



SAN FRANCISCO PLANNING DEPARTMENT

HEARING DATE: April 3, 2019
CASE NUMBERS: 2018-017223DES – 2851-2861 24th Street
TO: Historic Preservation Commission
FROM: Desiree Smith
Preservation Planner, 415-575-9093
REVIEWED BY: Tim Frye
Historic Preservation Officer, 415-575-6822
RE: Landmark Recommendation Resolution

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

On January 16, 2019, the Historic Preservation Commission (HPC) adopted Resolution No. 1015 to initiate Article 10 landmark designation of 2851-2861 24th Street, known as **The Galería de la Raza/Studio 24 Building**. Under Article 10 of the Planning Code, initiation and recommendation are two distinct steps of the landmark designation and amendment process which require separate hearings and resolutions.

Attached is a draft Resolution to recommend approval to the Board of Supervisors the designation of 2851-2861 24th Street, known as The Galería de la Raza/Studio 24 Building, under Article 10 of the Planning Code, Section 1004.1. The Planning Department recommends adopting this Resolution.

ATTACHMENTS:

Draft Recommendation Resolution
Draft Designation Ordinance
Draft Landmark Designation Fact Sheet
January 16, 2019 Case Report
Resolution 1015
Public Comments/Letters



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission DRAFT Resolution No. XXX HEARING DATE APRIL 3, 2019

Case No. 2018-017223DES
Project: 2851-2861 24th Street
(aka The Galería de la Raza/Studio 24 Building)
Re: Recommendation to Board of Supervisors
Staff Contact: Desiree Smith (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

RESOLUTION TO RECOMMEND TO THE BOARD OF SUPERVISORS ARTICLE 10 LANDMARK DESIGNATION OF 2851-2861 24TH STREET (AKA THE GALERIA DE LA RAZA/STUDIO 24 BUILDING), ASSESSOR'S BLOCK 4268, LOT 001, AS LANDMARK NO. XXX

1. WHEREAS, on August 17, 2016, the Historic Preservation Commission added 2851-2861 24th Street (aka The Galería de la Raza/Studio 24 Building), Assessor's Block 4268, Lot 001, to the Landmark Designation Work Program; and
2. WHEREAS, Department Staff who meets the Secretary of Interior's Professional Qualification Standards prepared the Landmark Designation Report for 2851-2861 24th Street (aka The Galería de la Raza/Studio 24 Building), Assessor's Block 4268, Lot 001, which was reviewed for accuracy and conformance with the purposes and standards of Article 10; and
3. WHEREAS, the Historic Preservation Commission, at its regular meeting of January 16, 2019 reviewed Department staff's analysis of 2851-2861 24th Street's historical significance per Article 10 as part of the Landmark Designation Case Report dated January 16, 2019 and initiated landmark designation process through Resolution 1015; and
4. WHEREAS, the Historic Preservation Commission finds that the 2851-2861 24th Street nomination is in the form prescribed by the Historic Preservation Commission and contains supporting historic, architectural, and/or cultural documentation; and
5. WHEREAS, the Historic Preservation Commission finds that 2851-2861 24th Street is eligible for local designation given that for almost half a century 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. An outgrowth of the Chicana/o Movement of the late 1960s-1970s, Galería de la Raza/Studio 24 performed a critical role in the

development of the community mural movement in San Francisco's Mission District, with its rotating mural space serving as a canvas for painted and digital murals since the mid-1970s and having funded many of the first outdoor murals painted in the neighborhood. It also 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 by popularizing the public celebration of a tradition that had previously been practiced in personal, familial settings, and by introducing a new art form, the altar-as-installation, which has since become a fixture of many *Día de los Muertos* celebrations. Beginning in the early 1970s, Galería de la Raza and its gift shop, Studio 24, have helped solidify the Latina/o identity of the Mission District, sparked the creation of other Latina/o cultural organizations in San Francisco, and was an important leader in the field of Latina/o arts in the United States during the latter third of the twentieth century;

6. WHEREAS, the Historic Preservation Commission finds that the designation of 2851-2861 24th Street is also proper given that it is associated with the development of a streetcar suburb and neighborhood commercial development along Twenty-Fourth Street in the Mission District during the Gilded Age, and is a rare example of a neighborhood mixed-use storefront building of its period, featuring Italianate, Stick/Eastlake, and Edwardian design element;
7. WHEREAS, the Historic Preservation Commission finds that 2851-2861 24th Street meets two of the Historic Preservation Commission's four priorities for designation, which include the designation of properties associated with underrepresented racial/ethnic/social groups and the designation of property types that are underrepresented among the City's designated landmarks;
8. WHEREAS, the Historic Preservation Commission finds that 2851-2861 24th Street meets the eligibility requirements per Section 1004 of the Planning Code and warrants consideration for Article 10 landmark designation; and
9. WHEREAS, the Historic Preservation Commission finds that the boundaries and the list of exterior and interior character-defining features, as identified in the Landmark Designation Fact Sheet, should be considered for preservation under the proposed landmark designation as they relate to the building's historical significance and retain historical integrity; and
10. WHEREAS, the proposed designation is consistent with the General Plan priority policies pursuant to Planning Code sections 101.1 and 302; and furthers Priority Policy 7, which states that historic buildings be preserved; and
11. WHEREAS, the Department has determined that landmark designation is exempt from environmental review, pursuant to CEQA Guidelines Section 15308 (Class Eight - Categorical); and

THEREFORE BE IT RESOLVED, that the Historic Preservation Commission hereby recommends to the Board of Supervisors approval of landmark designation of 2851-2861 24th Street (aka The Galería de la Raza/Studio 24 Building), Assessor's Block 4268, Lot 001 pursuant to Article 10 of the Planning Code.

I hereby certify that the foregoing Resolution was adopted by the Historic Preservation Commission at its meeting on April 3, 2019.

Jonas P. Ionin
Commission Secretary

AYES:

NAYS:

ABSENT:

ADOPTED:

[Planning Code - Landmark Designation – 2851-2861 24th Street (The Galería de la Raza/Studio 24 Building)]

Ordinance amending the Planning Code to designate 2851-2861 24th Street (The Galería de la Raza/Studio 24 Building), a portion of Assessor's Parcel Block No. 4268, Lot No. 001, as a Landmark under Article 10 of the Planning Code; affirming the Planning Department's determination under the California Environmental Quality Act; and making public necessity, convenience, and welfare findings under Planning Code, Section 302, and findings of consistency with the General Plan and the eight priority policies of Planning Code, Section 101.1.

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

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

Section 1. Findings.

(a) CEQA and Land Use Findings.

(1) The Planning Department has determined that the proposed Planning Code amendment is subject to a Categorical Exemption from the California Environmental Quality Act (California Public Resources Code section 21000 et seq., "CEQA") pursuant to Section 15308 of the Guidelines for Implementation of the statute for actions by regulatory agencies for protection of the environment (in this case, landmark designation). Said determination is on file with the Clerk of the Board of Supervisors in File No. _____ and is incorporated herein by reference. The Board of Supervisors affirms this determination.

1 (2) Pursuant to Planning Code Section 302, the Board of Supervisors finds that
2 the proposed landmark designation of 2851-2861 24th Street (The Galería de la Raza/Studio
3 24 Building), a portion of Assessor's Parcel Block No. 4268, Lot No. 001, will serve the public
4 necessity, convenience, and welfare for the reasons set forth in Historic Preservation
5 Commission Resolution No. _____, recommending approval of the proposed
6 designation, which is incorporated herein by reference. Said resolution is on file with the
7 Clerk of the Board in File No. _____.

8 (3) The Board finds that the proposed landmark designation of 2851-2861 24th
9 Street is consistent with the San Francisco General Plan and with Planning Code Section
10 101.1(b) for the reasons set forth in Historic Preservation Commission Resolution No.
11 _____, recommending approval of the proposed designation.

12 (b) General Findings.

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

17 (2) On August 17, 2016, the Historic Preservation Commission added 2851-
18 2861 24th Street to the Landmark Designation Work Program.

19 (3) The Designation report was prepared by Planning Department preservation
20 staff. All preparers meet the Secretary of the Interior's Professional Qualification Standards,
21 and the report was reviewed for accuracy and conformance with the purposes and standards
22 of Article 10 of the Planning Code.

23 (4) The Historic Preservation Commission, at its regular meeting of
24 _____, 2019, reviewed Department staff's analysis of the historical significance of
25

1 2851-2861 24th Street pursuant to Article 10 as part of the Landmark Designation Case
2 Report dated _____.

3 (5) On _____, 2019, the Historic Preservation Commission passed
4 Resolution No. _____, initiating designation of 2851-2861 24th Street as a San
5 Francisco Landmark pursuant to Section 1004.1 of the Planning Code. Said resolution is on
6 file with the Clerk of the Board of Supervisors in File No. _____ and is incorporated
7 herein by reference.

8 (6) On _____, after holding a public hearing on the proposed
9 designation and having considered the specialized analyses prepared by Planning
10 Department staff and the Landmark Designation Case Report, the Historic Preservation
11 Commission recommended approval of the proposed landmark designation of 2851-2861 24th
12 Street, by Resolution No. _____.

13 (7) The Board of Supervisors hereby finds that 2851-2861 24th Street has a
14 special character and special historical, architectural, and aesthetic interest and value, and
15 that its designation as a Landmark will further the purposes of and conform to the standards
16 set forth in Article 10 of the Planning Code.

17
18 Section 2. Designation.

19 Pursuant to Section 1004 of the Planning Code, 2851-2861 24th Street (aka The
20 Galería de la Raza/Studio 24 Building), a portion of Assessor's Parcel Block No. 4268, Lot No.
21 001, is hereby designated as a San Francisco Landmark under Article 10 of the Planning
22 Code.

23 ///

24 ///

25 ///

1 Section 3. Required Data.

2 (a) The description, location, and boundary of the Landmark site consists of a portion
3 of the Assessor's Parcel Block No. 4268, Lot No. 001, at the southwest corner of 24th and
4 Bryant Streets, limited to the two mixed-use storefront buildings at the northern 50 feet of the
5 lot, with the addresses of 2851-2861 24th Street, and the 10' by 10' sign on the Bryant Street
6 facade (the site of Galería de la Raza/Studio 24's rotating mural) and excluding the attached
7 rear horizontal residential addition with the address of 2600 Bryant Street, as well as the
8 detached residential property located within the southeastern portion of the parcel with the
9 addresses of 2604-2606 Bryant Street.

10 (b) The characteristics of the Landmark that justify its designation are described and
11 shown in the Landmark Designation Case Report and other supporting materials contained in
12 Planning Department Case Docket No. 2018-017223DES. In brief, 2851-2861 24th Street is
13 eligible for local designation as it is associated with events that have made a significant
14 contribution to the broad patterns of our history and embodies distinctive characteristics of a
15 type, period, or method of construction. Specifically, designation of 2851-2861 24th Street is
16 proper given that for almost half a century it was home to one of the first Chicano/Latino
17 cultural organizations established in the United States and was among the earliest
18 professional galleries available to Latina/o artists. An outgrowth of the Chicana/o Movement of
19 the late 1960s-1970s, Galería de la Raza/Studio 24 played a critical role in the development
20 of the community mural movement in San Francisco's Mission District, with its rotating mural
21 space serving as a canvas for painted and digital murals since the mid-1970s and its funding
22 of many of the first outdoor murals painted in the neighborhood. It also contributed to
23 Chicano/Latino poster art culture in California and helped redefine the celebration of Day of
24 the Dead (*Día de los Muertos*) in the United States and Mexico by popularizing the public
25 celebration of a tradition that had previously been practiced in personal, familial settings, and

1 by introducing a new art form, the altar-as-installation, which has since become a fixture of
2 many *Día de los Muertos* celebrations. Beginning in the early 1970s, Galería de la Raza and
3 its gift shop, Studio 24, have helped solidify the Latina/o identity of the Mission District,
4 sparked the creation of other Latina/o cultural organizations in San Francisco, and served as
5 an important leader in the field of Latina/o arts in the United States during the latter third of the
6 twentieth century. Designation of 2851-2861 24th Street is also proper given that it is
7 associated with the development of a streetcar suburb and neighborhood commercial
8 development along 24th Street in the Mission District during the Gilded Age, and is a rare
9 example of a neighborhood mixed-use storefront building of its period, featuring Italianate,
10 Stick/Eastlake, and Edwardian design elements.

11 (c) The particular features that shall be preserved, or replaced in-kind as determined
12 necessary, are those generally shown in photographs and described in the Landmark
13 Designation Case Report, which can be found in Planning Department Docket No. 2018-
14 017223DES, and which are incorporated in this designation by reference as though fully set
15 forth herein. Specifically, the following features shall be preserved or replaced in kind:

16 (1) All exterior elevations, form, massing, structure, rooflines, architectural
17 ornament, and materials of 2851 24th Street identified as:

- 18 (A) Rectangular plan built to front and side property lines;
- 19 (B) Two-story massing;
- 20 (C) Flat roof;
- 21 (D) Slight eave overhang with brackets;
- 22 (E) Wood channel siding;
- 23 (F) Bay windows with slanted sides;
- 24 (G) One-over-one wood sash windows with wooden window surrounds;
- 25

1 (H) Sign measuring 10' by 10' on the Bryant Street façade, historically
2 used by Galería de la Raza/Studio 24 to display painted and digital murals on a temporary
3 and rotating basis; and

4 (I) Storefront at northeast corner of property:

5 (i) Recessed and slightly angled vestibule along 24th Street
6 containing fully glazed metal frame door flanked by display windows framed with metal sash;

7 (ii) Bulkhead clad in square glazed ceramic tiles, featuring a blue
8 and yellow checkered pattern, extending along 24th and Bryant Street facades and into
9 vestibule;

10 (iii) Multi-lite transom divided into four panes by vertical wood
11 mullions along 24th Street;

12 (iv) Multi-lite transom divided into three panes by vertical wood
13 mullions along Bryant Street; and

14 (v) Three display windows separated by vertical wood mullions
15 along Bryant Street;

16 (2) All exterior elevations, form, massing, structure, rooflines, architectural
17 ornament, and materials of 2857-2861 24th Street identified as:

18 (A) Rectangular plan built to front and side property lines;

19 (B) Two-story massing;

20 (C) Flat roof with false mansard roof, clad in shingles;

21 (D) Horizontal wood channel siding;

22 (E) Entablature, including cornice, dentil molding, and paneled frieze;

23 (F) Two boxed bay windows with squared sides featuring ornamented
24 window surrounds with aprons and decorative molding;

25 (G) Simple hood above storefronts with wood paneled soffit;

1 (H) Storefront along 24th Street:

2 (i) Recessed and slightly angled vestibule with fully glazed metal-
3 framed double door flanked by display windows;

4 (ii) Fixed display windows with frameless beveled edges;

5 (iii) Bulkhead clad in square glazed ceramic tiles, featuring a blue
6 and yellow checkered pattern along 24th Street, extending into vestibule area; and

7 (iv) Multi-lite transom divided into 16 panes with vertical wood
8 mullions;

9 (I) Flanking the storefront, two recessed entrances characterized by:

10 (i) Wood ionic pilasters flanking entrance to vestibule;

11 (ii) Decorative paneled woodwork on vestibule return;

12 (iii) Partially glazed wood doors and transoms; and

13 (J) All other original millwork/stickwork including:

14 (i) Brackets and pendant ornaments at second story; and

15 (ii) Intermediate belt course located above transom.

16 (3) The following interior features:

17 (A) Volume of open interior storefront spaces at 2851 and 2857 24th
18 Street; and

19 (B) Raised window display areas (corresponding to the height of the
20 bulkheads on the exterior) at both storefronts.

21 ///

22 ///

23 ///

24 ///

25

1 Section 4. Effective Date. This ordinance shall become effective 30 days after
2 enactment. Enactment occurs when the Mayor signs the ordinance, the Mayor returns the
3 ordinance unsigned or does not sign the ordinance within ten days of receiving it, or the Board
4 of Supervisors overrides the Mayor's veto of the ordinance.

5
6 APPROVED AS TO FORM:
7 DENNIS J. HERRERA City Attorney

8 By:

9 VICTORIA WONG
Deputy City Attorney

10 n:\Vegana\as2019\1800206\01331152.docx



SAN FRANCISCO PLANNING DEPARTMENT

Article 10 Landmark Designation Fact Sheet

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377



<i>Historic Name:</i>	The Galería de la Raza/Studio 24 Building
<i>Address:</i>	2851-2861 24 th Street
<i>Block/Lot:</i>	4268/001
<i>Zoning:</i>	NCT (24 th Mission Neighborhood Commercial Transit)
<i>Year Built:</i>	1895
<i>Architect:</i>	Unknown
<i>Prior Historic Studies/Other Designations:</i>	<ul style="list-style-type: none">• <i>South Mission Historic Resources Survey</i> (San Francisco Planning Department, 2011), identified as Individually-eligible for the California Register of Historical Resources• <i>American Latinos and the Making of the United States: A Theme Study</i> (National Park Service, 2013)• <i>Latinos in Twentieth Century California: National Register of Historic Places Context Statement</i> (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• <i>[Draft] San Francisco Latino Historic Context Statement</i> (San Francisco Heritage & San Francisco Latino Historical Society, 2018)

	<ul style="list-style-type: none"> • 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
<i>Prior HPC Actions:</i>	Added to Landmark Designation Work Program August 17, 2016.
<i>Significance Criteria</i>	<p><u>Events:</u> Associated with events that have made a significant contribution to the broad patterns of our history.</p> <p><u>Architecture/Design:</u> Embodies the distinctive characteristics of a type, period, or method of construction, and/or represents the work of a master.</p>
<i>Period of Significance</i>	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 1984, commencing with the year that Galería de la Raza began occupying the storefront at 2851 24 th Street and ending the year that it expanded into the adjacent storefront at 2857 24 th Street where it operated Studio 24.
<i>Statement of Significance</i>	<p><u>Statement of Significance Summary</u></p> <p>The Galería de la Raza/Studio 24 Building is significant for its association with the Chicana/o Movement (<i>El Movimiento Chicano</i>) and Latina/o art history 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.</p> <p>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.</p> <p><u>Events</u></p> <p><i>El Movimiento Chicana/o and the Birth of Raza Art, late 1960s-1970s</i> 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,</p>

	<p>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 <i>El Movimiento Chicano</i> or the Chicana/o Civil Rights Movement) emerged. “<i>El Movimiento</i>” 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.</p> <p>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 <i>La Causa</i> (the cause). The Chicana/o Movement, thus, gave birth to <i>Raza</i> 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 “<i>raza</i>” 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 <i>people</i>, rather than <i>nation</i>, spurred its popularity, as did its implicit incorporation of all indigenous people of the Americas.”⁵</p> <p>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 <i>Latinos in Twentieth Century California: National Register of Historic Places Context Statement</i>, 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:</p> <p>They arose primarily during the 1970s when Latinos began to reclaim their cultural history. Larger cultural centers could be multidisciplinary</p>
--	--

¹ California Office of Historic Preservation, *Latinos in Twentieth Century California: National Register 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.

	<p>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</p> <p>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.</p> <p>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 <i>Raza</i> 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</p> <p>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 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 <i>Raza</i> 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.</p>
--	---

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.

⁹ *Ibid.*, 24.

¹⁰ Alan W. Barnett, *Community Murals: The People’s Art* (Cranbury: Associated University Presses, 1984), 40.

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.

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

	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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</p>
--	---

¹¹ Cordova and Lammers, [Draft] *Latino Historic Context Statement* (San Francisco: San Francisco Heritage), 2018.

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 Siqueiros 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 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

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.

¹⁷ Goldman, "Chicano Murals of California," 27.

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 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

¹⁸ Barnett, 127.

¹⁹ Goldman, “Chicano Murals of California,” 36.

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.

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.

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.

Día 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 loved ones with food, flowers and gifts. The use of *calaveras*, or decorative skulls, is another common feature.

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.

Cary Cordova observes that the first *Día de los Muertos* program 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 ‘Día de las

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/enq/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.

	<p>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."</p> <p>Several Casa Hispana artists were also associated with Galería 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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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</p>
--	---

	<p>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</p> <p><i>The Legacy of Galería de la Raza/Studio 24</i></p> <p>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</p> <p>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 (<i>Día de los Muertos</i>) 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:</p> <p style="padding-left: 40px;">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</p> <p>Nationally, its impacts are visible in the popularization of public celebrations of <i>Día de los Muertos</i> 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.</p>
--	---

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).

³¹ Tere Romo, “A Spirituality of Resistance: Día de los Muertos and Galería de la Raza,” 12.

	<p>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.</p> <p>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.</p> <p><u>Events Cont'd.</u></p> <p>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.</p> <p><i>Early Development of San Francisco's Mission Valley</i></p> <p>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 <i>Misión San Francisco de Asís</i> (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.</p> <p>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 constructed along the El Camino Real, a road that had served as the main connector between the Mission valley and Yerba Buena for decades.</p> <p>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</p>
--	---

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.

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*:

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

³⁴ Ibid., 48.

³⁵ Ibid., 31.

³⁶ Ibid., 39-40.

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

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.

³⁷ Ibid., 46.

³⁸ Ibid., 43.

³⁹ Ibid., 48.

⁴⁰ Ibid., 50.

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) 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

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.

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

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 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.

⁴⁴ Ibid., 34.

	<p>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.</p> <p>Edwardian (1901-1910)</p> <p>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.</p> <p>Victorian and Edwardian design elements were frequently incorporated into storefront design during the late nineteenth century, as described in the <i>[Draft] Neighborhood Commercial Buildings Historic Context Statement, 1865—1965</i>:</p> <p style="padding-left: 40px;">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</p> <p>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, 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 façade. 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.</p>
--	---

⁴⁵ Ibid.,20.

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 (Descos)—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*, Descos 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 Descos 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

	<p>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.</p> <p>Notably, manufacturers during this period focused on upgrading storefront systems rather than the exterior elevation in its entirety.⁴⁶</p> <p>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.</p> <p>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.</p>
--	---

<p><i>Assessment of Integrity</i></p>	<p>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.</p> <p><i>Location, Feeling, Setting, Association</i></p> <p>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.</p>
---------------------------------------	--

⁴⁶ Ibid., 37.

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 1984, including features original to the building as well as alterations made in 1926 and during the tenancy of Galería de la Raza/Studio 24.

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.

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 1984.

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

<p><i>Character-Defining Features</i></p>	<p>The 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 Street and Bryant Streets, limited to the two mixed use storefront buildings at the northern 50 feet of the lot, with the addresses of 2851-2861 24th Street. Excluded from the Landmark designation is the attached rear horizontal residential addition with the address of 2600 Bryant Street, as well as the detached residential property located within the southeastern portion of the parcel with the addresses of 2604-2606 Bryant Street.</p> <p>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.</p> <p>The character-defining <i>exterior</i> features of the property include all exterior elevations, form, massing, structure, rooflines, architectural ornament and materials of 2851-2861 24th Street identified as:</p> <p>2851 24th Street</p> <ul style="list-style-type: none"> • 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 • Sign 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: <ul style="list-style-type: none"> ○ 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
---	--

	<p>2857-2861 24th Street</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ Brackets and pendant ornaments at second story ○ Intermediate belt course located above transom <p>The character-defining <i>interior</i> features of 2851-2861 24th Street include:</p> <ul style="list-style-type: none"> • Volume of open interior storefront spaces at 2851 and 2857 24th Street • 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, December 2018.



Bryant Street façade, view southwest, December 2018.



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



Corner storefront at 2851 24th Street, 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 and storefront windows at 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.

Historic Images



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



Galería de la Raza, circa 1972.



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

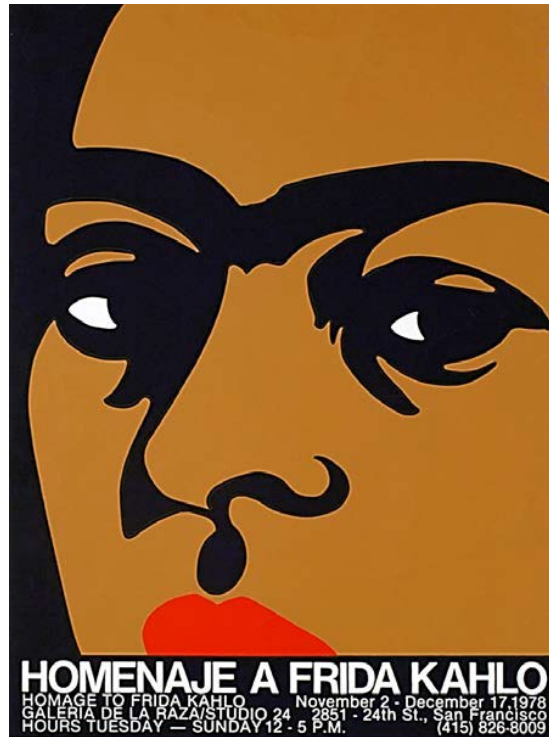


"Por Vida" digital mural by Manuel Paul of the Los Angeles-based Maricon Collective. It was exhibited June 5 – July 17, 2015, coinciding with San Francisco Pride Month. The artwork was vandalized several time in what was assumed to be a hate crime.
Source: Galería de la Raza



This digital mural, entitled, "Maiz," 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 Galería de la Raza's 1978 program honoring Frida Kahlo
Source: Royal Books



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



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



SAN FRANCISCO PLANNING DEPARTMENT

Landmark Designation Case Report

Hearing Date: January 16, 2019
Case No.: 2018-017223DES
Project Address: **2851-2861 24th Street (The Galería de la Raza/Studio 24 Building)**
Zoning: NCT (24th Mission Neighborhood Commercial Transit)
Block/Lot: 4268/001
Property Owner: Lilly Ng Revocable Trust
2851-2861 24th Street
San Francisco, CA 94110
Staff Contact: Desiree Smith – (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

PROPERTY DESCRIPTIONS & SURROUNDING LAND USE AND DEVELOPMENT

The Galería de la Raza/Studio 24 Building (APN 4268/001) is located at the southwest corner of 24th and Bryant Streets in the Mission District of San Francisco. The subject property was constructed beginning in 1895, with several major alterations and/or additions occurring in 1911, 1926, and 1930. The parcel is located within an NCT (24th Mission Neighborhood Commercial Transit) Zoning District and a 55-X Height and Bulk District.

The subject property consists of two adjacent mixed-use storefront buildings with commercial on the ground floor and residences above, corresponding with the addresses of 2851 24th Street and 2855-2861 24th Street, respectfully. While the storefronts along 24th Street match in appearance, their upper stories read as separate buildings. The Victorian era property displays Italianate, Stick/Eastlake, and Edwardian design elements. Along the Bryant Street façade is an attached horizontal two-story residential addition with garages. At the very rear of the parcel is a detached one-story residential building.

In 1972, Galería de la Raza—one of the first Latina/o cultural organizations established in the United States and among the first galleries open to Latina/o artists—began occupying the storefront at 2851 24th Street. In 1984, the organization expanded into the neighboring storefront at 2857 24th Street and opened a gift shop called Studio 24. In 1999, the gallery and gift shop switched spaces. From 1999 to 2018, the gallery was housed at 2857 24th Street, with Studio 24 at 2851 24th Street. The organization vacated the property at the close of 2018.

PROJECT DESCRIPTION

The case before the Historic Preservation Commission is the consideration of the initiation of landmark designation of the Galería de la Raza/Studio 24 Building as a San Francisco landmark under Article 10 of the Planning Code, Section 1004.1, and recommending that the Board of Supervisors approve of such designation.

ENVIRONMENTAL REVIEW STATUS

The Planning Department has determined that actions by regulatory agencies for protection of the environment (specifically in this case, landmark designation) are exempt from environmental review, pursuant to CEQA Guidelines Section 15308 (Class Eight - Categorical).

GENERAL PLAN POLICIES

The Urban Design Element of the San Francisco General Plan contains the following relevant objectives and policies:

- OBJECTIVE 2: Conservation of Resources that provide a sense of nature, continuity with the past, and freedom from overcrowding.
- POLICY 4: Preserve notable landmarks and areas of historic, architectural or aesthetic value, and promote the preservation of other buildings and features that provide continuity with past development.

Designating significant historic resources as local landmarks will further continuity with the past because the buildings will be preserved for the benefit of future generations. Landmark designation will require that the Planning Department and the Historic Preservation Commission review proposed work that may have an impact on character-defining features. Both entities will utilize the Secretary of Interior's *Standards for the Treatment of Historic Properties* in their review to ensure that only appropriate, compatible alterations are made.

SAN FRANCISCO PLANNING CODE SECTION 101.1 – GENERAL PLAN CONSISTENCY AND IMPLEMENTATION

Planning Code Section 101.1 – Eight Priority Policies establishes and requires review of permits for consistency with said policies. On balance, the proposed designation is consistent with the priority policies in that:

- a. The proposed designation will further Priority Policy No. 7, that landmarks and historic buildings be preserved. Landmark designation of the Galería de la Raza/Studio 24 Building will help to preserve an important historical resource that is significant for its associations with the Chicana/o Movement (*El Movimiento Chicano*) and Latina/o art history of the twentieth century, as well as its association with suburban expansion and commercial development in San Francisco's Mission District during the second half of the nineteenth century. It is also architecturally significant as a rare example of a neighborhood mixed-use storefront building of the period, featuring Italianate, Stick/Eastlake, and Edwardian design elements.

BACKGROUND / PREVIOUS ACTIONS

On August 17, 2016, the Galería de la Raza/Studio 24 Building was added to the Landmark Designation Work Program as part of the Department's San Francisco Sites of Civil Rights Project.

The property was previously identified in the *South Mission Historic Resources Survey* (2011) as Individually-eligible for the California Register of Historical Resources.

The property was also previously identified as an important building for its association with Galería de la Raza/Studio 24 and Latina/o art history in the following historic context statements:

- *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)
- *[Draft] San Francisco Latino Historic Context Statement* (San Francisco Heritage & San Francisco Latino Historical Society, 2018)

OTHER ACTIONS REQUIRED

If the Historic Preservation Commission decides to initiate designation of the subject property as an Article 10 landmark at its January 16, 2019 hearing, the item will again be considered by the Commission at a future hearing. During this subsequent hearing, the Commission will decide whether to forward the item to the Board of Supervisors with a recommendation supportive of designation. The nomination would then be considered at a future Board of Supervisors hearing for formal Article 10 landmark designation.

APPLICABLE PRESERVATION STANDARDS

ARTICLE 10

Section 1004 of the Planning Code authorizes the landmark designation of an individual structure or other feature or an integrated group of structures and features on a single lot or site, having special character or special historical, architectural or aesthetic interest or value, as a landmark. Section 1004.1 also outlines that landmark designation may be initiated by the Board of Supervisors or the Historic Preservation Commission and the initiation shall include findings in support. Section 1004.2 states that once initiated, the proposed designation is referred to the Historic Preservation Commission for a report and recommendation to the Board of Supervisors to approve, disapprove or modify the proposal.

Pursuant to Section 1004.3 of the Planning Code, if the Historic Preservation Commission approves the designation, a copy of the resolution of approval is transmitted to the Board of Supervisors and without referral to the Planning Commission. The Board of Supervisors shall hold a public hearing on the designation and may approve, modify or disapprove the designation.

In the case of the initiation of a historic district, the Historic Preservation Commission shall refer its recommendation to the Planning Commission pursuant to Section 1004.2(c). The Planning Commission shall have 45 days to provide review and comment on the proposed designation and address the consistency of the proposed designation with the General Plan, Section 101.1 priority policies, the City's Regional Housing Needs Allocation, and the Sustainable Communities Strategy for the Bay Area. These comments shall be sent to the Board of Supervisors in the form of a resolution.

Section 1004(b) requires that the designating ordinance approved by the Board of Supervisors shall include the location and boundaries of the landmark site, a description of the characteristics of the landmark which justify its designation, and a description of the particular features that should be preserved.

Section 1004.4 states that if the Historic Preservation Commission disapproves the proposed designation, such action shall be final, except upon the filing of a valid appeal to the Board of Supervisors within 30 days.

ARTICLE 10 LANDMARK CRITERIA

The Historic Preservation Commission on February 4, 2009, by Resolution No. 001, adopted the National Register Criteria as its methodology for recommending landmark designation of historic resources. Under the National Register Criteria, the quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, feeling, materials, workmanship, and association, and that are associated with events that have made a significant contribution to the broad patterns of our history; or that are associated with the lives of persons significant in our past; or that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or properties that have yielded, or may likely yield, information important in prehistory or history.

PUBLIC / NEIGHBORHOOD INPUT

The Department is not aware of any opposition to the landmark designation of 2851-2861 24th Street.

PROPERTY OWNER INPUT

In 2016, the Department notified the property owner that the building was added to the Landmark Designation Work Program.

Pursuant to Article 10, Section 1004.2 of the Planning Code, the City must provide written notice to the property owner 10 days prior to the second hearing, during which the HPC considers whether to recommend landmark designation to the Board of Supervisors. As a courtesy, the Department in early January notified the property owner of the initiation hearing scheduled for

January 16, 2019 and requested an opportunity to discuss the benefits and process of landmark designation.

Should the HPC choose to initiate landmark designation of 2851-2861 24th Street at its January 16, 2019 hearing, subsequent hearings will be formally noticed to the property owner as required by the Planning Code.

STAFF ANALYSIS

The case report and analysis under review was prepared by Department preservation staff. The Department has determined that the subject property meets the requirements for Article 10 eligibility as an individual landmark. The justification for its inclusion is explained in the attached Landmark Designation Report.

SIGNIFICANCE

The Galería de la Raza/Studio 24 Building appears significant for its associations with the Chicana/o Movement (*El Movimiento Chicano*) and Latina/o art history of the twentieth century. For almost half a century, 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 also appears 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 as a rare example of a neighborhood mixed-use storefront building of the period, featuring Italianate, Stick/Eastlake, and Edwardian design elements.

UNDERREPRESENTED LANDMARK TYPES

The proposed landmark designation addresses one previously identified underrepresented landmark types: landmarks significant for cultural associations.

There are currently two San Francisco landmarks specifically related to Latina/o history:

- Misión San Francisco de Asís, or Mission Dolores, Landmark No. 1
- Our Lady of Guadalupe Church, Landmark No. 204

Mission Dolores was designated primarily for its association with the Spanish colonial period, while the period of significance for Our Lady of Guadalupe Church dates to the late nineteenth century and early twentieth century. If designated, the Galería de la Raza/Studio 24 Building would become the first designated City landmark associated with Latina/o history of the second half of the twentieth century.

INTEGRITY

The Galería de la Raza/Studio 24 Building maintains a high level of integrity. See page 20 of attached Landmark Designation Fact Sheet for further analysis.

CHARACTER-DEFINING FEATURES

Exterior and interior character-defining features of the building are identified in the attached Landmark Designation Fact Sheet beginning on page 21.

BOUNDARIES OF THE LANDMARK SITE

The proposed Landmark site encompasses a portion of Assessor's Parcel Block. No. 4268, Lot No. 001, and would be limited to the two mixed-use storefront buildings with the addresses of 2851-2861 24th Street. Excluded from the Landmark site is the attached rear horizontal residential addition with the address of 2600 Bryant Street, as well as the detached residential property located within the southeastern portion of the parcel with the addresses of 2604-2606 Bryant Street.

PLANNING DEPARTMENT RECOMMENDATION

Based on the Department's analysis, the Galería de la Raza/Studio 24 Building is individually eligible for Article 10 Landmark designation for its association with the Chicana/o Movement (*El Movimiento Chicano*) and Latina/o art history of the twentieth century, as well as its association with suburban expansion and commercial development in San Francisco's Mission District during the second half of the nineteenth century. It is also architecturally significant as a rare example of a neighborhood mixed-use storefront building of the period, featuring Italianate, Stick/Eastlake, and Edwardian design elements. The Department recommends that the Historic Preservation Commission initiate the proposed designation of **2851-2861 24th Street** as a San Francisco landmark.

The Historic Preservation Commission may recommend approval, disapproval, or approval with modifications of the proposed initiation of the Galería de la Raza/Studio 24 Building as a San Francisco landmark under Article 10 of the Planning Code to the Board of Supervisors pursuant to Planning Code Section 1004.1. If the Historic Preservation Commission approves the initiation, a copy of the motion of approval is transmitted to the Board of Supervisors, which holds a public hearing on the designation and may approve, modify or disapprove the designation (Section 1004.4). If the Historic Preservation Commission disapproves the proposed designation, such action shall be final, except upon the filing of a valid appeal to the Board of Supervisors within 30 days (Section 1004.5).

ATTACHMENTS

- A. Exhibits
- B. Draft Resolution initiating designation
- C. Draft Landmark Designation Fact Sheet

Site Photo



2851-2861 24TH STREET

Article 10 Landmark Designation
Case Number 2018-017223DES
Galería de la Raza/Studio 24 Building
2851-2861 24th Street

Parcel Map



Article 10 Landmark Designation
Case Number 2018-017223DES
Galería de la Raza/Studio 24 Building
2851-2861 24th Street

Zoning Map



2851-2861 24th Street

Article 10 Landmark Designation
Case Number 2018-017223DES
Galería de la Raza/Studio 24 Building
2851-2861 24th Street

Aerial Photo

Boundary shown in image is approximate, for reference only

2851-2861 24th Street

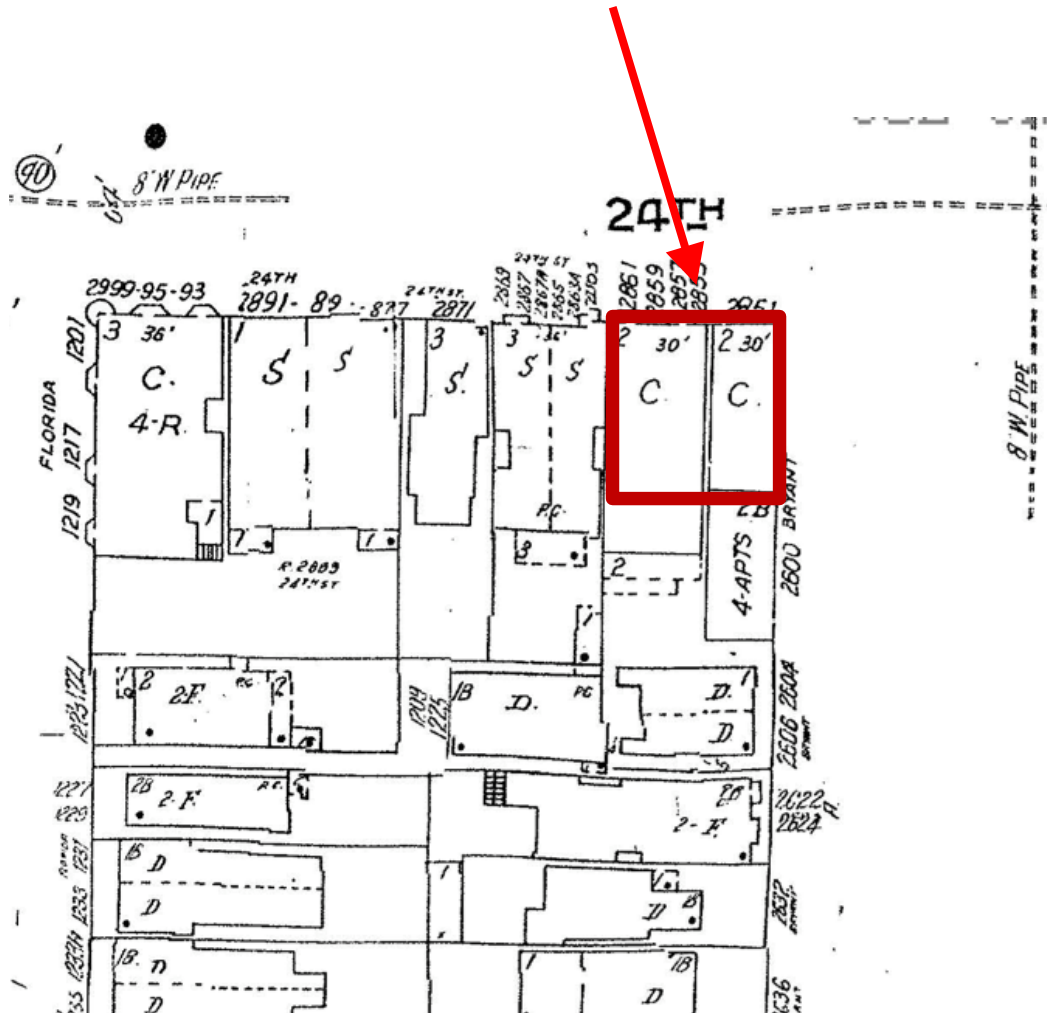


Article 10 Landmark Designation
Case Number 2018-017223DES
Galería de la Raza/Studio 24 Building
2851-2861 24th Street

Sanborn Map*

Boundary shown in image is approximate, for reference only

2851-2861 24th Street



*The Sanborn Maps in San Francisco have not been updated since 1998, and this map may not accurately reflect existing conditions.

Article 10 Landmark Designation
Case Number 2018-017223DES
Galería de la Raza/Studio 24 Building
2851-2861 24th Street



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Resolution No. 1015

HEARING DATE: JANUARY 16, 2019

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

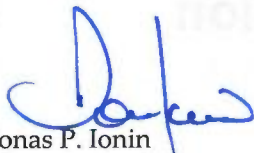
Case No. 2018-017223DES
Project: 2851-2861 24th Street
(aka The Galería de la Raza/Studio 24 Building)
Re: Initiation of Article 10 Landmark Designation
Staff Contact: Desiree Smith (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

RESOLUTION TO INITIATE DESIGNATION OF 2851-2861 24TH STREET (AKA THE GALERIA DE LA RAZA/STUDIO 24 BUILDING), ASSESSOR'S BLOCK 4268, LOT 001, AS ARTICLE 10 LANDMARK.

1. WHEREAS, the Historic Preservation Commission, at its regular meeting of August 17, 2016, added 2851-2861 24th Street (aka The Galería de la Raza/Studio 24 Building), Assessor's Block 4268, Lot 001, to the Landmark Designation Work Program;
2. WHEREAS, Department Staff who meets the Secretary of Interior's Professional Qualification Standards prepared the Landmark Designation Fact Sheet for 2851-2861 24th Street (aka The Galería de la Raza/Studio 24 Building), Assessor's Block 4268, Lot 001, which was reviewed for accuracy and conformance with the purposes and standards of Article 10; and
3. WHEREAS, the Historic Preservation Commission, at its regular meeting of January 16, 2019, reviewed Department staff's analysis of 2851-2861 24th Street (aka The Galería de la Raza/Studio 24 Building), Assessor's Block 4268, Lot 001, historical significance per Article 10 as part of the Landmark Designation Case Report dated January 16, 2019; and
4. WHEREAS, the Historic Preservation Commission finds that 2851-2861 24th Street (aka The Galería de la Raza/Studio 24 Building), Assessor's Block 4268, Lot 001, nomination is in the form prescribed by the HPC and contains supporting historic, architectural, and/or cultural documentation; and

THEREFORE BE IT RESOLVED, that the Historic Preservation Commission hereby initiates designation of 2851-2861 24th Street (aka The Galería de la Raza/Studio 24 Building), Assessor's Block 4268, Lot 001, as a Landmark pursuant to Article 10 of the Planning Code.

I hereby certify that the foregoing Resolution was adopted by the Historic Preservation Commission at its meeting on January 16, 2019.



Jonas P. Ionin
Commission Secretary

AYES: Black, Hyland, Johnck, Johns, Matsuda, Pearlman, Wolfram

NAYS: None

ABSENT: None

ADOPTED: January 16, 2019



January 16, 2017

RE: Agenda Item 10 -2018-017223DES
Initiating Landmark Designation for Galeria de la Raza/Studio 24/Billboard

Preservation Commission,

The Mission Area Plan was adopted in December of 2008, without the inclusion of San Francisco's Latino Communities' documentation of our Historic Resources. From Reconstruction Period (Mexican Revolution & Immigration) 1907-1915, World Wars & Latino Neighborhoods (Latinos in New Century) 1916-1945, Post World Wars 1946-1960, Economic, Political & Cultural Empowerment (Latinos in Modern Era) 1961-1999, Cultural Affirmation & Resistance to Displacement 2000-1018 as required by CEQA for the rezoning of San Francisco's Mission District.

Latino Historical Society was established in 2012, to document and preserve the Latino experience in San Francisco in first voice. The founding members consist of SF Historians, Preservation Architects, Artist, and Community Representatives committed to preserving, interpreting, and promoting the contributions Latinos have made to the development to the City & County of San Francisco and the State of California.

The San Francisco Latino Historical Society supports the initiating study for the Landmark Designation of the Galeria de la Raza/Studio 24 Building located at the southwest corner of 24th and Bryant Street. For over 46 years, the Galeria de la Raza/Studio 24 (Galeria) Building and Billboard have been a major art and cultural anchor for the 24th Street Cultural District. The Mission Coalition Organization, an organization established to fight displacement in the Mission and address the issues of poverty, racial injustice was "the largest urban popular mobilization in San Francisco's recent history" that provided seed monies to establish the Galeria de la Raza.¹ Latino Artist up until the Galeria was established had be excluded from San Francisco's larger Arts & Culture. The Galeria was one of first galleries to provide a venue to showcase Latino Art & Culture.

"Sitio Y Lengua", a concept that scholars such as Emma Perez and others have studied, believe that in the main element for the creation of space is that people must have their own language in order to survive and flourish. When people were colonized their language was taken away and history of the residents is erased. Emma Perez, argues that without language there is no memory, "...Preserving or the reconstruction of histories, one can create a space - in the past -that sustains the community and allows them to have a different future."²

The Galeria was formed as a visual art space to recognize and understand the significance of the contributions of Latino Artists. Its focus was on first voice presentations and where language and culture could be retained. The Galeria's billboard murals were another way to have cultural expression be accessible the adjacent neighborhood and the Latino community. It is seen as an instrument to

¹ San Francisco Latino Historical Society: Oral History_ Michael Rios, November 2017.

² California Women and Politics: From the Gold Rush to the Great Depression, edited by Robert E. Cherny, Mary Ann Irwin & Anne Marie Wilson "I do not like the white man...he is a liar and a thief: Testimonies and the Politics of Resistance" Linda Heidenreich, pg 7.



communicate ideas and concepts in first voice about diversity of culture that make up the Latino experience, whether it be the Latino LGBTQ or the Women's movement.

The Latino Community's language, art and culture, events within the building and the billboard's mural are key elements in the creation of place and are important Latino Historic Resources to retain as a major art and cultural anchor for the Calle Veinte-Cuatro Cultural District.

Sincerely

FOUNDING MEMBERS
SAN FRANCISCO LATINO HISTORICAL SOCIETY

Anne Cervantes, Architect, former City Hall Preservation Commissioner

Alan Martinez, Architect, former Preservation Commissioner

Lorraine Garcia- Nakata, Artist, Arts/Cultural Specialist, Commissioner, The National Museum of the American Latino, former Director, The Mexican Museum, former San Francisco Arts Commissioner and chair San Francisco Public Arts Program

Dr. Carlos Cordova, Historian, Professor of History-San Francisco State University, Latino Context Statement Historian

cc. Mike Buehler, San Francisco Heritage

From: [Marie Shier](#)
To: [Smith, Desiree \(CPC\)](#)
Subject: Galeria de la Raza Historic Landmark Comment
Date: Tuesday, January 15, 2019 6:02:26 PM

This message is from outside the City email system. Do not open links or attachments from untrusted sources.

Hello,

I write to offer my support for the hearing to make Galeria de la Raza, previously at 2857 24th Street, a historical landmark. I first came into contact with this place while doing undergrad at University of San Francisco. They welcomed me into their arms, and I learned a great deal while working there, including everything from art installation technique and event planning to social justice values and community organizing practice. I spent five years, in a variety of roles, working with this incredible group of people at this amazing place.

Although my first experience with Galeria was in 2012, their history is much, much deeper than that. They were one of the first organizations of their kind in the nation. They have made an enormous difference in the lives of a countless amount of people. The place, perfectly situated on the corner of 24th and Bryant, has served to connect them deeply with their communities and to bring them to the forefront of the Mission District and the Chicano Rights/Arts movement. IT IS PARAMOUNT that this place become a historical landmark. The billboard itself- an amazing story of perseverance and subversiveness in the best form- should absolutely be saved.

Feel free to reach out for additional information as necessary. I truly urge you to do the right thing- give Galeria the Historic Landmark status they deserve.

Warmly,
Marie Shier

From: [Paola de la Calle](#)
To: [Smith, Desiree \(CPC\)](#); [CPC-Commissions Secretary](#)
Subject: Galeria de la Raza SF Landmark
Date: Wednesday, January 16, 2019 10:58:53 AM

This message is from outside the City email system. Do not open links or attachments from untrusted sources.

Dear SF Planning Department,

I write to you today to share how valuable Galeria de la Raza is to both San Francisco and the Mission, specifically 24th street. When I first visited San Francisco in 2016 I immediately fell in love with the city largely due to Galeria de la Raza. As an artist, I felt deeply connected and represented by the city and Galeria de la Raza after seeing the mural on the corner of Bryant and 24th. This mural has been the home of artwork by artists and cultural workers who represent the heart of this city and the Latinx community. These are artists recognized nationally and internationally (who bring enormous value to the city) and they often depict messages of community, equality, and justice. This mural has often been the center for vigil's, protests, ceremonies, and community engagement. It has included so many diverse voices and stories and it would be a disservice to the Latinx community and the city of San Francisco to lose this landmark which represents both history and progress. Making this mural a city landmark will uplift the many underrepresented voices this mural amplifies and honor the Indigenous, Queer, Black, Latinx, Migrant stories it publicly shares. The Latinx community of San Francisco deserves to have this cultural institution added to the list of historic landmarks so it can continue to be honored and enjoyed by all.

Warmly,
Paola

From: [Amalia Mesa-Bains](#)
To: [Ani Rivera](#); [Smith, Desiree \(CPC\)](#)
Subject: Galeria legacy
Date: Tuesday, January 15, 2019 11:10:56 PM

This message is from outside the City email system. Do not open links or attachments from untrusted sources.

I have been a member of the Galeria de la Raza's Family for over 45 years as a board member and artist. As a former Commissioner of Art for the city of San Francisco I am well acquainted with the landmark status of community spaces and I would like to attest to the importance of the Galeria site. This corner space has been a touchstone for decades as a place of community value and artistic importance. City members and tourists from around the world have visited this cultural center. It is legendary for its exhibitions, originator of the city's Day of the Dead celebration and a gathering spot for artists and cultural figures from all over the Americas. The Galeria's storefront hosted the beginning of the mural movement through neighborhood art and originated the first exhibitions of art related to Frida Kahlo and by Frida Kahlo. There is no other Chicano or Latino and Chicano organization in the Bay Area that represents the best of the legacy of art and culture. The space should be preserved to remember the moments of artistic and cultural achievements that have been such a part of San Francisco's history.

Dr Amalia Mesa-Bains

Mac Arthur Fellow

January 16, 2019

Jessica Sabogal
1551 Southgate Ave 122
Daly City, CA
94015

To Whom It May Concern,

Galería de la Raza's historic billboard is the public voice of our community. With this 24 x 10 foot surface in the heart of the Mission, we have been able to publicly document and celebrate the sacredness of women, people of color, the disabled, queer and trans folks, immigrants and the undocumented, and our indigenous brothers and sisters, whom history has forced to believe are less than human. This billboard is a symbol of our own liberation, unbounded by man-made borders, white supremacy, and misogyny.

Neglecting to make the Billboard a historic landmark and removing its ownership from the Galería is a mistake. Being able to celebrate the "other" is what this city has always been known for. As someone that was born and raised in San Francisco, I have witness first-hand the homogenization of this city as a result of corporate greed and entitlement. Galería de la Raza, our billboard, and our gallery space are one of the only things we have left that truly belong to the community. I urge you to be on the right side of history and take a stand on this decision. Together, let's continue to publicly fight bigotry and bring validation and visibility to the issues of our community.

In Solidarity,
Jessica Sabogal

THE OWNER OF THE BUILDING AT 2851-2861 24TH STREET –
THE GALERIA DE LA RAZA/STUDIO 24 –
OBJECTS TO THE HISTORIC PRESERVATION LANDMARK DESIGNATION
CASE 2018-017223DES
BLOCK/LOT: 4268/001
ZONING: NCT (24TH MISSION NEIGHBORHOOD COMMERCIAL TRANSIT
HEARING DATE: JANUARY 16, 2019

To the Members of the Historic Preservation Commission:

The owner, Lily Ng Revocable Trust, **objects** to the Historic Preservation Landmark designation to her property located at 2851-2861 24th Street, San Francisco, CA 94110 known as The Galeria de la Raza/Studio 24 Building for the following reasons:

1. The owner was not aware that the tenant, The Galeria de la Raza/Studio 24, applied for the landmark designation for the Galeria de la Raza/Studio 24 Building. She did not receive any prior notices from the Planning Department and Historic Preservation Commission hearings at her address where she lives. Since she and her representative were unaware of the application process, they did not attend any meetings to block this designation. **THE OWNER DOES NOT APPROVE OF THIS PRESERVATION STATUS.**

The owner is an ailing elder in her mid-nineties who speaks and reads very little English and the former property manager was her daughter who was also an ailing senior. She was her mother's primary caretaker and died last year. Her daughter was in excruciating pain and fatigue from a terminal illness in 2016 - 2017. She was incapacitated and unable to manage the business affairs of the owner. A few months after her death, a professional property manager was hired.

The owner's mailing address was **incorrect**. To her knowledge, she did not receive any correspondence from the City Planning Department and Historic Preservation Commission, prior to today's hearing.

2. The director of the Galeria did not get the owner's approval for the Historic Preservation Landmark designation application and for the Legacy Business registration.
3. A dispute developed when the new property manager increased their rent from \$3,127 for two storefronts with 4,000 square feet to \$6,200. An eviction ensued after negotiations broke down around who would be responsible for paying ADA compliance.

The owner requires in-home care and lives off income from her property. The building is very old (built 1895) and costly to maintain. A rent increase is justified to pay for the high costs of repairs, taxes, insurance, and improvements. The costs of maintaining the sidewalks, trees, and sewer lines have skyrocketed in San Francisco. The owner had not been making a profit with this tenant, Galeria, and actually had been subsidizing their ability to stay in this building for decades.

4. The owner and her children enabled the Galeria to remain at the same space for 46 years, while literally every other small arts nonprofit was displaced by gentrification, by not significantly increasing their rent for decades. The rent that the Galeria paid was well under \$1/square feet. This is extremely low and unheard of in the rapidly gentrifying Mission. This owner immigrated to America from China. Her hard-working Chinese-American family worked in the Mission and has been an ally of the Latino community for four generations and they have already been quite charitable for many years.
5. The owner was not pushy when it came to paying rent on time. She was responsive to maintenance requests. The rents were cheap and affordable to the inhabitants of her building. The owner granted credit to her customers in times of need when she operated a butcher shop on 24th Street. She's a charitable woman who donated what she could to the poor and indigent.
6. The Galeria was not a stellar tenant. Their rent payments were late very often for months at a time and it was a major problem for the owner's daughter to collect from them. The owner was patient, kind, and willing to accept delayed rents. With such poor payment history, the owner refused to negotiate any long-term lease with the tenant who made unreasonable demands. Even with 100% rent hike, the proposed rent was still below market rate for spacious and valuable storefront in the 24th Street corridor. And the rent increase still barely covers the actual cost of maintaining that space.
7. It is not the owner's obligation to subsidize the Galeria's ability to stay in their space. The Galeria claimed their gross revenues have fallen and they have a deficit. The Galeria has been in a month-to-month rental agreement and knew that as part of this agreement that rent could increase at any moment. They failed to develop a plan for the future. It was not the obligation of the owner to bail them out. They had many years to find a long-term lease somewhere else or buy their own building. The Galeria wanted the property owner to pay an estimated million dollars' worth of ADA upgrades to the gallery and to maintain the same low "below-the-market" rents which they enjoyed and benefited for nearly five decades. The owner certainly does not have the money in the Galeria's rental income to make the space ADA compliant.
8. Although the Galeria announced that they would vacate the premises as of December 31, 2018, the Galeria has not returned possession of two spaces and keys to the owner. The Galeria has not paid a cent in rent and utilities since October 1, 2018 while continually using the property, SLANDERING, TAKING ADVANTAGE AND DEMONIZING the owner and her family.

The Galeria released the owner's residential address publicly, and protested loudly in front of her home for six hours on November 3, 2018 which caused tremendous stress and fear on an elderly frail bedridden lady. The intimidation and harassment tactics and stress compromised the owner's health and well-being. It seems that the use of bullying is how the Galeria achieve their goals. This has contributed to further decline in her health. We ask that they please leave her alone.

Now they are demanding to have FREE USE OF A BILLBOARD on the property -- this is far and beyond the agreement between a tenant and landlord.

9. Hilary Ronen pointed out that the building is part of the Calle 24 Special Use District. If Galeria is evicted, she said, the landlord will have to get permission from the City's Planning Commission before another business can move into the space. She said the landlord is going to have a hard time finding a new renter for this space. This appears retaliatory, unethical, and even illegal to punish a landlord for trying to get fair market value rents for her property.
10. Historic designation to the property will restrict the use and occupancy of the property as well as the owner's ability to maintain, repair, and alter the property. The restrictions will decrease the property value and discourage potential businesses that are not in the intended group or the intended purpose from renting the property. Restrictions requiring the owner to maintain inside open space is very unreasonable. Also, these restrictions limit the sales price for what the property can sell for and limit the number of potential number of buyers and their purpose. These restrictions limit the types of mortgage that an owner can grant as security for a loan.
11. If the property is left unrented and vacant, there would be no cash flow to the property to maintain the upkeep of the building. Unpeopled buildings can affect the atmosphere of a community. Vacant properties will give out the aura of an area deteriorating and this can lower local morale and discourage people from visiting the area. On top of this, the aesthetics of boarded up windows in a building can discourage new businesses from coming in. The vacancy of commercial properties is also associated with a reduction in people working or trading in the area. No revenue is generated for taxes, employment, if the owner is restricted to rent the property.

An abandoned building can generate and draw in crime. An empty boarded-up store is a perfect setting for a host of nefarious and illegal activity. It can encourage unwarranted vandalism or graffiti. Homeless people and drug addicts break into empty buildings and cause damage and destruction.

12. The Gallery cannot even prevent graffiti etched on the windows. If they could not prevent graffiti and vandalism to their billboards while they were tenants, they cannot be expected to maintain it when they are not tenants who can attend and maintain it. The building owner cannot afford to maintain a mural and guard it day and night. It will also be difficult to find an insurance company to insure this property after a fire or major damage to the building.





13. The Galeria permitted a mural on display that someone found upsetting. It was defaced several times and **someone set fire to the billboard endangering the lives of the occupants in the building and could have displaced families that had lived in the building for more than 20 years on June 29, 2015.**





The billboard murals if not attended by a responsible paying tenant, can attract gang graffiti, terrorism, vandalism, hate, and violent activity. Graffiti makes property values decrease and it impacts all members of society. The ugly and hurtful markings leave people in emotional distress especially if it is near their home or business. Business owners incur a loss in customers from the negative images that graffiti generates. **It must be removed to protect the public and the occupants living in the building.**

14. The building is not associated with any culturally significant structures. It looked about the same when the owner purchased it in 1963 for a family run meat market she managed. The storefront has changed little in the 56 years. The owner has no plans to change the store front.
15. The building looks like any other old building in an old neighborhood. There is nothing special about it to give it a historic landmark designation.
16. The Historic Landmark designation is counterintuitive to the property when the owner is restricted to its use and occupancy. The building and the billboard belong to the owner. She has the right to do whatever she wants with her property within the law. The Galeria, the former tenant has not paid rent since October 2018, and should not dictate this. Their demands are unreasonable and inequitable.
17. Gentrification is a reality, and this owner did what she could to help the Galeria stay in that space despite the challenges of a changing Mission District. However, it has long since been unsustainable to subsidize them as tenants. The owner attempted to maintain them as tenants with what is a reasonable increase for the area, however they did not accept it.

Daughters of Lily Ng, Owner
1338 Pacific Avenue
San Francisco, CA 94109

REUBEN, JUNIUS & ROSE, LLP

Justin A. Zucker
jzucker@reubenlaw.com

March 20, 2019

Delivered Via Electronic Mail and Hand Delivery
(via *desiree.smith@sfgov.org*)

President Aaron Hyland and Commissioners
San Francisco Historical Preservation Commission
1650 Mission Street, Suite 400
San Francisco, California 94103

Re: 2851-2861 24th Street
Planning Case No.: 2018-017223DES
Hearing Date: April 3, 2019
Our File No.: 8559.03

Dear President Hyland and Commissioners:

This office represents the family trust that owns the property at 2851-2861 24th Street (“**Owner**”), which is the subject of a proposed landmark designation. The Owner respects and generally approves of the City’s landmark designation efforts to preserve historically relevant properties. If the proposed landmark designation of 2851-2861 24th Street (the “**Property**”) is implemented without some modification of the current proposal, however, the Owner will be restricted from making modifications to the two (2) interior spaces of Property for future tenants.

Simply put she will not be able to find a new tenants to lease the spaces. In turn, the Property will likely remain vacant to the detriment of all.

The Property was leased by Galeria de la Raza from 1972 till the end of 2018. On January 16, 2019, this Commission initiated landmark designation of the Property. The initiation was based in part on the January 16, 2019, Landmark Designation Case Report and Article 10 Landmark Fact Designation Sheet (“**Designation Sheet**”).

The Designation Sheet asserts there are both exterior and interior features of the Property that are character-defining features. It alleges there are thirteen (13) exterior character-defining features for 2851 24th Street, including the “Sign measuring 10’ x 24’ on the Bryant Street façade, historically used by Galeria de la Raza” (the “**Sign/Mural**”). Another sixteen (16) exterior character-defining features area alleged for 2857-2861 24th Street. In addition, the Designation

Sheet alleges two (2) interior character-defining features for both spaces including: (i) the volume of open interior storefront spaces and (ii) raised window display areas of both storefronts.

The Owner recognizes the impact Galeria de la Raza has had to the LatinX community and San Francisco, specifically including the Calle 24 and Mission Districts. She appreciates their desire for continued use of the Sign/Mural space on the Property. And has been engaged in discussions with Galeria de la Raza to come to a mutual agreement for their continued use of the Sign/Mural.

The landmark designation as proposed, however, will require preservation of all the claimed interior character-defining features. But they are neither directly related to the architecture of the building nor Galeria de la Raza's movement or identity such as the Sign/Mural. Limiting interior changes or tenant improvements to accommodate future lessees will prevent the ability to find new tenants. And it, unfortunately, will sit vacate.

Retail Legislation

On March 5, 2019, the San Francisco Board of Supervisors unanimously passed Ordinance No. 181213, amending the Building Code to require vacant or abandoned commercial storefront owners to pay annual registration fees at the time of registration, require annual inspections of registered vacant or abandoned storefronts, and update the penalty for violations of the requirement to register vacant or abandoned commercial storefronts. The amended ordinance's regulations apply notwithstanding if the Property is actively being offered for sale, lease, or rent.

Further, this past January Supervisor Aaron Peskin announced plans to place a vacancy tax on the November ballot for both residential and commercial properties as part of a citywide plan to address empty storefronts. The proposed ballot measure would impose hefty daily penalties of \$250 a day.¹

The retail environment in San Francisco, and in other areas of the country, is going through challenging times. On December 10, 2018, Mayor London Breed and Supervisor Vallie Brown announced a Citywide Storefront Vacancy Strategy to retain, strengthen, and attract businesses to commercial corridors throughout San Francisco.² Crippling the ability to make changes and tenant improvements to the interior spaces of the storefronts for future tenants appears to be contrary to the City's efforts to address retail vacancies.

Mills Act

The Mills Act is a state-sponsored legislation that grants local governments the ability to give qualified owners a property tax reduction to use the savings to offset the costs to rehabilitate and maintain the property. In this case, however, no benefits would result to the Owner who has

¹ <http://www.sfexaminer.com/tax-vacant-housing-storefronts-proposed-november-ballot/>, last visited March 14, 2019.

² <https://sfmayor.org/article/mayor-london-breed-and-supervisor-vallie-brown-announce-citywide-storefront-vacancy-strategy>, last visited March 14, 2019.

owned the property since the 1960s. San Francisco Planning Historic Preservation Bulletin No. 8 states "Property purchased prior to 1978 (Proposition 13) is unlikely to receive a tax reduction."³

Conclusion

The landmark designation as currently proposed will prevent the ability to find new tenants for the Property. We do not see how a designation including the interior spaces of the Property can at the same time adequately allow for the needs of future tenants. We urge the Commission to remove the interior elements of the designation.

Very truly yours,

REUBEN, JUNIUS & ROSE, LLP



Justin A. Zucker

cc: Diane Matsuda, Vice President
Kate Black, Commissioner
Ellen Johnck, Commissioner
Richard S.E. Johns, Commissioner
Jonathan Pearlman, Commissioner
Andrew Wolfram, Commissioner
Jonas P. Ionin, Director of Commission Affairs
Andrew J. Junius, Reuben, Junius, and Rose, LLP (*via e-mail only*)
Lily Ng Revocable Trust dated July 12, 2017
Steven A. MacDonald

³ Preservation Bulletin No. 8 The Mills Act Program, available at:
http://default.sfplanning.org/Preservation/bulletins/HistPres_Bulletin_08.PDF, last visited March 19, 2019.