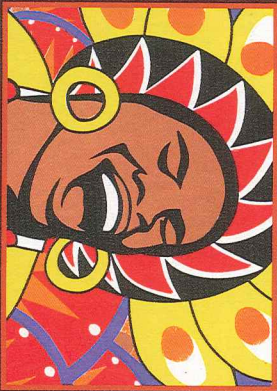
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Mission Economic Cultural Association



Baller Folklorico dancer during one of the many festivals that take place along 24th Street
Credit: El Tecolote Photographic Archive



"Carnaval" poster by Nancy Hom (1978)
Credit: Lou Dewalters

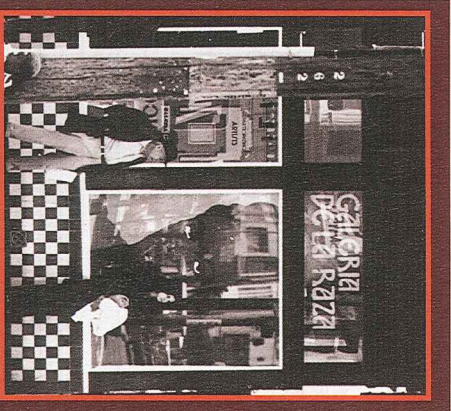
Before Mr. Burbujas Laundromat, 2899 24th Street housed the Mission Economic Cultural Association (MECA). Founded in 1984, the organization originally operated out of 3007 24th Street (the current site of Mission Girls). MECA was responsible for producing many of the Mission District's well-known Latino festivals and parades, including Carnaval, Cinco de Mayo, and 24th Street Festival de las Americas, among other cultural events. Drawing on its Brazilian and Caribbean roots, Carnaval celebrates the coming of spring and new life; Cinco de Mayo is a family-friendly annual event at Dolores Park that preserves the historical connection between Mexico and San Francisco; and Festival de las Americas (no longer in existence) showcased the arts and cultural traditions of Latino America. Other important festivals and parades that take place along 24th Street include Día de los Muertos and the Cesar Chavez Parade and Festival. While MECA shut its doors in 1999, other Mission-based organizations continue to produce many of these important festivals.

Antes de transformarse en la lavandería del Mr. Burbujas, el sitio localizado en la Calle 24 2899 era la sede de la Asociación Económica y Cultural de la Misión (MECA). MECA fue fundada en 1984 y era responsable de la producción de los más reconocidos festivales y desfiles del distrito de la Misión que incluían al Carnaval, el festival de las Américas y de el Cinco De Mayo. Con las influencias de las raíces culturales de Brasil y el Caribe, el Carnaval celebra la llegada de la Primavera y un nuevo ciclo de vida; el Cinco de Mayo en un evento familiar que se lleva a cabo anualmente en el Parque Dolores y preserva la conexión entre México y San Francisco; y el Festival de las Américas representaba las tradiciones artísticas y culturales de la América Latina. Otros importantes festivales y desfiles incluyen el Día de los Muertos y el desfile y festival del Cesar Chávez. A pesar de que MECA cerrara sus puertas en 1999, otras organizaciones basadas en la Misión continúan produciendo muchos de estos importantes festivales.



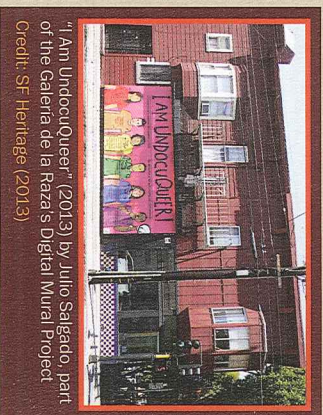
Galería de la Raza

Located at 2857 24th Street, Galería de la Raza was founded in 1970 by a group of local artists and has since become an internationally recognized Latino art gallery. Galería encourages Latino artists in the visual, literary, media, and performing arts to "explore new aesthetic possibilities for socially committed art." This nonprofit community-based organization works to foster awareness and appreciation of Chicano and Latino art and provides a space where Latino artists can create new work and advance intercultural dialogue. Galería owns the billboard next to the building and has sponsored hundreds of billboard posters and murals. Among Galería's many legacies are Culture Clash and *Las Mujeres Muralistas*, which emerged from a 1973 exhibition by and about women. Materials from Galería's collection, including slides and posters, are archived at the University of California, Santa Barbara, the Library of Congress, and the California Library System.



Vintage view of Galería de la Raza, circa 1970s
Credit: El Tecolote Photographic Archive

La Galería de la Raza fue fundada en 1970 por una colectiva de artistas y ha crecido convirtiéndose en una galería reconocida a nivel internacional. La Galería apoya a los artistas Latinos en las artes visuales, literatura, y teatro que "exploran nuevas posibilidades estéticas de arte comprometido a las causas sociales". Esta organización no-lucrativa de arte comunitario trabaja para la promoción y apreciación de arte Chicano y Latino y provee un espacio a los artistas Latinos y avanza el dialogo intercultural. La Galería tiene una cartelera adyacente a su local donde ha patrocinado cientos de carteles y murales. Entre los legados de la Galería se encuentran a Culture Clash y las Mujeres Muralistas, que emergieron de una exposición en 1973. Los archivos de la Galería incluyen diapositivas y carteles, que han sido catalogados en la Universidad de California en Santa Bárbara; otros han sido archivados en la Biblioteca del Congreso y en la Biblioteca de la Universidad de California.



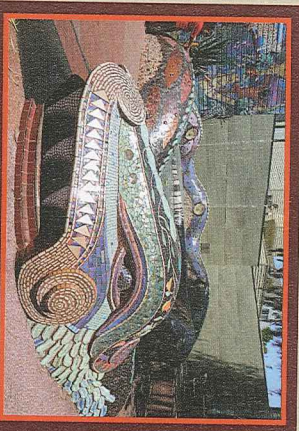
"An UndocuQueer" (2013) by Julio Salgado, part of the Galería de la Raza's Digital Mural Project
Credit: SF Heritage (2013)



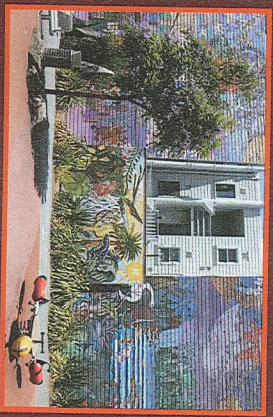
24th & York Mini Park

The Mini Park dates to the early 1970s when the City of San Francisco purchased a 50-by-100-foot empty lot on 24th Street. In 1974, Michael Rios (1947–) painted the first murals to grace the walls of the park, including “Quetzalcoatl” (in collaboration with Richard Montez and Tony Machado). In 1975, *Las Mujeres Muralistas* painted “Fantasy World for Children,” later joined by a Domingo Rivera mural. Decades of heavy use and low maintenance left the park unsafe for children, prompting a coalition of community organizations and City administrators to obtain funding to secure and revive the space. The giant mosaic of Quetzalcoatl that swerves through the park was created by Collete Crutcher, Mark Roller, and Aileen Barr under the direction of Precita Eyes in 2006.

El mini parque tiene sus orígenes a principios de los años 70s cuando el municipio compró un lote baldío en la Calle 24 el cual había sido abandonado después de haberse incendiado una panadería que estaba allí localizada. En 1974, Michael Rios (1947–) pintó los primeros murales que agraciaron las paredes del parque. Entre esos murales estaba “Quetzalcoatl,” el cual Rios pintó en colaboración con Richard Montez y Tony Machado. En 1975, las *Mujeres Muralistas* pintaron “Un Mundo de Fantasía para los Niños.” Después de más de una década, el parque se convirtió en un lugar inseguro para los niños. Las organizaciones comunitarias y administradores municipales resolvieron en cambiar la situación y lograron revitalizar el parque. El mosaico gigante de Quetzalcoatl que ahora se desliza por todo el parque fue diseñado por Collete Crutcher, Mark Roller y Aileen Barr bajo la dirección de Precita Eyes.

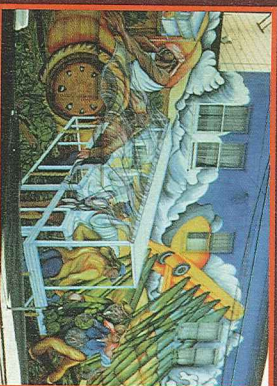


“Quetzalcoatl” (2006) mosaic sculpture provides a beautiful and imaginative play place for children
Credit: SF Heritage (2013)



“Fantasy World for Children” (1975), painted by *Mujeres Muralistas*, and “Americana Tropical” (2007) the mosaic created by Precita Eyes, are both located in the Mini Park
Credit: SF Heritage (2013)

“La Llorona’s Sacred Waters” Mural



“Las Lechugueras” mural was painted in 1985 and replaced in 2004
Credit: Timothy Drescher

The mural, “La Llorona’s Sacred Waters” (2004) was painted by Juana Alicia (1953–) to bring attention to environmental issues involving women around the world. “La Llorona” refers to the woman who, according to Mexican folklore, drowned her own children in a river and was damned to weep for them. The mural replaced an earlier work by Juana Alicia entitled, “Las Lechugueras” (“The Women in Lettuce Workers”), which portrayed California farmworkers and their efforts in the 1970s and 1980s to eliminate poor working conditions and pesticide use. “La Llorona’s Sacred Waters” was created to pick up where “Las Lechugueras” left off.

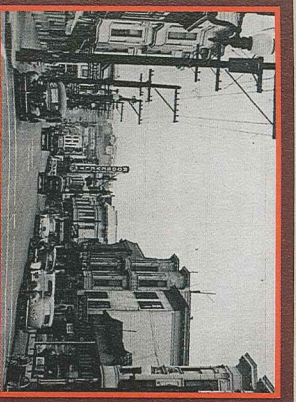


La Llorona y su hijo, mural detail
Credit: Juana Alicia

El mural de Juana Alicia titulado “Las Aguas Sagradas de La Llorona” fue pintado por Juana Alicia (1953–) en 2004 para llamar la atención a los problemas del medio ambiente que afectan a las mujeres por todo el mundo. La Llorona se refiere a la mujer en el folclore mexicano, que ahogó a sus hijos en un río y fue maldecida a llorar por ellos. El mural reemplazó a otro pintado por Juana Alicia titulado Las Lechugueras, que representaba a los trabajadores del campo en California y los esfuerzos en los años 70s y 80s para eliminar las malas condiciones laborales y el uso de pesticidas en los campos. Las Aguas Sagradas de la Llorona continua el mensaje divulgado por “Las Lechugueras.”

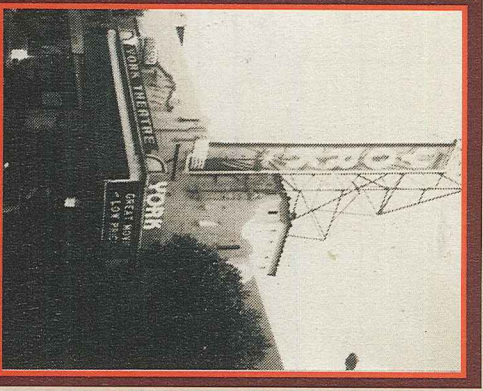


Brava Theater



The neighborhood surrounding the former Roosevelt Theater, circa 1940s
Credit: El Teodolite Photographic Archive

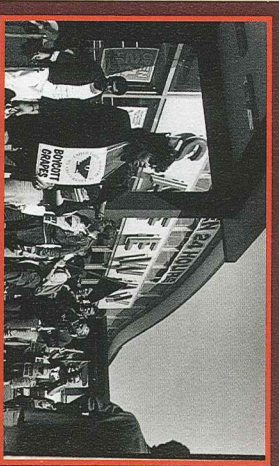
The theater located at the corner of York and 24th Streets first opened in 1926 as a vaudeville house named the Roosevelt Theater (and later the York Theater). It re-opened in 1966 as Brava for Women in the Arts. The theater is a two-story, steel-frame, commercial building designed in the Spanish Colonial Revival style with Moorish elements and a 1940s-era blade sign. A beautiful yellow, green, and red-colored terrazzo mosaic tile floor greets visitors as they enter. Founded by Ellen Gavin, Brava for Women in the Arts was the brainchild of a group of 75 women who met at Galería de La Raza with the goal of portraying the realities of women's lives through theater. Brava continues to produce groundbreaking and provocative work by women playwrights, including Cherrie Moraga, Amy Mueller, Jewelle Gomez, and Ellen Sebastian Chang.



The theater was renamed "The York" in 1962
Credit: El Teodolite Photographic Archive

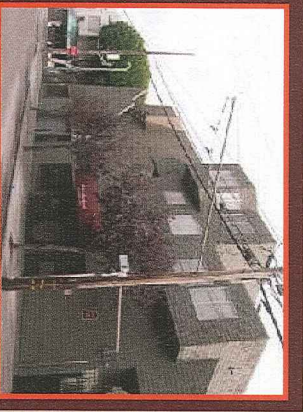


Betel Apartments



Activists in the late-1960s calling for a boycott of grapes being sold at Safeway
Credit: El Teodolite Photographic Archive

The Betel Apartments were developed by Mission Housing Development Corporation (MHDC) in 1978 in response to community demands for more affordable housing for Mission District residents. The site is also an important marker of Chicano labor history. The United Farmworkers Movement (UFW) organized protests at the Safeway formerly occupying the site as part of the 1965-1970 Delano Grape Strike and Boycott. Led locally by activists Eva Royale and Bob Hernández, the protests were intended to support Central Valley farmworkers demanding improved working conditions and fair wages. Eva Royale went on to found the annual Cesar Chavez Holiday Parade and Festival that takes place each April along 24th Street.



Betel Apartments, located at 1227 Hampshire St.
Credit: City-Data (2013)

Los departamentos Betel fueron construidos en 1978 por el Mission Housing Development Corporation (MHDC) gracias a los esfuerzos comunitarios que abogaban por la conversión de propiedades abandonadas y de poco uso en viviendas a precios razonables para los residentes del Distrito de la Misión. El local es también un lugar importante en la historia laboral Chicana, ya que en el antiguo local de la tienda Safeway era donde los activistas del Movimiento Unido de Trabajadores del Campo (United Farm Workers) organizaron sus protestas como parte de la Huelga y el Boicot de la Uva en Delano de 1965-1970. Bajo la dirección de Eva Royale y Bob Hernández, las protestas estaban dirigidas en apoyar a los trabajadores del campo en el Valle Central de California y demandaban mejoras en las condiciones laborales y mejores salarios. Eva Royale fue responsable por el establecimiento del evento anual del Festival y Desfile de César Chávez que que ocurre cada mes de Abril en la Calle 24.

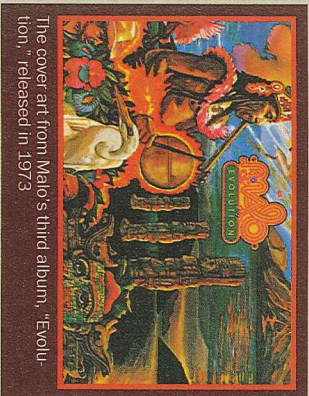
Dr. Bernardo D. Gonzalez Dentistry

There is more than meets the eye at Dr. Bernardo D. Gonzalez Dentistry, located at 2720 24th Street. Opened in 1985 at the same location where Dr. Gonzalez's (1954—) father sold shoes a quarter century earlier, the successful dental practice is also a landmark in San Francisco's Latin rock history. A fixture of the city's local music scene, Dr. Gonzalez, aka "Dr. Rock," served as manager of the pioneering Latin rock group, Malo, and continues to organize the annual "Voices of Latin Rock" fundraiser. Amid the Chicano Movement, San Francisco's Latin rock scene exploded in the 1960s and produced legendary bands Santana, Malo, Sappo, and Azteca. The city's diverse Latino population with Caribbean, Central American, South American, Chicano, and Mexican roots spawned a unique sound that combined musical styles and instruments from all over the Americas. San Francisco rockeros fused Latin beats with blues, funk, jazz, psychedelici, and rock in a new way. Dr. Rock is an avid collector of Latin rock memorabilia such as signed posters, records, and photos.



"Dr. Rock" poses with memorabilia
Credit: LatinoLA

La oficina del dentista Dr. Bernardo D. González fue establecida en 1985 en el mismo lugar donde su padre había vendido zapatos por un cuarto de siglo, y la exitosa oficina dental también es un punto de reseña en la historia del Rock Latino en San Francisco. El Dr. Bernie (1954—) es una importante figura en el mundo del Rock Latino, ya que el Dr. Bernie ha sido el manager de Malo, el reconocido grupo de Rock Latino, y continúa organizando el evento anual caritativo conocido como "Las Voces del Rock Latino." Durante los 1960s, el movimiento de Rock Latino tuvo una gran explosión en San Francisco en medio del Movimiento Chicano y un nacieron número de leyendas locales del Rock Latino como Santana, Malo, Sappo, y Azteca. La diversa población Latina en San Francisco estaba compuesta por Latinos con raíces en el Caribe, Centroamérica, Sudamérica, y de Chicanos y mexicanos por lo cual los resultados fueron un singular sonido que combinaba los estilos musicales e instrumentos de todos los rincones de las Américas. Y así los roqueros Latinos de San Francisco crearon una nueva fusión de ritmos compuestos con blues, funk, jazz, música psicodélica, y rock. Dr. Bernie es también un gran coleccionista del Rock y de carteles autografiados, discos conmemorati-



The cover art from Malo's third album, "Evolution," released in 1973

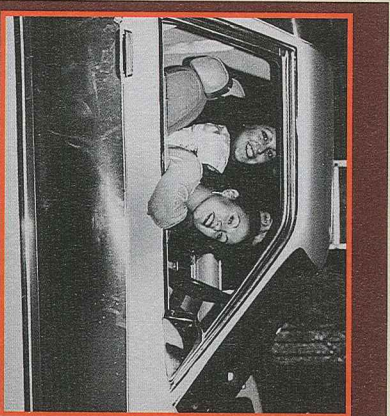
La Raza Park



Members of "Frisco's Finest" girls car club at La Raza Park, circa early 1980s
Credit: El Escobedo Photographic Archive

Located on 25th Street between Potrero and Cesar Chavez Streets, La Raza Park (also known as Potrero del Sol) is on the former site of Knudsen Dairy Products. When the San Francisco Police Department banned cruising on Mission Street in the early 1970s, low-riders and their fans congregated at the empty parking lot that had replaced the dairy. Known as "The Lot" among Mission youth, the site became a hang-out where young people could flirt and show off their cars. On Friday and Saturday nights, it was common to hear them say, "Go to The Lot man. See you at The Lot." At this same time, police brutality targeting Mission District youth was on the rise. In an effort to create a safe space for youth to socialize, these same young people organized to advocate for the creation of a park at the site. They cleaned up the lot and marched from 24th and Bryant Streets all the way to City Hall with Latin American flags and signs that read "Build Us a Park."

The City listened and purchased the six-acre site with funds from a voter-approved open space bond.

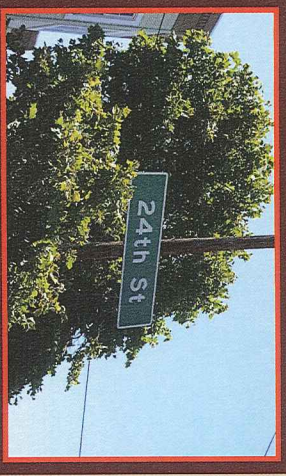


The Mission was home to several all-girls car clubs
Credit: Lou Dematteis

Calle 24 SF

Calle 24 SF, formerly the Lower 24th Street Merchants and Neighbors Association, was established in 1999 with the purpose of making lower 24th Street a safer, cleaner, and healthier environment. Founded by a group of residents, merchants, service providers, and arts groups, the organization remains an all-volunteer operation to this day. With its hands in many neighborhood projects, Calle 24

Calle 24 SF, antes conocida como "Lower 24th Street Merchants and Neighbors Association", fue establecida en 1999 con el proposito de convertir la zona en un ambiente seguro, limpio, y sano para sus residentes, familias, y comerciantes. La organización fue fundada por un grupo de residentes, comerciantes, proveedores locales, y organizaciones artisticas y hasta hoy en día, permanece una



Calle 24 SF (formerly the Lower 24th Street Merchants and Neighbors Association) coined the name, "Calle 24" to reinforce the corridor's Latino identity
Credit: SF Heritage (2013)

SF advocates for neighborhood services, local businesses, arts and culture programs, and improved public spaces. As one example, Calle 24 SF helped spearhead the 24th Street Mini Park renovation and mural restoration (see page 22). Most recently, it has advocated for the designation of 24th Street as a cultural district. The organization was the first to coin the term, "Calle 24," and promotes the heritage of the corridor through its website and by speaking out against ongoing gentrification and displacement of long-time residents and merchants.

operación dirigida completamente por voluntarios. Con su participación en muchos proyectos de la comunidad, Calle 24 SF ha abogado por servicios comunitarios, la promoción de negocios locales, programas culturales y artísticos, y el mejoramiento de espacios públicos. De hecho, Calle 24 SF se involucró en la renovación del Mini Park de la Calle 24 y de la restauración del mural mencionado en la página 22 de este folleto. Recientemente, abogó por la preservación de Calle 24 como una zona cultural. La organización fue la primera en utilizar el término "Calle 24," y promueve la herencia cultural mediante su página web con una postura en contra del actual aburguesamiento y desplazamiento de los residentes y comerciantes establecidos a traves de los años en la zona.

Credits Reconocimientos

San Francisco Heritage and the **San Francisco Latino Historical Society** developed "Calle 24: Cuentos del Barrio" in an effort to bring visibility to the Latino heritage of 24th Street and to support its continued vitality. With guidance from Dr. Carlos Cordova of San Francisco State University and Oscar Grande of PODER (People Organizing to Demand Environmental and Economic Rights), local high school and college students received training in oral history methods and conducted a series of interviews with community leaders from 24th Street to recover stories dating from the 1940s to the present-day. The information gathered helped inform the contents of this booklet. "Calle 24: Cuentos del Barrio" was made possible with funding from the Bland Family Foundation and the Richard and Julia Moe Fund of the National Trust for Historic Preservation.

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 Mitchell Salazar, Mission Neighborhood Centers
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 Valerie Tuller, Mission Beacon Center
 Arlei Vargas, Stanford Cancer Center

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Sources / Fuentes

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San Francisco Heritage SF Latino Historical Society

Established in 1971, San Francisco Heritage is a nonprofit organization with a mission to preserve and enhance San Francisco's unique architectural and cultural identity. For more information, visit sfheritage.org.

San Francisco Heritage es una organización con fines no-lucrativos con los objetivos de preservar y mejorar la singular arquitectura e identidad cultural de San Francisco. Para mayor información, visite sfheritage.org.

SF HERITAGE

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Front Cover Photos

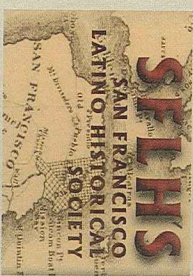
Left: Fruit stand on 24th Street, 2013 (Photo courtesy SF Heritage). Middle: Eva Royale demonstrating during the Delano Grape Strike. Eva Royale currently serves as the director of the Cesar Chavez Holiday Parade & Festival (Photo courtesy Mission Local). Right: "Culture Courts the Seed of Resistance" (1984) mural painted by O'Brien Thiele and Miranda Bergman (Photo courtesy SF Mural Arts).

Back Cover Photos

"Para el Mercado" (1974) by *Las Mujeres Muralistas*. The mural was originally located at 24th Street and South Van Ness Avenue, but the wall and mural are no longer there (Photo courtesy Patricia Rodríguez).

Established in 2012, the San Francisco Latino Historical Society is committed to preserving, interpreting, and promoting the contributions Latinos have made to the development of the City of San Francisco and the State of California.

The San Francisco Latino Historical Society está comprometida a preservar, interpretar y promover los aportes latinos han hecho al desarrollo de la ciudad de San Francisco y el Estado de California.



<http://sfhs.com>

Fotos en la Portada

Izquierda: Venta de fruta en la Calle 24, 2013 (Foto cortesía de SF Heritage). Centro: Eva Royale manifestando durante la huelga de uvas en Delano. Eva Royale es actualmente la directora de el desfile y festival en honor a César Chávez. (Foto cortesía de Mission Local). Derecha: "La cultura contiene semillas de resistencia" (1984) mural pintado por O'Brien Thiele y Miranda Bergman (Foto cortesía de SF Mural Arts).

Fotos en la Contraportada

"Para el Mercado" (1974) por *Mujeres Muralistas*. El mural estaba localizado entre las calles 24 y South Van Ness, pero la pared y el mural ya no existen en ese lugar. (Foto cortesía de Patricia Rodríguez).



BOARD of SUPERVISORS



City Hall
Dr. Carlton B. Goodlett Place, Room 244
San Francisco 94102-4689
Tel. No. 554-5184
Fax No. 554-5163
TDD/TTY No. 554-5227

MEMORANDUM

TO: John Rahaim, Director, Planning Department
Mohammed Nuru, Director, Department of Public Works

FROM: Andrea Ausberry, Assistant Clerk, Land Use and Economic Development
Committee, Board of Supervisors

DATE: May 2, 2014

SUBJECT: LEGISLATION INTRODUCED

The Board of Supervisors' Land Use and Economic Development Committee has received the following proposed legislation, introduced by Mayor Lee on April 22, 2014:

File No. 140421

Resolution establishing the Calle 24 ("Veinticuatro") Latino Cultural District in San Francisco.

If you have any additional comments or reports to be included with the file, please forward them to me at the Board of Supervisors, City Hall, Room 244, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102.

c: AnMarie Rodgers, Planning Department
Aaron Starr, Planning Department
Frank Lee, Department of Public Works

Member, Board of Supervisors
District 8



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COB Leg Dep
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City and County of San Francisco
SAN FRANCISCO


2014 MAY 15 AM 10:59

SCOTT WIENER

威善高

DATE: May 15th, 2014

TO: Angela Calvillo
Clerk of the Board of Supervisors

FROM: Supervisor Scott Wiener 
Chairperson, Land Use and Economic Development Committee

RE: Land Use and Economic Development Committee
COMMITTEE REPORT

Pursuant to Board Rule 4.20, as Chair of the Land Use and Economic Development Committee, I have deemed the following matter is of an urgent nature and request it be considered by the full Board on Tuesday, May 20th, 2014, as a Committee Report:

140421 Establishing the Calle 24 ("Veinticuatro") Latino Cultural District in San Francisco

Resolution establishing the Calle 24 ("Veinticuatro") Latino Cultural District in San Francisco

This matter will be heard in the Land Use and Economic Development Committee on Monday, May 19th, 2014, at 1:30 p.m.

OFFICE OF THE MAYOR
SAN FRANCISCO



EDWIN M. LEE
MAYOR

TO: Angela Calvillo, Clerk of the Board of Supervisors
FROM: *EM* Mayor Edwin M. Lee *EL*
RE: Establishing the Calle 24 ("Veinticuatro") Latino Cultural District in San Francisco
DATE: April 22, 2014

Attached for introduction to the Board of Supervisors is the resolution establishing the Calle 24 ("Veinticuatro") Latino Cultural District in San Francisco.

Please note this item is cosponsored by Supervisor Campos.

Should you have any questions, please contact Jason Elliott (415) 554-5105.

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cc. Supervisor David Campos

140421

