NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

DRAFT

Historic name: __Mission Cultural Center_____

Other names/site number: Mission Cultural Center for Latino Arts; Centro Cultural de la Misión

Name of related multiple property listing**:**

__*Latinos in Twentieth Century California*_____

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

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2. Location

Street & number: __2868 Mission Street_____

City or town: _San Francisco___ State: __California_____ County: __San Francisco_

Not For Publication: ☐ Vicinity: ☐

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3. State/Federal Agency Certification

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

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

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

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title: **Date**
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.
Signature of commenting official: **Date**
Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

_____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	☐
Public – Local	☒
Public – State	☐
Public – Federal	☐

Category of Property

(Check only **one** box.)

Building(s)	☒
District	☐
Site	☐
Structure	☐
Object	☐

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
0	0	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use
Historic Functions
(Enter categories from instructions.)
RECREATION AND CULTURE: theater
RECREATION AND CULTURE: museum
RECREATION AND CULTURE: music facility
RECREATION AND CULTURE: work of art

Current Functions
(Enter categories from instructions.)
RECREATION AND CULTURE: theater
RECREATION AND CULTURE: museum
RECREATION AND CULTURE: music facility
RECREATION AND CULTURE: work of art

7. Description

Architectural Classification
(Enter categories from instructions.)
OTHER: Commercial Block

Materials: (enter categories from instructions.)
Principal exterior materials of the property: _CONCRETE, STUCCO_

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Mission Cultural Center (later Mission Cultural Center for Latino Arts) is located in the Mission District, a large and diverse neighborhood in the east-central portion of San Francisco. The building was constructed in 1947 as a furniture store and converted into the Mission Cultural Center (MCC) in 1977. The building is a predominately two- and three-story, reinforced concrete building with a partial fourth floor. It is L-shaped in plan and has a flat roof with skylights. The primary façade faces Mission Street while the larger rear (west) façade faces Osage Alley. The Mission Street façade features three structural bays. The building's fenestration is concentrated at the center of the ground floor, crowned with a neon marquee reading "Mission Cultural Center." This is flanked on either side by the primary entrances. The building is predominately clad with concrete and stucco. The upper portion of the primary and east façades features a large and significant mural depicting Latino cultural themes. Significant interior and exterior alterations were made during a major renovation from 1984 to 1987, during which the MCC operated from temporary quarters several blocks away on Harrison Street. More modest modifications were made to the building in 1992 and 2015. The building is in good condition and retains all aspects of integrity.

Narrative Description

The primary façade faces Mission Street, which acts as the spine of a busy commercial, mixed use, and pedestrian corridor (**Photo 1**). One of two entrances to the Bay Area Rapid Transit (BART) 24th Street station is located at the north end of the block, and Mission Street is served by several trolley bus lines. Nearby buildings are one- to three-stories in height, and most were built during the late nineteenth or early twentieth century (**Photos 2, 3**). Surrounding businesses include restaurants, bakeries, coffee shops, *tienditas* (small shops), and retail stores that cater to a largely, although not exclusively, Latino clientele. The MCC is adjacent to the Calle 24 (*veinticuatro*) Latino Cultural District, a special use zoning district designated by the San Francisco Board of Supervisors in 2017. The district has as its axis the commercial corridor running along lower 24th Street from approximately Mission Street west to Potrero Avenue.

Exterior

The building is L-shaped in plan and divided into two principal wings: the primary (east) wing fronting Mission Street, and a larger perpendicular wing at the rear fronting Osage Alley. The primary façade is clad with smooth stucco at the base and a grid of scored stucco above. It includes three structural bays at the ground floor. The center bay is fenestrated at the sidewalk with fixed, plate glass aluminum-sash windows in a grid pattern. This window system is fronted by metal seismic bracing in an M-shape and flanked by the two primary entrances to the building (**Photo 4**). These entrances consist of fully glazed aluminum double doors with transoms located in angled vestibules.

Each of these entrances is flanked by another set of flush metal double doors featuring an image of a young Aztec jaguar **(Photo 5)**. This logo was designed by Alfonso Maciel, the first director of the center's Mission Gráfica department, and "represented anti-establishment art and the spirit of resistance of the center."[1] Above the northern door is a dimensional letter sign reading "Welcome Bienvenidos." Flanking these doors at the outer edge of the ground floor are fixed display windows. A field of orange tiles surrounds the entrances, while the Mission Street sidewalk features bands of purple and pink tile accents which continue for blocks in either direction.

Spirit of the Arts Mural

The ground floor is crowned with a marquee consisting of metal framework supporting red-painted aluminum letters with neon lighting which spell "Mission Cultural Center." The top of the marquee includes spotlights to illuminate the mural above. The mural, *Spirit of the Arts*, is the building's most significant exterior character-defining feature. Painted in 1982 by Carlos Loarca, Manuel Villamor and Betsie Miller-Kusz, the mural covers the entire upper Mission Street façade and partially wraps the secondary (east) façade **(Photo 6)**. It features Central American motifs blended with allegorical images of activities that are typical within the MCC,

[1] Mission Cultural Center for Latino Arts Multimedia Department, *The Founders: 35th Anniversary Video*, 2013, retrieved May 23, 2016 from https://www.youtube.com/watch?v=eCw8hJ_GD6w&feature=youtu.be&list=UU3M5BbcTRyDeXFpTADd6fzQ.

such as dancing and playing drums. The dancers also include skeletons in homage to Día de los Muertos (Day of the Dead). As described by the San Francisco Arts Commission, "the mural was inspired by Incan, Mayan, and Aztec symbolism and was intended to celebrate the many arts presented within the Center, which has been a vital cultural resource for the community for generations."[2]

The rear wing of the building fronts Osage Alley. On the south façade the rear wing is clad with board-formed concrete painted with a large mural by an artist, or artists, unknown. **(Photo 7**). This façade is unfenestrated. The west façade of the rear wing is clad with smooth stucco. It includes three multi-light industrial steel sash windows at the south end, with two smaller window openings below screened by security bars (**Photo 8**). At the north end is a freight entrance fronted by a roll-up metal door. Above are four window openings, including multi-light steel sash windows, and sliding aluminum windows (**Photo 9**). The north façade of the rear wing in unfenestrated and clad with board-formed concrete.

Interior: First Floor

Lobby

Spanning 12,698 square feet, the first floor contains the lobby, a box office ticketing area, and a 150-seat theater. The lobby is approximately 50' x 19' with tile flooring and exposed piping suspended from the ceiling. Partially glazed metal doors located at the north and south ends provided access to stairs to the second floor. A small box office area for the theater is located at the north end. A mural covers part of the walls adjacent to and above the box office. **(Photo 10**). Adjacent to the box office is a vestibule with an elevator landing, as well as a partially glazed metal door accessing an interior hallway to the restrooms **(Photo 11**). The main entrance to the theater is located at the south end of the lobby. It is surrounded by a mural and includes three tiled steps leading to a vestibule with partially glazed metal double doors **(Photo 12**). Within the vestibule, another door on the north wall provides access to the theater's audio-visual control booth.

Theater

The theater is approximately 47' x 46' and features stadium seating with portable chairs, and concrete flooring **(Photos 13-14**). The stage has masonite surfacing, and various lighting and audio-visual equipment are suspended from the ceiling. Two dressing rooms and one restroom with a shower are located backstage. Performances, workshops, and events are held in the theater and in the lobby on the first floor.

The remainder of the first floor includes bathrooms featuring tiled floors and walls toward the northeast end. This area also includes storage areas, the office of the building manager, and a freight elevator.

[2] San Francisco Arts Commission, "Mission Cultural Center for Latino Arts Mural Restoration." Retrieved July 28, 2020 from https://www.sfartscommission.org/calendar/mission-cultural-center-latino-arts-mural-restoration.

Interior: Second Floor

The second floor spans 12,674 square feet and houses the center's administrative offices, two art galleries, a reception area, and a café. Three offices are located along the eastern edge of the second floor. The Galería Museo (3,231 square feet) is located at the center of the second floor and is accessed by metal stairs from the lobby **(Photo 15**). Galería Museo features hardwood flooring, white walls, and track lighting. A set of eight square columns divide the gallery approximately into thirds **(Photo 16**). A partition suspended on metal struts runs along the northern edge of the gallery.

Adjacent and east of the gallery is Café de la Muerte, a reception area that includes a bar, refrigerator, and an area for tables and chairs. The Inty-Raymi Gallery (1,469 square feet) is located immediately adjacent to the café. Like Galería Museo, it features hardwood flooring, white walls, and track lighting **(Photo 17**). One wall includes a set of multi-media stations. Another set of offices and a reception area are located in the northwest portion of the second floor. These are accessed through a door located off the southwest end of the café area.

Interior: Third Floor

At 12,674 square feet, the third floor of the center contains six studios where classes and workshops are held. All of these studios typically include fluorescent lighting and exposed piping and ventilation equipment at the ceiling.

Studio A (24' x 26') is located in the southeast corner facing Mission Street. It has a capacity of twenty-five persons and features hardwood flooring, high ceilings, a wall covered with a full-length mirror, and a skylight **(Photo 18**).

Studio B (42' x50') is located in the central portion of the second floor and is the largest of all the studios with a capacity of eighty persons. It features two walls covered with full length mirrors, a skylight, hardwood flooring, high ceilings with exposed ventilation equipment, and two changing rooms **(Photo 19**).

Studio C (17' x16') is located at the northeast corner of the second floor facing Mission Street. This small space is typically used for music classes and has a capacity of twenty persons. The floor is carpeted and one wall is clad with acoustical tiles **(Photo 20**).

Studio D (41' x 31') is located in the southwest corner of the third floor adjacent to Osage Alley. It is primarily used for art classes and can accommodate forty-five persons. The center of the room is double-height and includes a skylight and track lighting. The east and west sides of the studio have low ceilings, and the area on the north end runs beneath a loft area with balustrade that marks a fourth-floor area used for Mission Gráfica **(Photo 21**).

Studio E (20' x 35') is located in the northwest portion of the third floor adjacent to Osage Alley. It is dance studio used for salsa, flamenco, or tap dance classes. It has a low ceiling, three large windows, dance bars, and one wall covered by a full-length mirror **(Photo 22**).

At the far northwest corner of the third floor is the textile studio. It includes silkscreen equipment, worktables, and storage areas for dyes **(Photo 23**).

Interior: Fourth Floor

The small fourth floor runs along the west end of the building facing Osage Alley and encompasses 5,577 square feet. It is used primarily by the Mission Gráfica Studio. The main part of the studio is located in the southwest corner. It features wood flooring and includes presses, worktables, drying racks, and filing cabinets for printing equipment **(Photo 24**). A small lobby separates the Mission Gráfica Studio from the Printing Room. Immediately east of the lobby is a photography dark room. North of the lobby is the Printing Room at the northwest corner of the fourth floor. The Printing Room features wood floors, worktables, storage lockers for printing equipment, and drying racks **(Photo 25**).

Construction History

The building was constructed in 1947 during a partial demolition and remodeling of Shaff's furniture store. At that time, all but the foundation and side walls of the existing one-story building were demolished to make way for a new three-story reinforced concrete building with steel columns **(Figure 8)**. Sanborn maps indicate the front of the building was three-story plus mezzanine used for furniture sales, while the rear section along Osage Alley was three stories and used for furniture repair. When the building was first used as the Mission Cultural Center in 1977, staff and volunteers made interior modifications almost immediately. In 1982, the 3,700-square-foot mural, *Spirit of the Arts*, was painted on the upper façade by Carlos Loarca, Manuel Villamor, and Betsie Miller-Kusz. This mural was restored by Loarca and Miller-Kusz in 2017.

The building underwent a major renovation from October 1984 through January 1987. Rosekrans and Droder, Inc. Architects designed a new storefront and interior. The remodel resulted in partial demolition of floors, interior walls, as well as seismic repairs and the installation of a new roof and mechanical systems. The mezzanine on the second floor was infilled to create additional gallery space. The original 1947 storefront was removed and redesigned. The interior was completely remodeled in order to fit the needs of the cultural center, including a new lobby, theater box office, and theater on the first floor. Modifications were made to the electrical system and new stairs, walls, partitions, doors, and finishes were added throughout the building.

In 1992, the existing wood and plaster façade canopy facing Mission Street was replaced by a marquee consisting of metal framework supporting aluminum letters with neon lighting that reads "Mission Cultural Center."

Other, less significant alterations have been made to the building since 1992. Accessibility upgrades were completed in 2005, including new theater exit doors and an improved theater area with accessible ramp stage. Energy efficiency upgrades consisting of new lighting, heating and ventilation systems, electronic building systems, and rooftop heating and ventilating units were made in 2011. In 2013, the built-up roof was torn off and a new single-ply roof installed. Roof drains were removed and replaced. In 2015, the San Francisco Mayor's Office of Disability funded Americans with Disabilities Act accessibility upgrades on the first, third, and fourth

floors of the center. Upgrades consisted of barrier removal and alterations to the building entrance, toilet facilities, second floor gallery access, and interior doors. A wheelchair lift on the third floor to the mezzanine was added. Water efficiency upgrades to faucets, showers, and toilets were also made in 2015.

Integrity

The *Latinos in Twentieth Century California* Multiple Property Documentation Form provides specific guidance regarding the assessment of integrity for Latino cultural centers:

> Cultural centers should retain sufficient integrity to evoke their original use and character from the period of significance. The historic location, setting, feeling, and association must be strongly present in the evaluation of integrity. Buildings may be modest in terms of workmanship and materials depending on their architectural style and original level of design detail. Limited materials replacement or alterations may have occurred. Primary interior spaces, especially exhibition and performance spaces, should remain intact.[3]

Location: The property retains integrity of location as it has never been moved.

Design: The property retains sufficient integrity of design. While the storefront that existed during the period of significance has been altered with seismic bracing and a new storefront system, the basic historic configuration of a glazed ground floor with a stucco wall above remains intact. Likewise, the massing of the exterior is almost entirely unchanged. Importantly, the building retains the 1982 *Spirit of the Arts* mural, which is arguably its most prominent exterior character-defining feature. The interior was altered by life/safety renovations that took place 1984-1987. These renovations did not change the overall interior configuration. The theater remains on the first floor in essentially its original location. Galería Museo remains on the second floor, and classroom and studio spaces remain on the upper floors. The fourth-floor space for Mission Gráfica, a highly significant graphic arts studio, remains largely unaltered. The most prominent interior alteration was bridging the open mezzanine space to expand Galería Museo. The essential layout of the building has been retained.

Setting: The property retains integrity of setting. The building continues to be located in the midst of a busy and predominately Latino commercial corridor. Nearly all of the buildings located on the 2800 block of Mission Street that were in place at the time the Mission Cultural Center was opened remain extant.

Materials: The property retains integrity of materials. The exterior of the building retains its concrete and scored stucco materials. Historic photos indicate the interior featured wood flooring (carpeted in places), and concrete walls. They remain the predominate interior materials, although drywall partitions have been added in some areas.

[3] National Register of Historic Places, *Latinos in Twentieth Century California*, Multiple Counties, California, National Register #64501239, Amended 2020, Section F, Pages 163-164.

Workmanship: The property retains integrity of workmanship. The single most important character-defining feature of the building is the exterior *Spirt of the Arts* mural, installed in 1982. The mural was restored by the original artists in 2017. Likewise, stylized graphics present on the exterior during the period of significance were recreated following later alterations. The only other notable exterior evidence of workmanship is the scored stucco on the primary façade, which remains intact.

Feeling: The property retains integrity of feeling. The retention of essential features and spaces, such as the murals, graphic decorations, theater, studio spaces and graphics workshop, all combine to convey the building's historic character as a neighborhood cultural center with an overtly Latino focus.

Association: The property retains integrity of association. It continues to function exactly as it did during the period of significance: as a neighborhood cultural center focused on supporting and promoting the full spectrum of Latino arts, including visual and graphic arts, music, theater and dance, writing and poetry, and cultural festivals.

8. Statement of Significance

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

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

Criteria Considerations
(Mark “x” in all the boxes that apply.)

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

Areas of Significance
(Enter categories from instructions.)
SOCIAL HISTORY
ART
PERFORMING ARTS
ETHNIC HERITAGE: Hispanic

Period of Significance
1977-1984

Significant Dates
1977

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Unknown
Loarca, Carlos, Muralist
Villamor, Manuel, Muralist
Miller-Kusz, Betsie, Muralist
Rosekrans & Droder, Inc., Architects (1984-1987 renovations)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Mission Cultural Center is eligible for listing on the National Register of Historic Places at the local level of significance under Criterion A in the areas of Social History, Art, Performing Arts, and Ethnic Heritage: Hispanic for its association with the social and ethnic history of the Mission District as a predominately Latino enclave, along with the development of Latino arts in San Francisco in association with California's Latino cultural center movement of the 1970s. The building meets the *Latinos In Twentieth Century California* Multiple Property Submission registration requirements for Cultural Centers in association with the historic context Making a Life: Latinos in the Arts. The 1977 to 1984 period of significance begins with the year the cultural center opened. The end date reflects two critical events in the cultural center's history. In 1984, the San Francisco Arts Commission transferred all programming responsibilities to the centers and moved staff from the civil service to nonprofit payroll. That same year, extensive interior renovations began, and the center was forced to relocate to temporary quarters. For its exceptional importance as the foremost art and cultural center for Latinos in San Francisco, Mission Cultural Center has the exceptional significance to satisfy Criteria Consideration G: Properties That Have Achieved Significance Within the Past Fifty Years.

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

Created during a period of rich cultural development and ardent social and political activism, Mission Cultural Center was a product of direct community action supported by an influx of government arts funding. It sprang from contributions by local Latino artists, arts collectives, poets, dancers, musicians, writers, and other community members. Throughout its history, the MCC has made fundamental contributions to the field of Latino arts and culture in San Francisco and beyond, producing arts and cultural programming for local, national, and international audiences. In recognition of its Latino focus, the center was renamed the Mission Cultural Center for Latino Arts (MCCLA) in 1995.

Criterion A: Social History, Art, Performing Arts, and Ethnic Heritage: Hispanic

Mission Cultural Center is associated with the history of Latinos and Latino arts in San Francisco. Its origins reflect a confluence of influences associated with Latino/Chicano culture in the city. Most of all, its creation is intrinsically tied to the ascendancy of the Mission District as the city's most concentrated Latino enclave during a vital period of political, social, and artistic foment. In this sense, the building serves as a physical manifestation of the Latino experience in San Francisco.

The property was first identified as a significant Latino institution by California's 1988 statewide survey published as, *Five Views: An Ethnic Historic Site Survey for California.* That publication identified the Centro Cultural de la Misión (Mission Cultural Center) as one of the ninety-nine most significant properties associated with Mexican American history in California. The *Latinos*

in Twentieth Century California National Register Multiple Property Documentation Form (MPDF) explicitly identifies Mission Cultural Center as a significant location in twentieth century Latino history.

The MPDF offers specific guidance for evaluating cultural centers under Criterion A:

> Cultural centers may qualify for listing in the National Register under Criterion A at the local level. They arose primarily during the 1970s when Latinos began to reclaim their cultural history. Larger cultural centers could be multidisciplinary venues that offered educational programs for the community as well as exhibition and performance space for visual artists, musicians, dancers, poets, playwrights, etc.… To be eligible under Criterion A, cultural centers must be associated with significant Latino artist collectives or prominent Latino arts organizations. They must have played an important role in the creation and/or dissemination of Latino art in the twentieth century. It is not necessary for the collective or organization to have constructed the building, only to have occupied it during the period in which they gained significance.[4]

The following historic context includes extensive research to demonstrate that Mission Cultural Center is of exceptional importance in the development of Latino art and culture in San Francisco, sufficient to satisfy Criteria Consideration G.

Context: The Mission District as a Center of Latino Culture

The following section provides historic context for the evolution of the Mission District as a predominately Latino neighborhood, and how a variety of forces all contributed to the creation of the Mission Cultural Center. This information is drawn primarily from the draft *Nuestra Historia: San Francisco Latino Historic Context Statement.*[5] That work includes a broad overview of Latino history in San Francisco, accompanied by thematic sections which focus on important subtopics such as political and social organizations, business and commerce, the arts, religion, and cultural festivals.

In the nineteenth century, San Francisco's small Latino population was largely concentrated in the North Beach area in proximity to Our Lady of Guadalupe Church, established in 1875. After the 1906 Earthquake and Fire, many Latinos migrated to the South of Market (SOMA) area, where they lived in proximity to the area's coffee plants, fruit importers, canneries, and other industrial employers.[6]

[4] National Register of Historic Places, *Latinos in Twentieth Century California*, Multiple Counties, California, National Register #64501239, Amended 2020, Section F, Page 163.
[5] Jonathan Lammers and Carlos Cordova, *Nuestra Historia: San Francisco Latino Historic Context Statement*, A project of the San Francisco Latino Historical Society, San Francisco Heritage, and the San Francisco Historic Preservation Fund Committee, Draft version: June 2018.
[6] Ocean Howell, *Making the Mission Planning and Ethnicity in San Francisco* (Chicago: University of Chicago Press, 2015), 126.

In the wake of the Mexican Revolution, hundreds of thousands of Mexicans migrated north to California. While most established themselves in Southern California, San Francisco's Latino population also rose substantially. Some studies suggest that many Latinos living in SOMA relocated to the Mission District during the early 1930s, when portions of Rincon Hill were condemned for construction of approaches to the San Francisco-Oakland Bay Bridge. It is also likely that natural synergies, which had long connected the Mission District and SOMA—including a number of major streetcar lines—were also at play. In particular, the Mission had long been viewed as a more family-oriented suburb of SOMA and had a large stock of aging Victorian-era buildings where rents were within reach of the working class.

Regardless of the exact causative factors, scholarship by Ocean Howell in his book, *Making the Mission*, demonstrates that during the early 1930s there was a rapid increase in the number of Latinos—most of them Mexicans—moving into the Mission District. In part, this could be traced through the increasing number of Spanish-language churches, often located in storefronts. By 1942, there were at least seven Spanish-language churches in the Mission, and in 1946, a priest of St. Peter's Church counted twelve different storefront churches in the neighborhood. As described by Howell, "these figures are all higher than existing studies would lead one to expect for the 1930s and 1940s."[7]

The city's Latino population rose dramatically at mid-century. By 1950, the Central American immigrant population of San Francisco had reached 6,855 (5.6 percent of the city's foreign born population), outnumbering the city's 5,600 Mexican-born residents (4.6 percent) for the first time.[8] The primary impetus for this ethnic shift was a combination of political instability in Central America, combined with growing family and social settlement networks that made it easier for Latino migrants to establish themselves in San Francisco. These figures do not include native-born Latinos. The combined population of over 10,000 immigrant Latinos represented a substantial and growing percentage of San Francisco's foreign-born population.

The Latino population of the Mission District grew dramatically after World War II, as the Mission's established Irish, German, and Italian residents began to resettle in newly built homes in the city's western neighborhoods, freeing up additional space for Latinos to move in. This is borne out by U.S. Census data, which shows that the foreign-born population of the Mission declined between 1910 and 1950. After 1950, however, "the proportion of foreign-born in the District rose to new heights: 22.0 percent in 1960, 33.5 percent in 1970, and 37.8 percent in 1980."[9] By 1970, fully forty-five percent of the Mission District's population was Latino.

The 1959 edition of *Around the World in San Francisco* shows the Mission District was already home to a variety of Latino organizations. These included the Sociedad Mutualista Mexicana Chapultepec at 3249 Mission Street, later home to the Puerto Rican Club; Centro Mexicana at 3378 24th Street, and the Centro Cultural Hispano Americano at 1926 Folsom Street.

[7] Ibid.
[8] Brian Godfrey, "Ethnic Identities and Ethnic Enclaves: The Morphogenesis of San Francisco's Hispanic Barrio," *Yearbook. Conference of Latin Americanist Geographers,* Vol. 11 (1985), 45-53.
[9] Ibid., 49.

By the mid-1960s, portions of the Mission had evolved into an "oasis of pan-Latino food, art, and culture apart from the rest of the city."[10] The growing recognition of the Mission District as a Latino enclave likewise influenced the installation of a statue of Mexican revolutionary Miguel Guadalupe Hidalgo in Dolores Park in 1962, followed by the installation of a replica of the Mexican Liberty Bell in the park in 1966. The increasing concentration of Mexicans and Central Americans in the Mission likewise lured older Latino businesses, as well as new entrepreneurs, leading to the formation of robust Latino commercial districts along Mission Street, 16th Street, and 24th Street that still exist.[11]

Political Organizing

The growing numbers of Latinos in San Francisco and California as a whole encouraged the development of a number of key political and social organizations. One of the oldest was the Community Service Organization (CSO), founded in Los Angeles in 1947 as a civil rights organization serving Mexican Americans. The group engaged in a wide range of activities including citizenship classes, voter registration drives, lawsuits, and various legislative efforts. It also served as training ground for a number of Latino leaders, including César Chávez and Dolores Huerta.

The CSO also trained Herman Gallegos, who in 1965 co-founded the Organization for Business, Education, and Community Advancement (OBECA) in San Francisco. OBECA was geared to meet the basic needs of local Latino residents through improved employment opportunities, healthcare, and housing. In 1967, the organization changed its name to Arriba Juntos, and has continued to be a cornerstone of the San Francisco Latino community.

Another formative organization headquartered in the Mission District was the Centro Social Obrero (CSO), founded in 1959 with a goal of ensuring adequate training and access to employment for Mexican and Central American construction workers. In 1961, CSO member Abel Gonzalez founded a school offering Latino workers classes in English, citizenship, and employment skills. In time this grew into the Mission Vocational School, which remains extant. As the 1960s wore on, the Centro Social Obrero became increasingly vocal in their demands for employing Latinos at job sites.

One of the key issues that helped drive the political development of San Francisco's Latino community—especially in and around the Mission—was redevelopment. In 1965, the San Francisco Redevelopment Agency (SFRA) established the Mission District Renewal Commission. Having witnessed the devastation wrought by urban renewal policies in the Western Addition/Fillmore, Mission District activists were resolved to avoid a similar fate.

In 1966, a diverse coalition of homeowners, clergy, union members and political organizations—including Latino activists—founded the Mission Council on Redevelopment (MCOR). While the

[10] Cary Cordova, *The Heart of the Mission: Latino Art and Identity in San Francisco*, Doctoral Dissertation (University of Texas at Austin: 2005).
[11] Godfrey, 45-53.

group was not opposed to all redevelopment efforts, it sought to ensure that any plans met with neighborhood approval. MCOR was able to mobilize considerable pressure on City Hall, such that in 1967 the Board of Supervisors shelved the Inner Mission Redevelopment Plan. Having achieved its goal, MCOR disbanded.

Systemic problems remained in the Mission District, leading to the formation of new organizations focused on community improvement. The most important of these was the Mission Coalition Organization (MCO), which grew from the ashes of MCOR and quickly became one of the most successful citizen organizations in the country. Like its predecessor, the MCO represented a broad array of community organizations. A significant amount of its support was drawn from Latino organizations, including OBECA and the Centro Social Obrero, as well as the Mexican American Political Association (MAPA) and the League of Latin American Citizens (LULAC). The MCO was led by Ben Martinez, a nephew of OBECA's Herman Gallegos.

In 1970, the MCO was given charge of San Francisco's Model Cities Program, an anti-poverty program created as part of President Lyndon B. Johnson's War on Poverty. This provided a tremendous boost in political clout, as well as the responsibility for disbursing federal monies. As part of its organizational structure, the MCO created a steering committee that included Mexicans, Nicaraguans, Salvadorans, African Americans, Anglo Americans, Filipinos, businessmen, senior citizens, block clubs, and youths. As described by Tomás F. Summers Sandoval, Jr. in *Latinos at the Golden Gate*, "In an era when Mexican Americans throughout the Southwest were engaging in political action under the banner of Mexican cultural nationalism (or *chicanismo*), the MCO provided a unique example of a predominantly Latin American community uniting as a multiracial and multiethnic coalition."[12]

Although the MCO disbanded in 1973, it brought to the neighborhood a series of improvements as well as a constellation of neighborhood organizations and social agencies that helped transform the Mission District. As described by Sandoval, "In the early seventies, when the formal organization began to decline, the Mission was a far more cohesive community than it had been before, and Latinos' sense of collective identity had been fundamentally reshaped."[13]

While the efforts of the MCO represented a significant leap forward in Latino political power, the MCO's measured brand of organizing was met with degrees of disdain by some youths who felt that the time had arrived for revolutionary engagement. Amid demonstrations for civil rights and agitation against the Vietnam War, many youths increasingly sought out avenues for direct action. This was also the era of the Chicano Movement, or *El Movimento*, which heralded a rise of Mexican American consciousness expressed through a variety of means, including political protests and organizing, art, music, and literature. Students were often at the forefront of the movement.

[12] Tomás F. Summers Sandoval, Jr., *Latinos at the Golden Gate* (Chapel Hill: University of North Carolina Press, 2013), 146.
[13] Ibid., 120.

In San Francisco, one of the flashpoints of the student movement was the 1968 student and faculty strike at San Francisco State College (later San Francisco State University). The strike grew from a series of student protests led by the Black Student Union and the Third World Liberation Front, which embraced a new pan-ethnic ideology embracing marginalized Third World groups.[14] In time, the faculty joined the students in leading strikes. After months of protests and multiple arrests, an agreement was reached to establish various ethnic studies programs representing Third World peoples. This led to founding of the nation's first School of Ethnic Studies in 1969.[15] The department included degree programs in Black Studies, Asian American Studies, American Indian Studies, and Mexican American Studies—which changed its name to La Raza Studies in 1971. Soon after, faculty and students in La Raza Studies launched *El Tecolote* newspaper.

Neighborhood Arts

Amid this flurry of political activism, Latino art and culture flourished. In March 1967, Supervisor Jack Morrison introduced a resolution backed by the Neighborhood Arts Alliance that enabled the San Francisco Art Commission to provide support to colleges and neighborhood groups through the Neighborhood Arts Program (NAP). It included a central listing of public facilities available for cultural programming, and "modest subsidies" to meet expenses.[16] The first year's budget for the Neighborhood Arts Program was $75,000, and by 1973, the program had disbursed some $1.3 million which included funds drawn from the city, the city's hotel tax, the Zellerbach Family Fund, the National Endowment of the Arts, and other sources.[17]

Having a stable funding source was instrumental in promoting various cultural events across the city, as well as fostering neighborhood arts programming. This included funding for two of the Mission District's seminal arts groups, Casa Hispana de Belles Arts (Casa Hispana) and Galería de la Raza. Casa Hispana was founded in 1966 to promote the vibrancy of Hispanic culture. Although in several respects Casa Hispana was more conservative than many of the arts organizations which followed, the organization is distinguished by the sheer variety of programs it organized.

> Motivated by an interest in Spanish-language theater, the collective quickly grew to advocate for art in various forms from all parts of Latin America and Spain, including music, dance, visual art, poetry, and drama. Casa Hispana launched a Latino Youth Arts Workshop, a bilingual publishing collective (Casa Editorial), and multiple "Hispanic festivals, including the first public celebration of Dia de los Muertos in San Francisco. And as the seed organization for the widely

[14] Tim Kelley Consulting, et. al., *African American Citywide Historic Context Statement,* Final Draft: January 2016, 136.
[15] Summers Sandoval, Jr., 168.
[16] "Neighborhood Arts Program," *San Francisco Chronicle,* March 1, 1967, 44.
[17] "Dividing S.F.'s Arts Money," *San Francisco Chronicle,* July 31, 1973, 4.

> influential Galería de la Raza, Casa Hispana played a critical role in the establishment of Chicano and Latino arts in the Bay Area."[18]

By 1971, Casa Hispana's varied programs coalesced into the month-long Mission Arts Festival, which featured dancing, concerts, and the Arte del Barrio (Neighborhood Art) exhibition. The festival closed with the first public celebrations of Día de Las Animas (All Saints Day) and Día de los Muertos (Day of the Dead).[19] In many ways, this was a peak year for Casa Hispana. While the organization continued to host popular cultural events through the mid-1970s, many visual artists associated with Casa Hispana were increasingly identified with arts groups featuring a stronger Chicano focus, including the Artes 6 gallery and Galería de la Raza.[20] The latter, founded in 1970, emerged as a potent influence on the community mural movement.

The earliest community murals in San Francisco were all completed around 1970 and included works by both Latinos and non-Latinos across the city. Within a short time, the locus of mural activity in San Francisco shifted to the Mission District, aided in no small part by the creation of Galería de la Raza. The mural movement in the Mission District, sometimes called Mission Muralismo, was unique among U.S. Latino mural movements in that it was pan-Latino in nature, comprised of Latinos from the Caribbean, Central American, and South American in addition to Mexicans/Chicanos.

The evolution of a pan-Latino artistic vision in San Francisco sprang from various threads including the Chicano Movement, the Student Movement, and Third World ideology. With the Mission District as its epicenter, La Raza visual art continued to evolve during the 1970s with the formation of art collectives, including Las Mujeres Muralistas, a highly influential cooperative of all-women artists which emerged in 1972. Another influential group was the Precita Eyes Muralists Association, founded in 1977 by Susan and Luis Cervantes.

Over time, murals in the Mission increasingly focused on international themes that expressed solidarity with Latin America. This included a large-scale mural project created by the PLACA (Spanish for plaque or badge) Collective in 1984 on Balmy Alley, which served as a protest of U.S. intervention in Central America, while also celebrating Central American cultures and indigenous heritage. Other murals explored themes including environmental issues, the AIDS epidemic, historical and religious figures, and undocumented migrations.

The growing artistic foment in San Francisco's Latino community likewise coincided with a new wave of musicians who fused a variety of influences into what was termed "Latin Rock." Most famed among the performers was Carlos Santana, who was born in Mexico and spent his teenage years in the Mission District. His father was a mariachi who played at various venues, including weekend dances at the Centro Social Obrero. During this period, the Mission District was home

[18] Cary Cordova, *The Heart of the Mission, Latino Art and Politics in San Francisco* (Philadelphia: University of Pennsylvania Press, 2017), 66-67.
[19] Rudy Espinoza, "A Glow of Community Spirit Marks El Dia de la Raza," *San Francisco Chronicle Datebook*, October 31, 1971, 9.
[20] Cordova, *The Heart of the Mission*, 67.

to an emergent drumming scene inspired by Latin percussionists such as Mongo Santamaría. Many drumming sessions took place at Dolores Park, across from Mission High School. This influenced Mission High students to form bands, including Santana, as well as his contemporaries in the band The Malibus (later renamed Malo). Following in the footsteps of commercial success by Santana and Malo, other groups formed in the 1970s including Sapo and Azteca. The latter was formed by brothers Coke and Pete Escovedo, and Escovedo's daughter, Sheila, later known as Sheila E.

The growth of the Latino community in the Mission District also gave rise to new public celebrations, including Día de los Muertos (Day of the Dead) and Carnaval. The first public celebration of Día de los Muertos in San Francisco was held in 1971, organized by Casa Hispana de Belles Artes. Its popularity grew enormously later in the decade. Under the leadership of Rene Yañez 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.

According to art historian Tomás Ybarra-Frausto, Latino artists of the civil rights generation created "alternative spaces to create, nurture, and disseminate their cultural production."[21] Arts organizations most often revolved around galleries, *talleres* (workshops), theaters, publishing groups, and cultural centers.

In California, a number of Chicano/Latino cultural centers formed including the Centro Cultural de la Raza in San Diego (1970), Plaza de la Raza in Los Angeles (1970), and La Pena Cultural Center in Berkeley (1975). These community-based cultural centers, or *centros culturales*, reflected a "holistic view of culture as inseparable from education, economic development, personal growth, and social and political equity."[22]

Origins of the Centro Cultural de la Misión/Mission Cultural Center

The creation of the MCC was a product of years of organizing within the Mission District community, coupled with financial support provided by San Francisco's Neighborhood Arts Program. One of the organizations which sprang from the creation of the NAP was the Mission Arts Alliance. While NAP support was welcomed by the Mission community, over time artists and community members grew frustrated with the lack of adequate space to carry out and share their work. Thus began efforts to create a neighborhood community center specifically for the Mission District. As recalled in a 1976 article published in the Mission District's *El Tecolote* newspaper:

> The struggle for a community cultural center dates back to 1967, when the Mission Arts Council was conceived. Initially named the Mission Arts Alliance, it became a cultural component of the Mission Coalition Organization in 1972. That

[21] Tomás Ybarra-Frausto, "A Panorama of Latino Arts," in *American Latinos and the Making of the United States: A Theme Study* (National Park System Advisory Board and American Latino Scholars Expert Panel: 2013), 148.
[22] Ibid., 149.

> same year, the Alliance proposed to the City that the Armory building at 14th and Mission Streets be turned into a performing arts center for the Mission. [23]

While that effort failed, renewed calls for neighborhood arts centers were sparked in 1973 when the City of San Francisco announced plans to spend $5 million in federal revenue sharing funds to build a new performing arts center in the Civic Center, later known as Davies Symphony Hall. Neighborhood arts activists across San Francisco "were outraged that their funding was being allocated for an arts center designed for only a wealthy few."[24] In response to organized protest efforts, the NAP and San Francisco Arts Commission secured federal funding in 1974 through the Comprehensive Education and Training Act (CETA), which could be used to provide employment for community artists.[25]

The San Francisco Arts Commission likewise began developing a budget for neighborhood cultural centers and solicited input from community groups across the city. The creation of Mission Cultural Center was driven by a wide range of artists and organizations. [26] Under the umbrella of the Mission Arts Council, these neighborhood arts leaders rallied in pursuit of a shared vision and in 1975, submitted a proposal to the Arts Commission laying out the community's needs and desires related to the proposed cultural center.[27]

> We the residents of the Mission… desire that a cultural center be acquired by the San Francisco Arts Commission, suitable to the performing arts: a theater space seating an audience of 500 people, and seating space for a significant gallery. The building should be at least 8,000 square feet and should be located to provide easy accessibility and parking.[28]

As planning for the cultural centers proceeded, questions and challenges arose related to facility operations, geographic distribution, ethnic/cultural representation, ownership, and control over programming and facilities. While communities desired both ownership and operational oversight of buildings and programs, the City ultimately agreed to acquire and provide financial support for facility operations, while a community-led board of directors and staff would run the centers' programs. Approximately $2.5 million was spent to acquire three cultural centers: Mission Cultural Center, South of Market Cultural Center (SOMArts), and Western Addition Cultural Center (later African American Cultural Complex). A fourth, Bayview Opera House, was transferred to the Arts Commission.

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[23] Gilberto Osorio, "Fight For A Mission Cultural Center," *El Tecolote*, July 1976.
[24] Online Archive of California, "Finding Aid for the San Francisco Arts Commission Neighborhood Arts Program Records 1970-2003 SFH 453," retrieved June 11, 2020 from: https://oac.cdlib.org/findaid/ark:/13030/c8vh5tgj/.
[25] Ibid.
[26] Osorio.
[27] Juan Felipe Herrera, "Mission Cultural Center Historical Essay," *FoundSF*, retieved June 10, 2020 from http://www.foundsf.org/index.php?title=Mission_Cultural_Center. Excerpted from "Riffs on Mission District Raza Writers," in *Reclaiming San Francisco: History, Politics, Culture* (San Francisco: City Lights Books, 1998).
[28] Osorio.

Finding a Home for the Mission Cultural Center

Several properties were considered for the MCC, including an old mortuary building, Precita Park Center, the San Francisco Armory, the Hare Krishna Temple at 455 Valencia, and Shaff's furniture store.[29] The first director of MCC, Alejandro Murguía, worked as an NAP community organizer in the Mission District at the time of MCC's founding. He stated in an interview that the City came very close to purchasing the mortuary building for the MCC, but it burned in a fire "the night before the City was going to sign papers."[30] This provided Murguía an opening to advocate for the old Shaff's furniture store building located at 2868 Mission Street. This selection was supported by the Mission Arts Council after learning that their first choice, the Armory, was not a viable option.[31]

The building at 2868 Mission Street had several features that made it attractive. The first floor was large enough for a theater, the mezzanine could be adapted into gallery space, and the third floor could accommodate storage, artist workspace, and a graphic arts studio. It was also adjacent to the heart of the vibrant Latino commercial district fanning out from the corner of Mission and 24th streets, as well as the Bay Area Rapid Transit (BART) subway.

The Arts Commission voiced concerns about whether the community could sustain operations and raise sufficient funds for maintenance needs in such a large building. However, "when funds for the Shaff Building and other centers stalled at the Commissioner's level, the Coalition began a drive to seat [Domingo] Rivera on the Arts Commission."[32] Rivera was successfully nominated to the Commission and the City ultimately purchased 2868 Mission Street for $400,000. The building is still owned by the San Francisco Arts Commission.

Once it was decided that a community center would be established in the Mission District, a board of directors was established to develop, implement, and administer a comprehensive arts program in the neighborhood. CETA funding was used to employ artists and support programming. Among those employed by CETA was Carlos Loarca, an accomplished artist and later the lead muralist of the Mission Cultural Center mural (1982), as well as the center's co-director. Loarca notes that, "many of those involved with CETA Arts have gone on to become a core of arts leaders in the Bay Area."

Early Years of Operation (1977-1984)

The early years of operation at the MCC were marked by a great diversity of artistic output and provided a foundation for what became more than four decades of community cultural programming. Its founders both represented, and sought out to serve, a markedly heterogeneous Latino population. On March 6, 1977 over two thousand people attended the MCC's inaugural event, which featured a Mass led by distinguished Nicaraguan poet and priest Ernesto

[29] Herrera.
[30] San Francisco Arts Commission. "Deep Roots 07: Alejandro Murguia," September 10, 2012, retrieved June 16, 2020 from http://www.sfartscommission.org/CAE/podcasts/2012/09/10/deep-roots-07-alejandro-murguia/.
[31] Osorio.
[32] Ibid.

Cardenal.[33] At that time, Cardenal was outspoken about human-rights abuses in Nicaragua, and that same year provided testimony to the U.S. House of Representatives Subcommittee on International Organizations. During the opening of the MCC, Cardenal baptized children on site during what was described as "a very moving ceremony."[34] After the overthrow of the Somoza regime, Cardenal became Minister of Culture in Nicaragua.

Among the very first shows at the MCC was a theater review performed the second week of May 1977 by Los Mascarones, a bilingual group from Cuernavaca, Mexico.[35] That July, the MCC functioned as an anchor for the Latin Festival, featuring music, poetry, dance, and Latin food.[36] In the early days, staff and dozens of volunteer carpenters, plumbers, welders, and painters rushed to complete a dance floor and stage for performances. By late summer, work had been completed on Galería Museo, the center's art gallery.

Galería Museo held its opening reception on August 13, 1977. It was called the "Sixty-three Show," and featured sixty-three pieces of art "displayed in various medias—acrylic on canvas, acrylic on plastic, xerox color, photograph collages, cloth pieces, and wood and clay sculpture."[37] The show had been organized by Gilberto Osorio, artist in residence, along with the Galería Committee, and included "men, women and Third World artists." [38] It was followed in October by a show featuring "masks and textiles from indigenous cultures of the New World."[39] As the gallery matured, the *San Francisco Examiner* noted that, "Galería Museo has presented a blend of local artists, primarily from the Mission community, and international artists whose work has a special appeal to the large Hispanic and Native American populations in San Francisco."[40]

Other shows during the first year of operations at MCC included another Latin festival in October, a multi-media Latino folklore exhibit in November 1977, as well as a satirical play about the dangers of nuclear power plants.[41] December included "The Art of El Zarco Guerrero," featuring "Spanish-Indian bronze sculptures and ceramic masks." [42] A screening was also held of Baltazar Polio's "Experimental Films from El Salvador."[43] In February 1978, the center hosted a festival of Latin and Caribbean music.[44]

[33] "Nicaraguan poet," *San Francisco Examiner*, March 1, 1977.
[34] Herrera.
[35] "Los Mascarones," Notice in the *San Francisco Chronicle*, July 10, 1977.
[36] "Latin Festival," Notice in the *San Francisco Chronicle*, July 10, 1977.
[37] "Galeria Museo New art gallery opens in the Mission," newspaper clipping from August 1977 included with the Mission Cultural Center, *The Founders: 25th Anniversary Video* (2003), retrieved May 23, 2016 from https://www.youtube.com/watch?v=eCw8hJ_GD6w.
[38] Ibid.
[39] "Mission Cultural Center," Notice in the *San Francisco Chronicle*, October 9, 1977.
[40] Sally Harms, "Where to Find Alternative Art," *San Francisco Examiner*, November 30, 1980.
[41] "The Loon's Rage," Notice in the *San Francisco Chronicle*, November 25, 1977.
[42] "Gallery," Notice in the *San Francisco Chronicle*, December 6, 1977.
[43] "Mission Cultural Center," Notice in the *San Francisco Chronicle*, December 11, 1977.
[44] "Spring Concert," Notice in the *San Francisco Chronicle*, February 5, 1978.

Mission Cultural Center's programming was diverse, and a common thread was the Third World identification with the indigenous and the oppressed. Alejandro Murguía recalls that, "It was political times, not just in the U.S. but throughout Latin America, and I think the Mission and the Mission Cultural Center reflected that historical moment." In October 1978, a number of community groups participated in the "International Day of Solidarity with American Indians" as an alternative to Columbus Day. The event was hosted by MCC, and included speakers from the Palestine Liberation Organization, the struggle in Nicaragua, the International Indian Treaty Council, and the Zimbabwe African National Union.[45] Columbus Day was also increasingly celebrated as *El Día de la Raza* (the Day of the Race). Here the word "race" has a larger connotation, referring to an extended community of people bound by shared cultural traits. It downplays associations with Columbus and instead honors both the difficulties and triumphs association with the melding of indigenous and European cultures.

The early years of MCC included regular programming featuring members of the Mission District's vibrant Chicano/Latino literary community. Latino writers played a critical role in the founding the center, and poets such as Alejandro Murguía, Raul Salinas, Nina Serrano, and Roberto Vargas—who had previously served as assistant director of the Neighborhood Arts Program. Numerous publications were also published from MCC's third floor. These included *Tin-Tan*, founded circa 1974 to address the lack of print publications "dedicated to the concerns of Mexican-Americans and the cultural heritage and artistic production of most interest to the community."[46] The paper was published by Editorial Pocho-Ché, an organization founded in 1968 to support Latino writers and artists. *Tin Tan* is credited as being the first Chicano journal to promote a pan-Latin approach to Latino concerns and embrace an international perspective.

Other publications produced at MCC included *El Tecolote*, *El Pulgarcito*, and *La Gaceta Sandinista*.[47] The latter was led by Roberto Vargas and dedicated to publishing news about the civil war in Nicaragua. Vargas had earlier formed the Nicaraguan Civic Committee, which raised funds for the Nicaraguan rebels. Numerous demonstrations were held, and the BART plaza at 24th Street became known as "Plaza Sandino," after Nicaraguan revolutionary hero, Augusto Sandino. Vargas eventually went to Nicaragua to assist in the fighting.

MCC also contributed significantly to the development of Latino musical talent in San Francisco. The Music Committee, whose founding members included Guillermo Guillén, Luis Medina, Mario and Carlos Gallardo, and John Santos, began offering music classes and performing benefit concerts. Some of the first classes to be offered included music ensemble, musical theory, piano, and percussion. In addition, the center provided space for local musical groups to practice and perform. An artist-in-residence program was also inaugurated, attracting talents such as

[45] "Alternative celebration of Columbus Day," *Synapse*, The UCSF Student Newspaper, October 12, 1978.
[46] International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, "How Come Tin-Tan," retrieved April 9, 2018 from: https://icaadocs.mfah.org/icaadocs/THEARCHIVE/FullRecord/tabid/88/doc/1127459/language/en-US/Default.aspx.
[47] Cordova, *The Heart of the Mission*, 168.

Francisco Tovar and Carlos Federico to collaborate with the center's musicians and help develop coursework.[48]

Popular local salsa bands and international musicians and groups from throughout Latin America performed at MCC. John Santos recalled that:

> For me, the early days of the Mission Cultural Center for Latino Arts (the mid-70s) were filled with hope, growth and great memories. It was exciting to witness the magical conversion of a furniture store, that I walked by countless times in my youth, into a thriving cultural hub. I feel the Mission Cultural Center to be a sacred space of special meaning for those of us born in the Mission. It instantly became the place to be, with its mystical confluence of local and emigrating spirits, Latin American solidarity, and unbridled creativity. It was a mini artistic democracy in which we could all play a part.[49]

Over the years, Santos led numerous groups that either practiced or performed at MCC including: *Típica Cienfuegos* (1970s), *Grupo Tambor Cubano* (1970s), and *Orquesta Batachanga* (early 1980s). Other popular ensembles including *Orquesta René del Mar*, *Salsa Caliente*, and *Combo Mestizo* regularly performed at MCC.[50] Santos states that "There was music everywhere in the Mission and the MCCLA was ground zero."[51]

One of the most important developments at the center was the creation of its graphic arts department. Known as Mission Gráfica, the department was led by founders and directors Rene Castro and Jos Sanchez. Castro received his training in Chile, while Sanchez studied in New York. Both saw their mission as one "to raise the aesthetic level of political posters."[52]

Mission Gráfica was part of a statewide movement of Chicano/Latino graphic arts that included Self Help Graphics & Art in Los Angeles, Centro Cultural de la Raza in San Diego, the Royal Chicano Air Force in Sacramento, and Galería de la Raza and La Raza Silkscreen Center/La Raza Graphics in San Francisco. Art historian Tomás Ybarra-Frausto, explains the significance of the Latino graphic arts movement:

> Latino image-makers assumed major status as visual educators and memory keepers. The graphic arts, especially posters, were significant for mobilization and indoctrination of the goals of cultural reclamation. Similar to mural collectives, Latino graphic artists organized themselves into *talleres* (workshops) to expand graphic traditions from ancestral cultures.[53]

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[48] Carlos Cordova, *Draft San Francisco Latino Historic Context Statement*, 2016.
[49] John Santos, "Tales of the Early Days," *Corazon del Barrio*: *MCCLA Magazine 35th Anniversary Issue*, Issue #3, March 2013, 23, retrieved June 10, 2016 from https://missionculturalcenter.org/mccla-magazine-35th-anniversary-issue-text-version/#23.
[50] Cordova, *Draft San Francisco Latino Historic Context Statement.*
[51] Santos.
[52] "Social Conduct: Mission Grafica," *North Mission News*, January 1987.
[53] Ybarra-Frausto, 153.

Mission Gráfica served as a vital training ground for artists in silk-screening, screen printing, etching, and woodblock printing. These artists hailed not just from San Francisco, and Mission Gráfica built an international reputation. Rene Castro states that artists from around the world were especially welcomed by Mission Gráfica and left "one of the most fascinating portfolios generated in our artistic community."[54]

By the early 1980s, the Mission District had emerged as the epicenter of the city's mural movement. As observed by art historian Tomás Ybarra-Frausto, muralism symbolized community spirit:

> Muralism was one of the most widely known visual art forms that arose out of the Chicano movement. It was partially a result of the desire to create "a true people's art" that was widely "public, monumental and accessible to the common people," and initially drew its inspiration from La Causa, or the farm workers' struggle. Murals were a vehicle for reclaiming Latino history and for telling a side of the story of Chicano life and politics that the mainstream media did not cover.[55]

In 1982, Guatemalan-born artist Carlos Loarca, with assistance from Betsie Miller and Manuel Villamor, painted *Spirit of the Arts*, a 3,700-square-foot mural on the center's Mission Street façade. The mural was designed to illustrate the many cultural activities occurring inside the building, while simultaneously acknowledging the center's cultural inheritance of pre-Columbian Latin American cultural traditions. At the time of its painting, the mural was intended to bridge the vibrant cultures between established and new immigrants in the Mission District. The creation of the mural was documented in *Anatomy of a Mural* (1982), an award-winning documentary film by Rick Goldsmith. In 2016, MCC launched a fundraising effort for restoration of the mural through its *Puentes Project*. This mural was restored under the direction of Loarca and Miller-Kusz in 2017.[56]

Latino street festivals and celebrations were also fast gaining in popularity during this period. Among the most prominent was *Carnaval,* inspired by the carnival traditions of Latin America and the Caribbean. MCC played an important role in the founding of *Carnaval*. Beginning in 1977, a series of a series of music and dance workshops organized by Panamanian dance teacher Adela Chu, Gloria Toolsie and her Review, percussionist Marcus Gordon, Connie Williams, Martha Estrella, and others were held in the recently opened Mission Cultural Center. These led to the West Coast Caribbean Association's 1977 "Carnival" celebration held at the Western Addition Cultural Center.

The first *Carnaval* festival in the Mission District took place at Precita Park in February 1979 and included several hundred musicians and dancers parading around the park inviting the

[54] Cordova, *The Heart of the Mission*, 121.
[55] National Register of Historic Places, *Latinos in Twentieth Century California,* Multiple Counties, California, National Register #64501239, Amended 2020, Section E, Page 66.
[56] Lola M. Chavez, "Mission Cultural Center gets a makeover, *Mission Local*, April 5, 2017. Retrieved June 2, 2020 from: https://missionlocal.org/2017/04/mission-cultural-center-gets-a-makeover/.

community to join them in the celebration.[57] In the following years, *Carnaval* moved to Dolores Park and then City Hall before becoming established along Harrison Street from 16th to 22nd Streets in the Mission District. MCC served as an anchor during the festival, staging performances and exhibits to complement the festivities. Likewise, the rapidly growing Día de los Muertos processions led by Galería de La Raza were supported by other Chicano and Latino arts organizations, including Mission Cultural Center.

Post-Period of Significance Funding Issues and Renovations (1984-1987)

Starting around 1980, public arts funding in California plummeted significantly. One of the root causes was Proposition 13, which steadily depleted property tax revenues. Between 1979 and 1980, the San Francisco Art Commission's budget was slashed from $205,000 to $71,000.[58] As a result, fundraising responsibilities were increasingly placed on San Francisco's nonprofit cultural centers. In 1984, the Arts Commission created agreements with the board of directors for each cultural center, transferring all programming responsibilities to the centers and moving staff from civil service to nonprofit payroll. Friends of the Mission Cultural Center (FMCC), the independent nonprofit that operated the center, was left with limited resources.

At the same time, MCC was in need of renovation. While the initial improvements had sufficed for the first few years, it was understood that "the building structure was inadequate and would eventually need renovation."[59] As early as 1980, the city began strictly enforcing fire safety requirements at MCC, limiting the total number of persons in the building to forty-nine.[60] Galería Museo was able to obtain special wavers for opening receptions. The *San Francisco Examiner* noted that, "The MCC is actively seeking funds from the city and charitable organizations so it can continue to serve the community." [61] Besides life/safety upgrades, the theater space needed improvements, and new office space and classrooms were also needed.

In 1983-1984 a new sprinkler system was installed. A second phase of renovations, budgeted at $923,000, began in October 1984 and was allocated to building a stage, dressing rooms, and seismic improvements, as well as the installation of stairways and a few rooms on the upper floors. During the renovation, MCC took up temporary quarters at 2451 Harrison Street, where it continued to offer classes in dance, screen printing, drawing, and music.[62]

Numerous problems emerged during the renovation, and the project was plagued by long delays. At a meeting of the Neighborhood Arts Program in August 1986, the members discussed issues such as insufficient electrical supply for the gallery space and *Mission Gráfica*, the lack of a bathroom on the second floor, difficulties installing a gas meter, and flooring repairs that had gone over budget.

[57] Caitlin Donohue. SF Carnaval: How it began and what it looks like 37 years later. 48 Hills Blog, retrieved April 11, 2018 from http://48hills.org/2016/05/19/sf-carnaval-began-looks-like-37-years-later/.
[58] Annie Nakao, "The heat's on in the Mission," *San Francisco Examiner*, August 13, 1980.
[59] Osorio.
[60] Annie Nakao, "The heat's on in the Mission."
[61] Sally Harms, "Where to Find Alternative Art," *San Francisco Examiner*, November 30, 1980.
[62] Jeff Kaliss, "City Struggling to Maintain Ethnic Art," *The Noe Valley Voice*, December 1986-January 1987, 8.

After more than two years of renovations, MCC received its certificate of occupancy in February 1987. Mission Cultural Center director Oscar Maciel reported that the work had been shoddily done: the concrete was cracking, the floors sagged in places, and doors did not open and close properly.[63] Maciel stated that MCC had approached the city with a number of requests for the building renovation, including installation of an elevator, dance spaces for multiple classes, and the removal of pillars in the first floor theater space which blocked sightlines. Maciel claimed that the "meetings were merely 'tokens' and that community input was ignored."[64]

MCC officials and other community members stated that they had been left with only the "shell" of a building. The theater space had no seating, rugs, or sufficient lighting. More troubling was that the seating capacity in the theater was limited to less than half its prior use, and capacity for the gallery remained at just forty-nine persons.[65] The building also still lacked an elevator. In response, the Neighborhood Arts Program director said that all that could be accomplished with the allocated money had been done.

Despite these difficulties, one of the first programs at the reopened center was the play *Loteria de Pasiones*, performed by El Teatro de la Esperanza February 20, 1987. The theater group originally formed by students at UC Santa Barbara around 1970 was primarily inspired by Luis Valdez's famous El Teatro Campesino, one of the first major Hispanic companies producing works primarily for Latino audiences. In 1986, El Teatro de la Esperanza relocated to San Francisco, specifically because they had been invited to make the Mission Cultural Center their home.[66]

Much work remained to be done at MCC, and most classes were still being hosted at the center's temporary location on Harrison Street. MCC put out a community call to action asking for support and volunteers to assist with carpentry, painting, bookkeeping, and cleaning. To help finish the renovations, Carlos Santana engaged Mission Gráfica to design T-shirts and posters for an upcoming tour, with a portion of sales to be donated to MCC.[67] In June 1987, MCC also hosted a twenty-year retrospective of Santana's career as part of its official reopening. That same year, Mission Gráfica received an award from the San Juan Biennial in Puerto Rico, described as "the most important exposition of Latin America."[68]

As late as January 1988, MCC was waiting on a grant from the Neighborhood Arts Program to install proper seating and carpeting for the cultural center.[69] Likewise, it was not until July 1988

[63] Jeff Kaliss, "City Struggling to Maintain Ethnic Art," *The Noe Valley Voice*, December 1986-January 1987, 8.
[64] Ibid.
[65] Albert Sgambati, "Cultural Center Opens Or Does It?" *North Mission News*, February 1987, 3.
[66] Nancy Scott, "It's Moving Day for Little Theaters," *San Francisco Chronicl*e, November 23, 1986, A-31.
[67] Albert Sgambati, "Cultural Center Controversy Continues," *North Mission News*, March 1987.
[68] Mission Cultural Center for Latino Arts, "About Us," retrieved November 8, 2016. http://www.missionculturalcenter.org/MCCLA_New/about_us.html.
[69] The Arts Commission of San Francisco, Neighborhood Arts Program, "NAP Committee Meeting January 21, 1988," 2.

that $297,000 in funding was secured for Phase III of the MCC renovation, which included installation of a passenger elevator and electrical upgrades.[70]

Since 1987

Coinciding with the center's twenty-fifth anniversary in 1992, a new neon marquee was installed above the Mission Street entrance. In 1994, the graphics department was enhanced when La Raza Silkscreen Center/La Raza Graphics merged with MCC. The following year, the center's longstanding importance to San Francisco's Latino community was recognized by changing the center's name to Mission Cultural Center for Latino Arts.[71]

At the time, the center had an annual budget of around $500,000, funded by the city's Grants for the Arts, the Haas Foundation, The Gap Foundation, the National Endowment for the Arts, and the California Arts Council. Carlos Santana also contributed $12,000 each year to sponsor shows and classes. Fundraising remained a critical issue. In 1995, the MCC director was ousted amid personality disputes and accusations of financial mismanagement.[72] More budget woes occurred in 2003, when the center's budget was cut nearly twenty percent, forcing the center to close one day a week amid reduced staff hours.[73]

In 2007, the center celebrated its thirtieth anniversary with *30 Años de Amor y Chingasos*, (30 Years of Love and Punches). The name was suggested by Rene Yañez, a former director of the center, to describe the center's scrappy history. Then-director Jennie Rodriguez stated that: "We [the MCCLA] are organic. We were born and we developed. Sometimes we get sick and we either recover or we die. We're just trying to stay healthy and try to deal with *lo que verga* (what comes)."[74]

The thirtieth anniversary celebrations included an awards gala honoring seven longtime supporters: Galería de la Raza (community organization), Tomasita Medal (cultural and artistic service); Jackeline Rago (music); Francisco Camplis and Danza Xitlalli (dance); Carlos Baron (spoken word); Michael Roman (visual arts), and Loco Bloco (youth group).

In its coverage of the event, the *San Francisco Chronicle* summed up the center's thirty-year history:

> The Mission Cultural Center was born out of the idealism of the Chicano/Latino movement of the 1960s and early 1970s. Its purpose: to promote Latino cultural expression, awareness and growth of the Mission District in a manner that is accessible to the community at large.

[70] The Arts Commission of San Francisco, Neighborhood Arts Program, "NAP Committee Meeting 7/21/88," 1.
[71] Susan Ferriss, "Cultural Center firings disputed," *San Francisco Examiner*, June 2, 1995, A-27.
[72] Ibid.
[73] Chuy Varela," "30 years of Mission creativity," *San Francisco Chronicle*, September 1, 2007, E-3.
[74] Ibid.

> What it became was an incubator for political and artistic movements involved with literary magical realism, Nuevo Canto (Latin American New Song), Day of the Dead celebrations, Frida Kahlo, Che and indigenous self-determination. The center supported a muralist movement that splashed color on the walls and contributed silk-screen posters printed by Rene Castro, which are now prized collector's items.[75]

Mission Cultural Center's Cultural Contributions

For more than four decades, Mission Cultural Center has provided space for artists and community members to create, perform, engage, learn, and grow. Its programs, events, and classes span the range of artistic endeavor, including theater, music, dance, visual and graphic arts, printing, poetry, literature, photography, and film.

Since its founding, Mission Cultural Center has exhibited and supported thousands of artists, including local artists working in the Mission District, as well as artists from South and Central America, the Caribbean, Europe, and Asia. The work of its graphics department is recognized as among the most significant Latino portfolios in the country.

Accomplished artists who produced work through Mission Gráfica include Rene Castro, Alfonso Maciel, Juana Alicia, Tirso Araiza, Harry Fonseca, Sal Garcia, Ester Hernandez, Nancy Hom, Irene Perez, Calixto Robles, Jos Sances, Herbert Siguenza, Eric Triantafillou, and Rene Yañez.

In 2014, a traveling exhibition of silkscreen prints from California's Latino printmaking communities, *Serigrafia*, featured several artists associated with Mission Gráfica. In 2015, thousands of historical silkscreen prints created by Mission Gráfica and La Raza Graphics were acquired by the California Ethnic and Multicultural Archives (CEMA) of the University of California, Santa Barbara Library Special Research Collections.

The center has also made tremendous impacts in the Latino performing arts field. The theater space served as home for El Teatro de la Esperanza, as well as performances by Teatro Latino and Teatro Campesino. The theater has also hosted world premieres of important Chicano/Latino works, such as *Heroes and Saints*, Cherrie Moraga's award-winning play about Mexican farmworkers of the San Joaquin Valley.[76] The theater was likewise used for programs by established Latino writers, poets, and filmmakers. Over the years, the dance department has organized performances and offered classes on Afro-Caribbean dance, Mexican Folklore, flamenco, and modern dance, among other styles.[77]

From its founding, music has remained a vital cornerstone of the center's programming. Thousands of musicians have performed at the center, including popular local salsa bands and international groups from throughout Latin America. One of the most prominent musicians

[75] Varela.
[76] Mission Cultural Center for Latino Arts, *Corazon del Barrio: MCCLA Magazine 35th Anniversary Issue*, Issue #3, March 2013, 10, retrieved June 10, 2016 from http://www.missionculturalcenter.org/MCCLA_New/35th_Intro.html.
[77] Cordova, *Draft San Francisco Latino Historic Context Statement*.

associated with the center is John Santos, recognized as one of the foremost exponents of Afro-Latin music in the United States. Nominated for five Grammys, he was also the recipient of Master/Apprentice grants from the National Association of Latino Arts and Cultures (NALAC) and the Alliance of California Traditional Arts (ACTA), the San Francisco Latino Heritage Arts Award, and the City and County, Legislature and Congressional Award 2012. Santos is also a member of the Latin Jazz Advisory Committee of the Smithsonian Institution.

The center has also steadily added social service programs. These include a multicultural after school program, programs for homeless youth living in shelters, and partnerships with local schools.[78] MCC has collaborated with organizations like Instituto Familiar de la Raza to promote AIDS/HIV awareness and prevention, as well as the National Institute of Art and Disabilities to provide space for disabled artists to create and exhibit artwork.[79]

[78] Mission Cultural Center for Latino Arts, "About Us."
[79] Mission Cultural Center for Latino Arts Multimedia Department, *The Founders: 25th Anniversary Video*, 2003, retrieved May 23, 2016 from https://www.youtube.com/watch?v=eCw8hJ_GD6w&feature=youtu.be&list=UU3M5BbcTRyDeXFpTADd6fzQ.

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Previous documentation on file (NPS):

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

Primary location of additional data:

____ State Historic Preservation Office

____ Other State agency
____ Federal agency
_X__ Local government
____ University
____ Other
Name of repository: _San Francisco Planning Department_____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property _less than one acre_____

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
1. Latitude: 37.750981 Longitude: -122. 418613

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

The building occupies the entirety of San Francisco lot 007, in block 6516 (**Figure 3**). As recorded by the San Francisco Assessor-Recorder, this lot is L-shaped and includes 60.75 feet of frontage on Mission Street (eastern boundary). From Mission Street, the southern lot line runs 117.5 feet west to Osage Alley. The lot then runs 125.75 feet north along Osage Alley, before turning back east for 42.417 feet. It then runs south for 65 feet before turning east for 75.083 to the point of beginning at Mission Street.

Boundary Justification (Explain why the boundaries were selected.)

The selected boundaries encompass the whole of the block and lot on which the building stands. The building occupies the entirety of the lot.

---

11. Form Prepared By

name/title: _Jonathan Lammers and Desiree Aranda_____
organization: _on behalf of San Francisco Heritage_____
street & number: _2007 Franklin Street_____
city or town: San Francisco_____ state: __CA_____ zip code:__94109____
e-mail: mbuhler@sfheritage.org_ Mike Buhler, President & CEO, San Francisco Heritage__
telephone:_(415) 441-3000 x15_____
date: _October 2016; Revised January 2017, July 2020, August 2020_____

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Mission Cultural Center
City or Vicinity: San Francisco
County: San Francisco
State: California
Photographer: Mike Buhler
Date Photographed: July 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 25 Primary façade, general view west from Mission Street

2 of 25 Primary façade, view northwest along Mission Street

3 of 25 Primary façade, view southwest along Mission Street

4 of 25 View southwest of storefront and mural

5 of 25 View of primary entry at north end of the first floor

6 of 25 View of mural on the north façade

7 of 25 Mural on the south façade

8 of 25 View north along Osage Alley showing the west façade

9 of 25 View south along Osage Alley showing the freight entry and west façade

10 of 25 Lobby, view north

11 of 25 North end of lobby, view west of mural adjacent to ticketing area at north end

12 of 25 South end of lobby, view west of mural and entry to theater

13 of 25 Theater, view west from seating area to stage

14 of 25 Theater, view east from stage to seating area

15 of 25 View west of stairs to Galería Museo and offices, rising from north end of lobby

16 of 25 Galería Museo, view southwest

17 of 25 Inty-Raymi Gallery, view west

18 of 25 Studio A, view northwest

19 of 25 Studio B, view northwest

20 of 25 Studio C, view southeast

21 of 25 Studio D, view south

22 of 25 Studio E, view north

23 of 25 Textile Studio, view east

24 of 25 Mission Gráfica, view north

25 of 25 Printing Room, view south

Mission Cultural Center
Name of Property

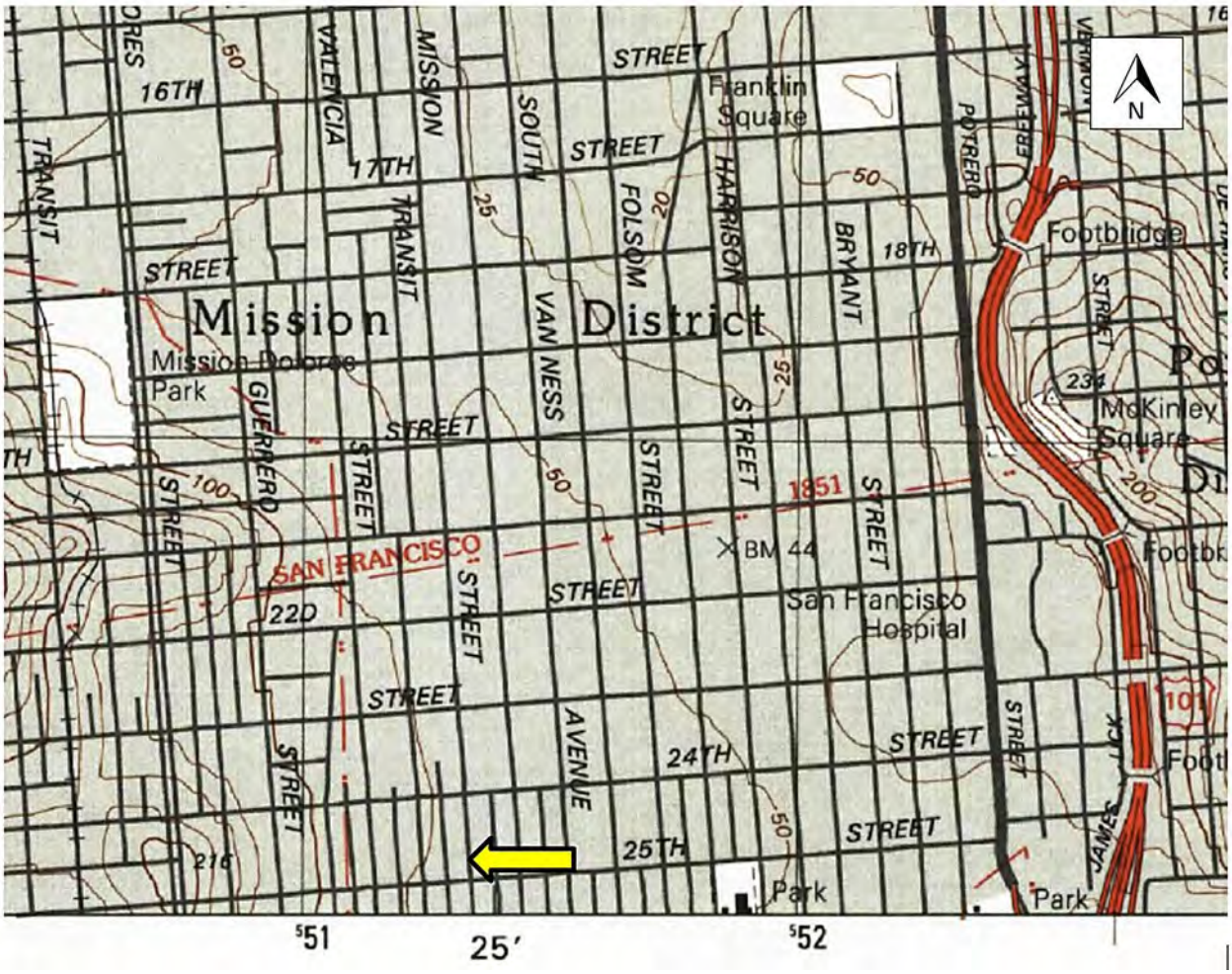
San Francisco, California
County and State

Location Map

Latitude: 37.750981 Longitude: -122. 418613

Courtesy Bing.com, annotated by author

USGS San Francisco North Map (detail)

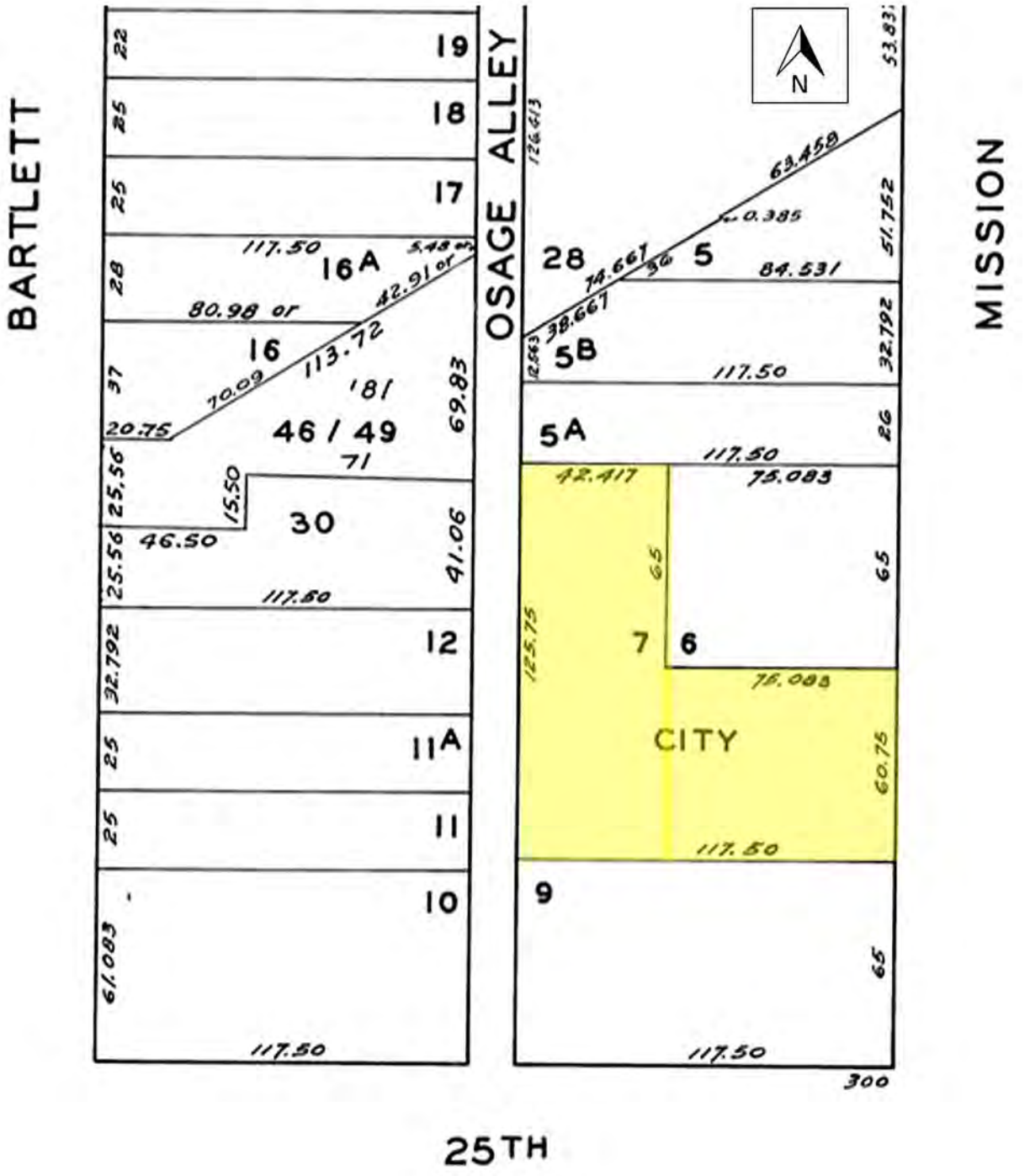


Annotated by author

Mission Cultural Center
Name of Property

San Francisco, California
County and State

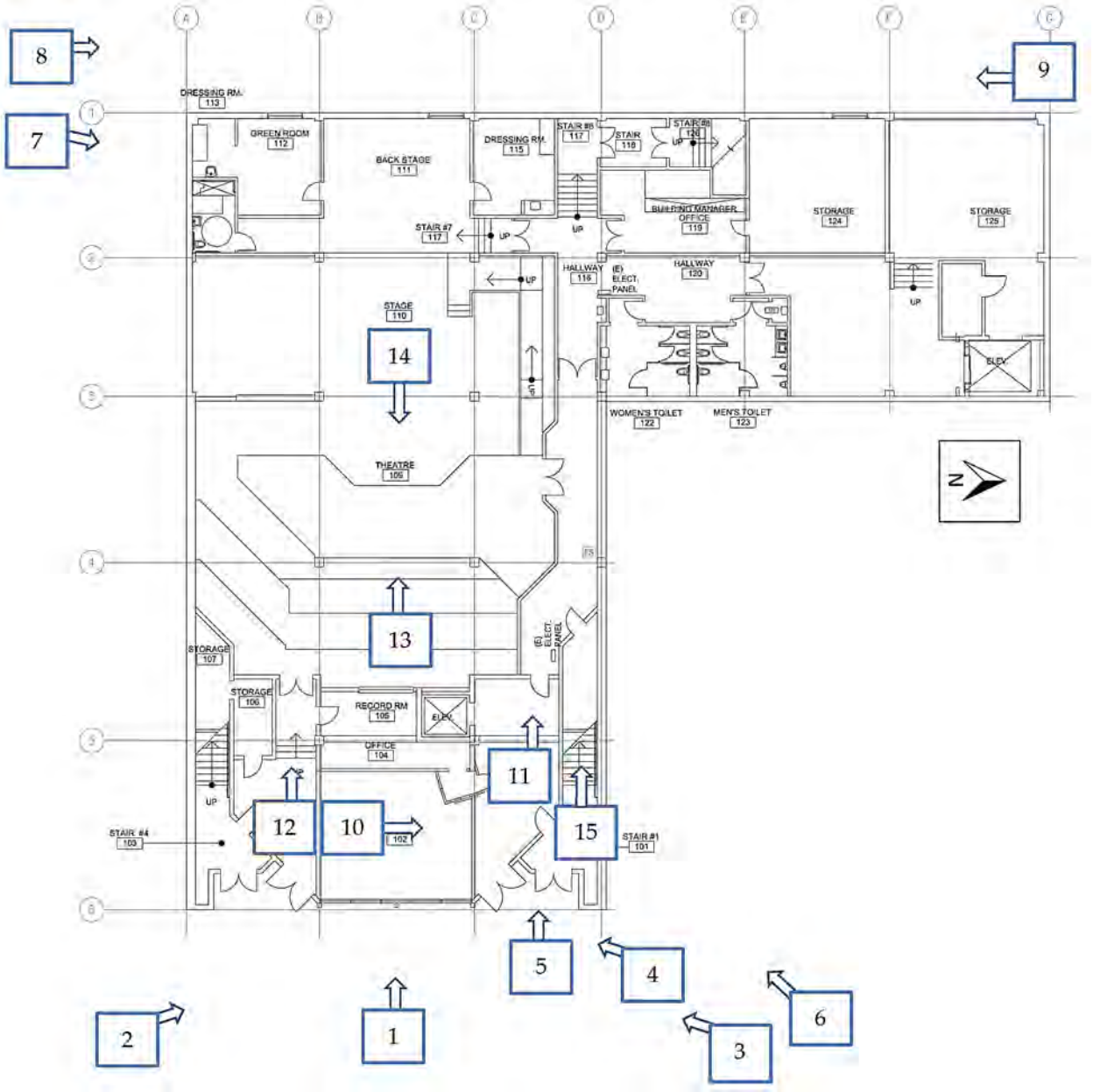
San Francisco Assessor-Recorder Block Map (detail)



Mission Cultural Center
Name of Property

San Francisco, California
County and State

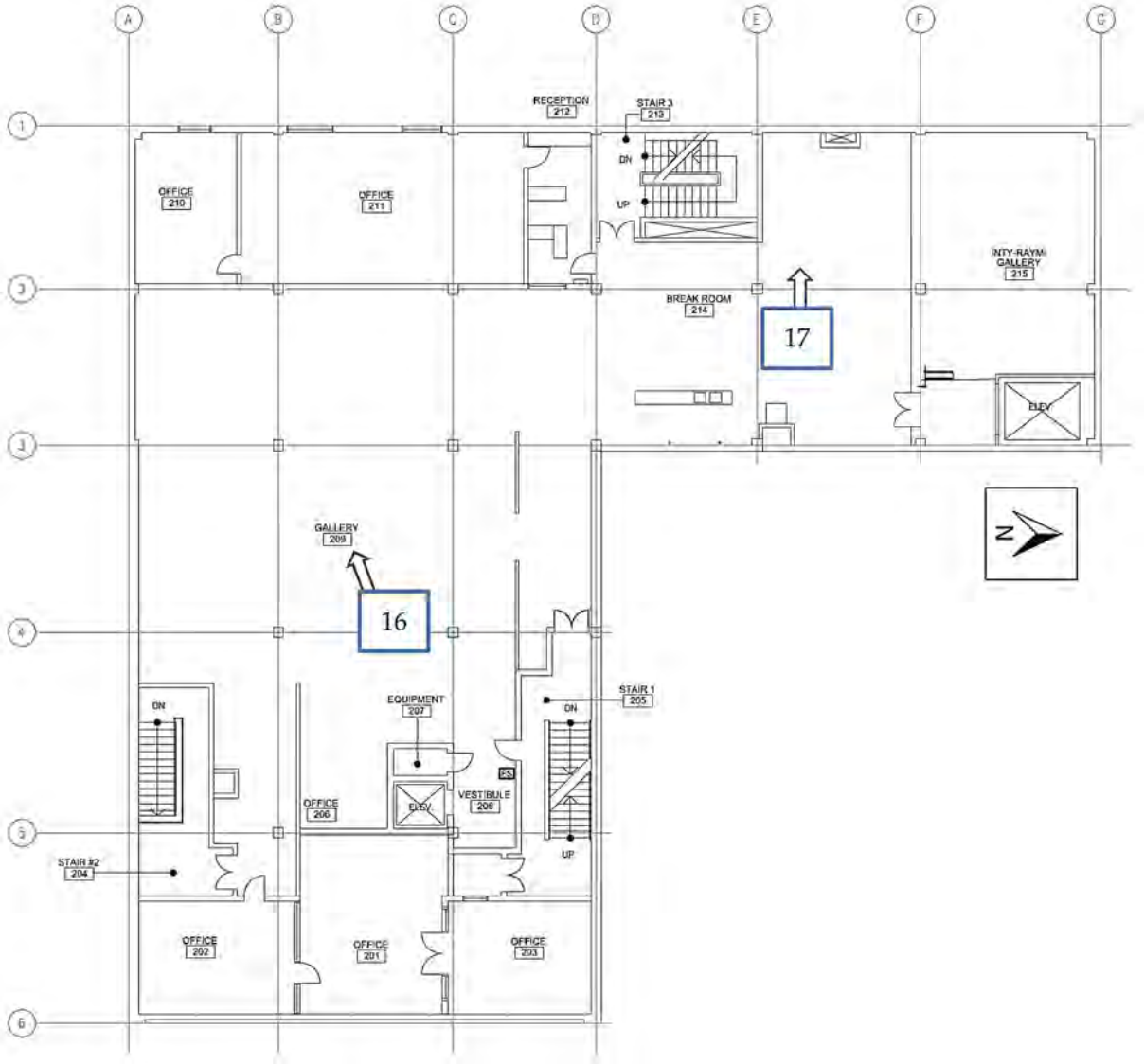
Sketch Map/Photo Key 1 of 4



Mission Cultural Center
Name of Property

San Francisco, California
County and State

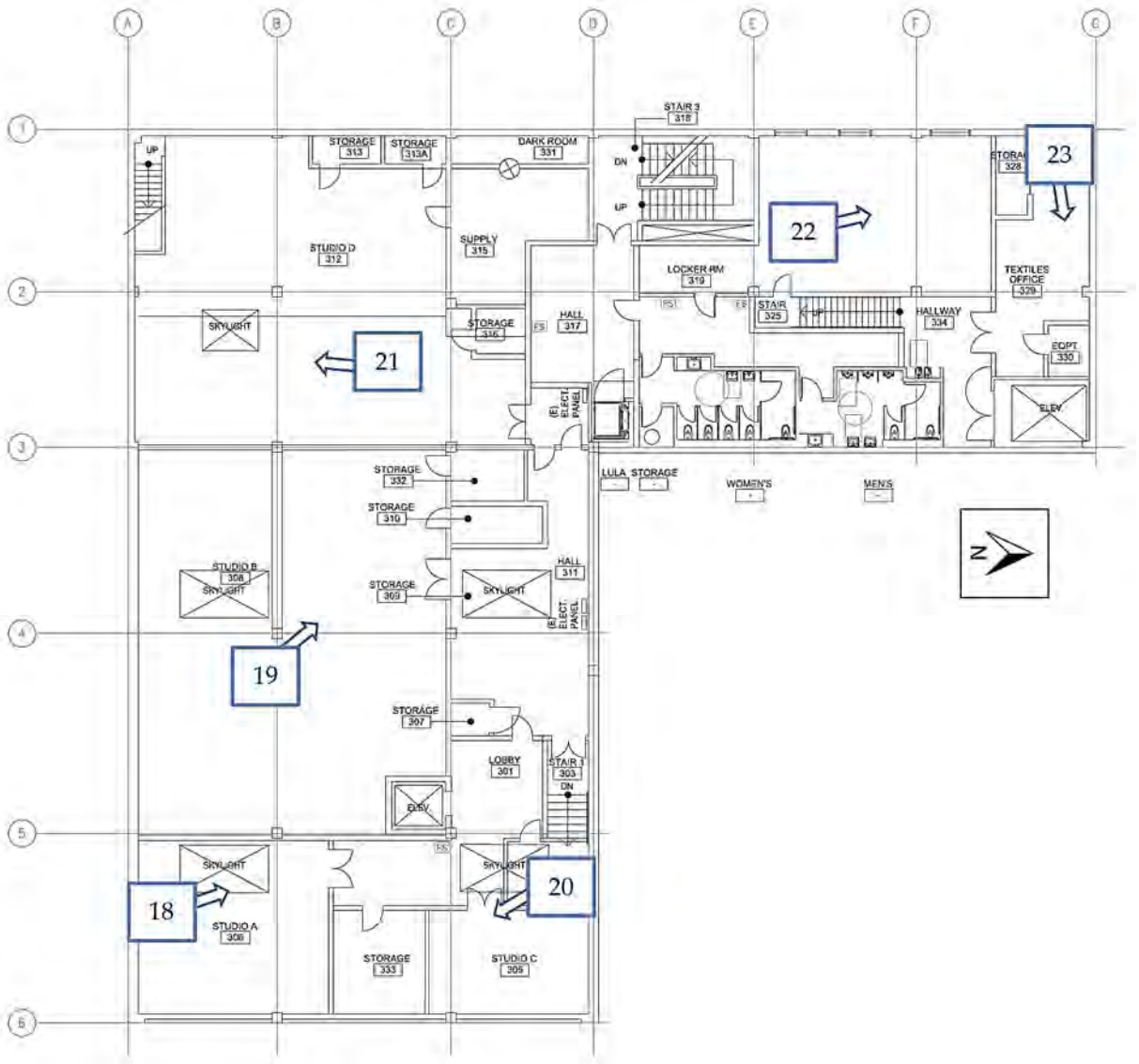
Sketch Map/Photo Key 2 of 4



Mission Cultural Center
Name of Property

San Francisco, California
County and State

Sketch Map/Photo Key 3 of 4



Mission Cultural Center
Name of Property

San Francisco, California
County and State

Sketch Map/Photo Key 4 of 4

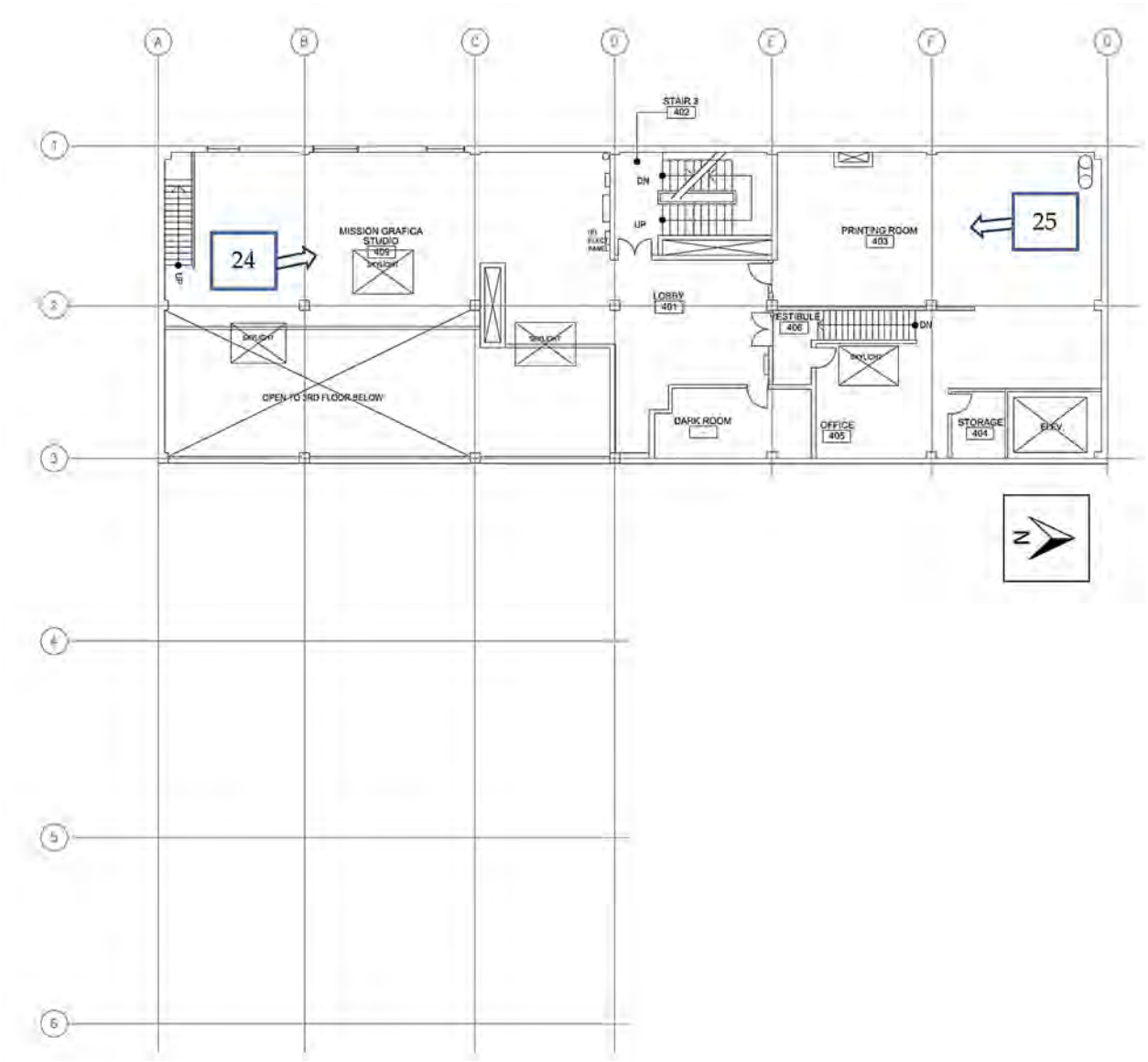


Figure 1 Shaff's Furniture Store in 1976, prior to conversion to the MCC, photographer unknown; courtesy Mission Cultural Center for Latino Arts

Figure 2 Galería Museo, late 1970s; screenshot from Mission Cultural Center for Latino Arts video, *The Founders: 35th Anniversary Video*, 2013

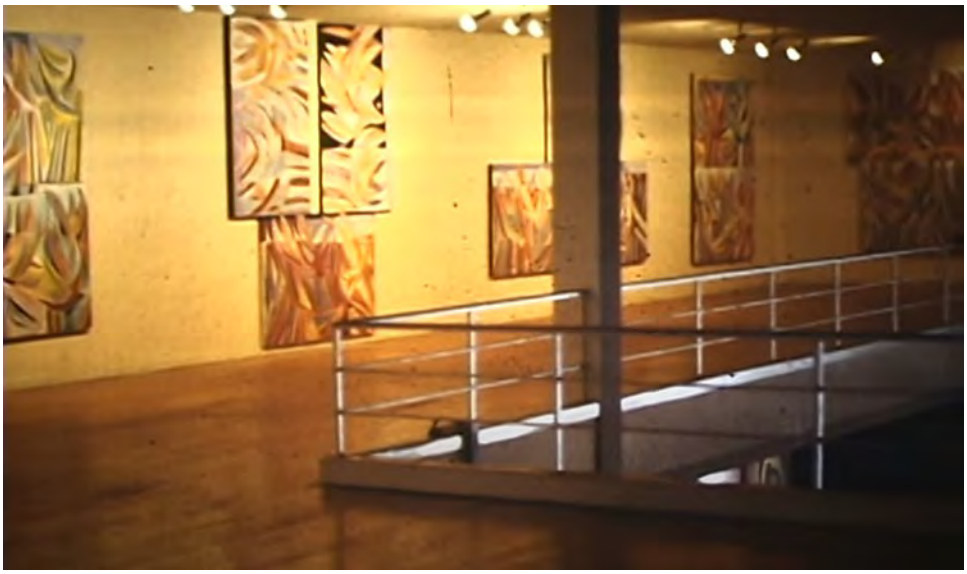


Figure 3 Graphics department, late 1970s; screenshot from Mission Cultural Center for Latino Arts video, *The Founders: 35th Anniversary Video*, 2013

Figure 4 Serigraph of the MCC logo by Alfonso Maciel, 1979

Figure 5 Entry, published in the *San Francisco Examiner*, August 13, 1980

Figure 6 Sketch of *Spirit of the Arts* mural part 1, circa 1982

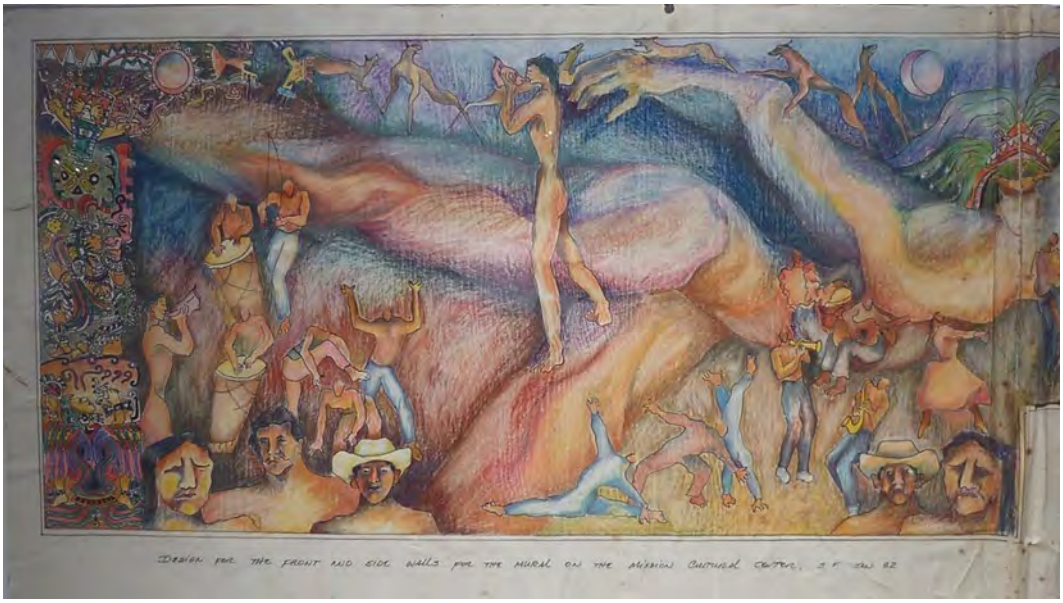


Figure 7 Sketch of *Spirit of the Arts* mural part 2, circa 1982

Figure 8 Primary façade, circa 1987; Jerri Holan + Associates, Architects website

Figure 9 Studio D/Mission Gráfica, view west, circa 1987; Jerri Holan + Associates, Architects website

Figure 10 Mission Gráfica printing room, view north, circa 1987; Jerri Holan + Associates, Architects website

Figure 11 Studio A, circa 1987; Jerri Holan + Associates, Architects website

Photo 1 Primary façade, general view west from Mission Street

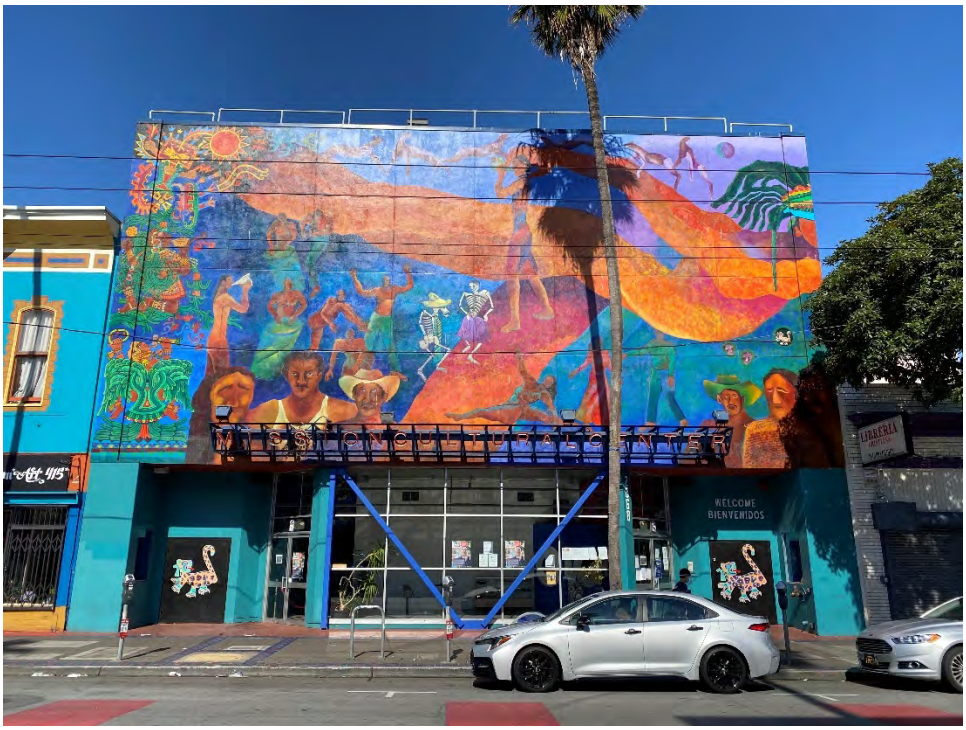


Photo 2 Primary façade, view northwest along Mission Street

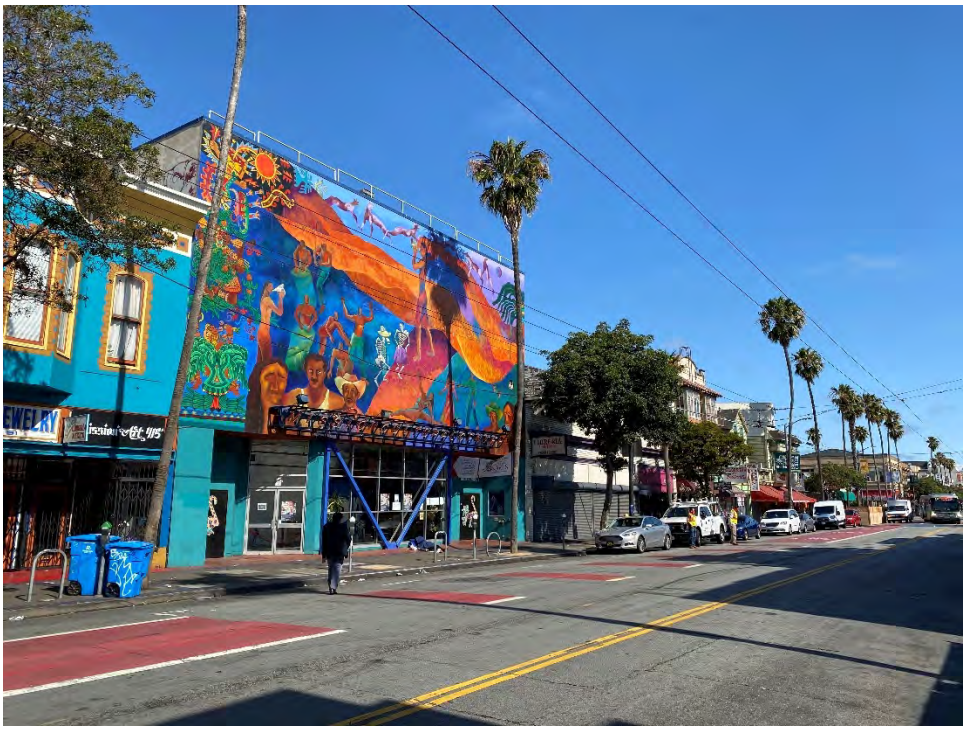


Photo 3 Primary façade, view southwest along Mission Street

Photo 4 View southwest of storefront and mural

Photo 5 View of primary entry at north end of the first floor

Photo 6 View of mural on the north façade

Photo 7 Mural on the south façade

Photo 8 View north along Osage Alley showing the west façade

Photo 9 View south along Osage Alley showing the freight entry and west façade

Photo 10 Lobby, view north

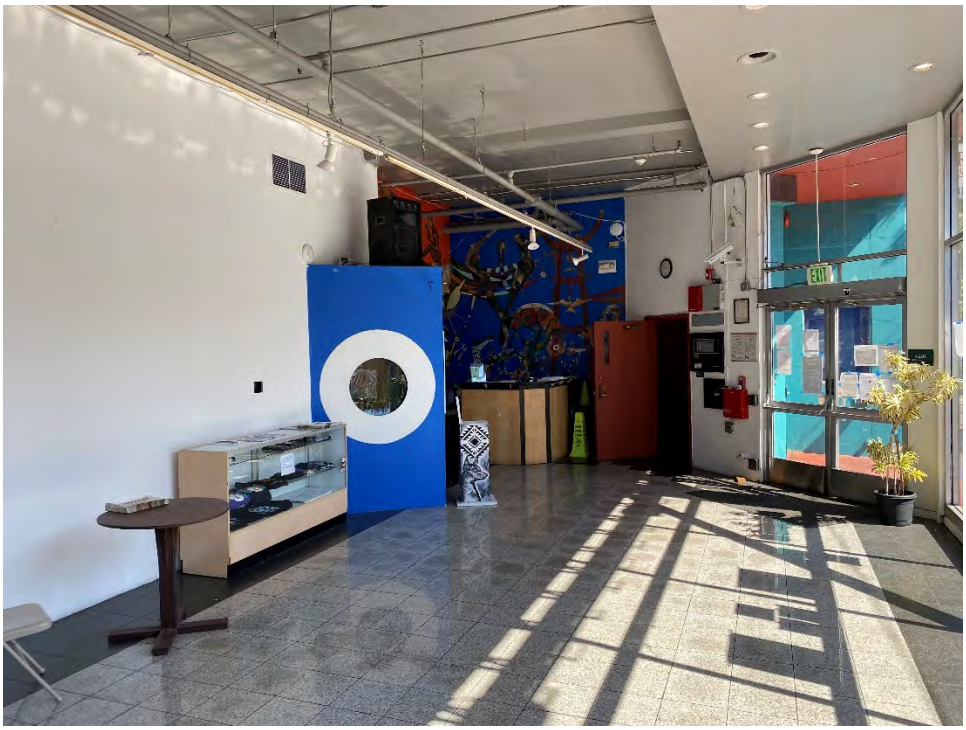


Photo 11 North end of lobby, view west of mural adjacent to ticketing area at north end

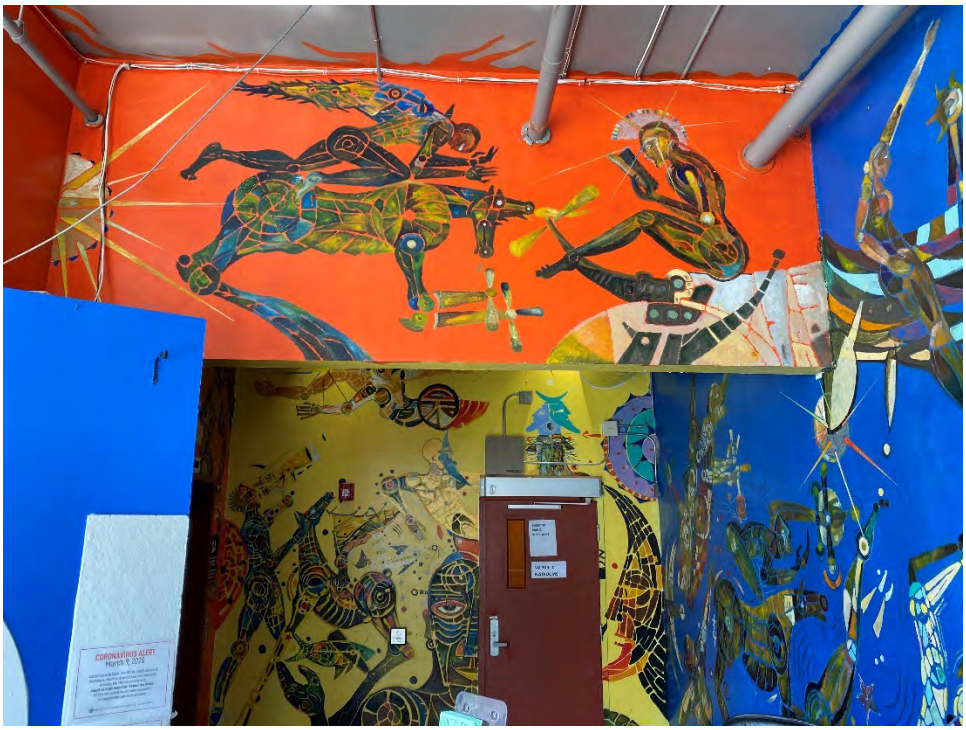


Photo 12 South end of lobby, view west of mural and entry to theater

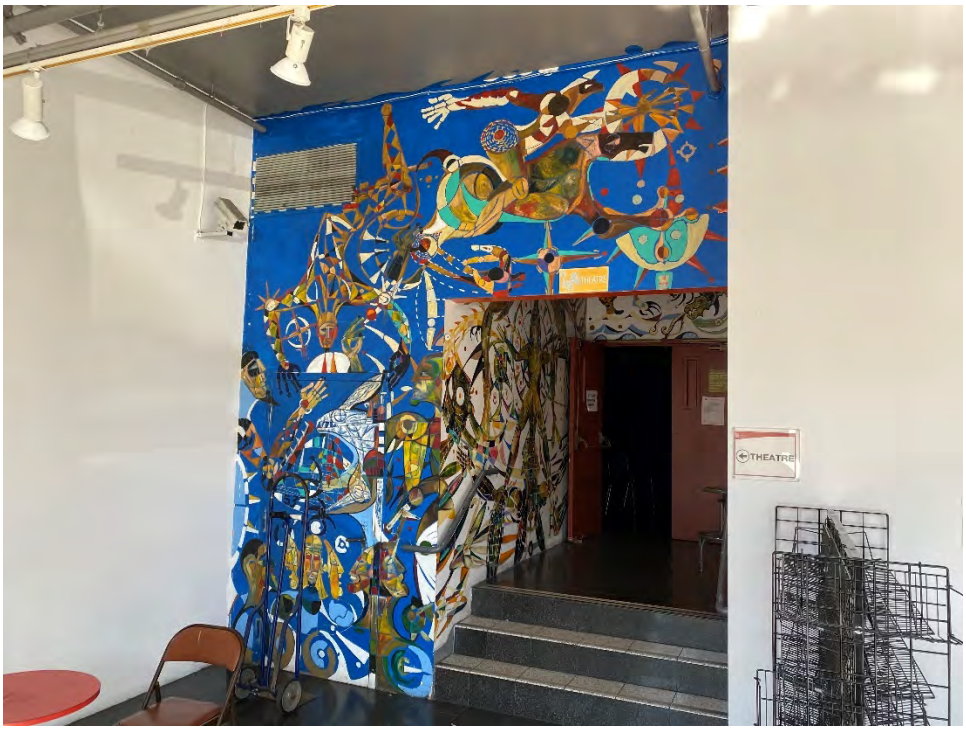


Photo 13 Theater, view west from seating area to stage

Photo 14 Theater, view east from stage to seating area

Photo 15 View west of stairs to Galería Museo and offices, rising from north end of lobby

Photo 16 Galería Museo, view southwest

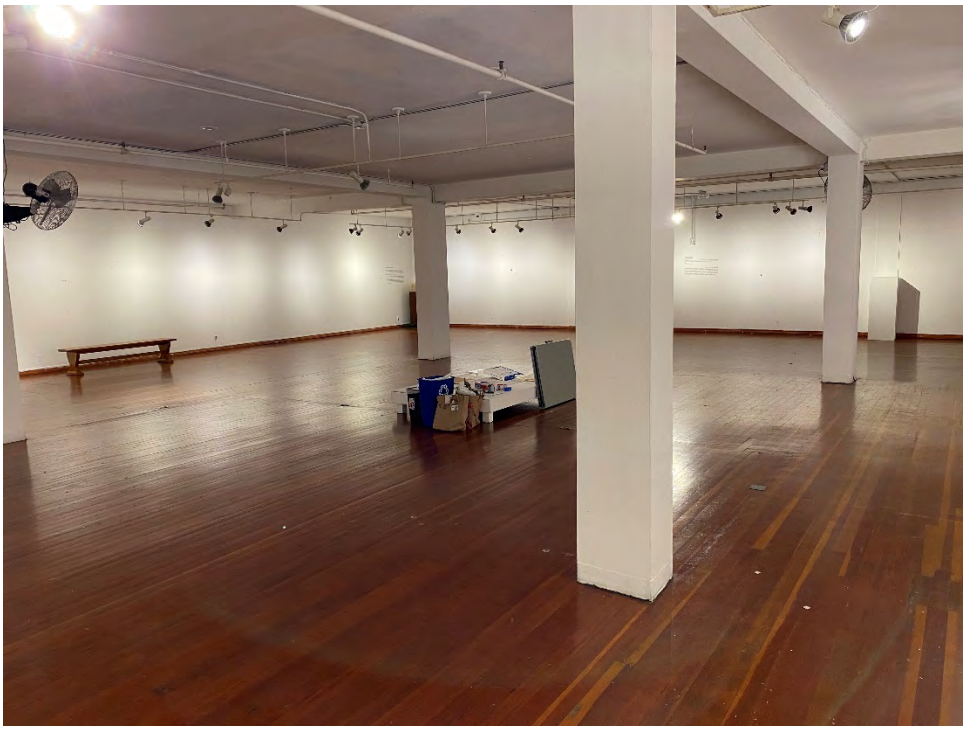


Photo 17 Inty-Raymi Gallery, view west

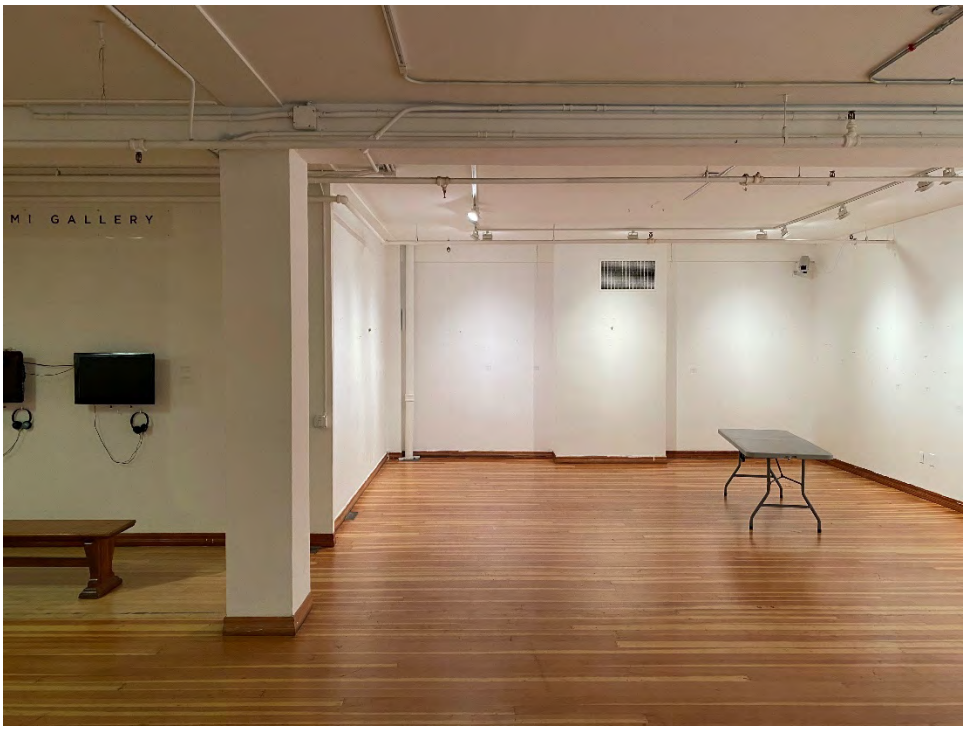


Photo 18 Studio A, view northwest

Photo 19 Studio B, view northwest

Photo 20 Studio C, view southeast

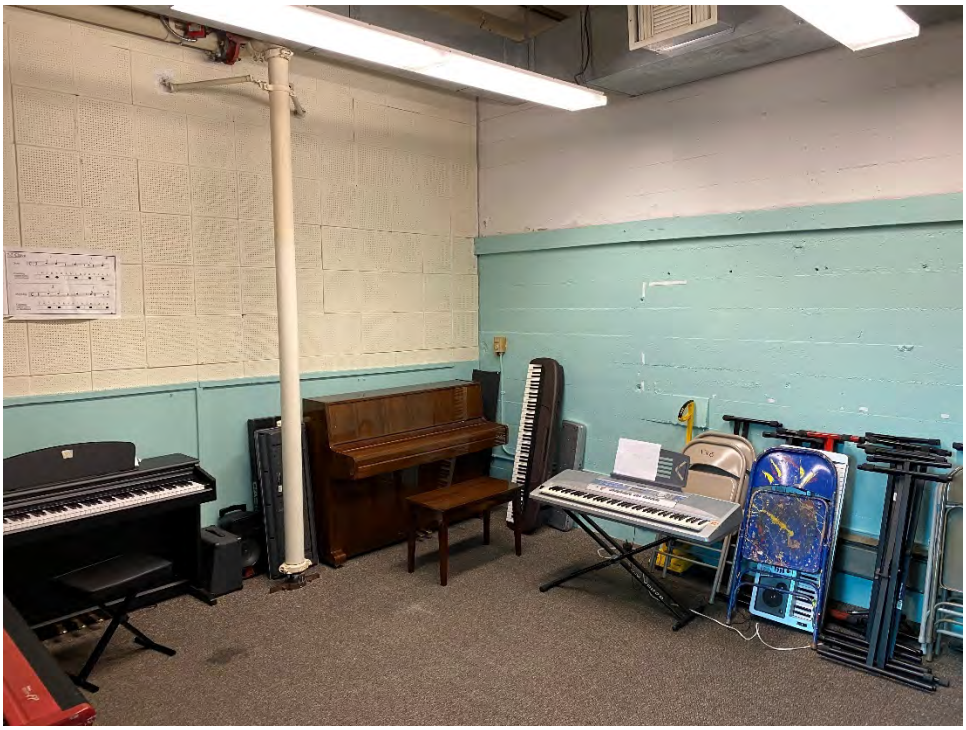


Photo 21 Studio D, view south

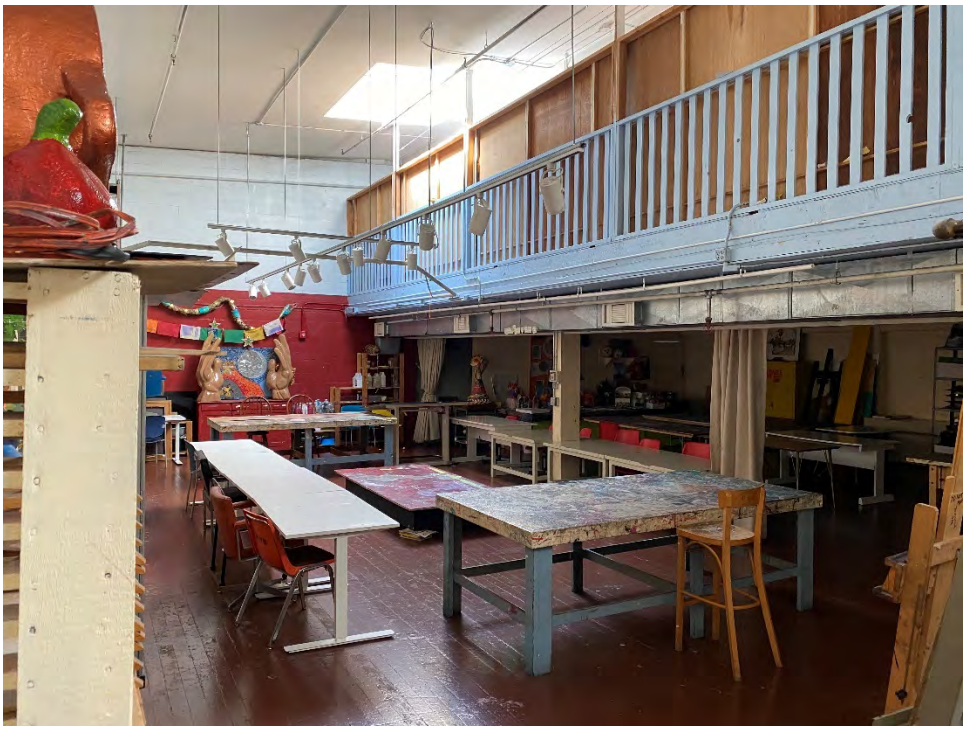


Photo 22 Studio E, view north

Photo 23 Textile Studio, view east

Photo 24 Mission Gráfica, view north

Photo 25 Printing Room, view south