



SAN FRANCISCO PLANNING DEPARTMENT

Certificate of Appropriateness Case Report

HEARING DATE: MARCH 6, 2019

(CONTINUED FROM: FEBRUARY 6, 2019 AND FEBRUARY 20, 2019)

Filing Date: December 7, 2018
Case No.: 2018-003593COA
Project Address: 906 BROADWAY
Historic Landmark: No. 204: Our Lady of Guadalupe Church
Zoning: RM-2 (Residential-Mixed, Moderate Density)
40-X Height and Bulk District
Block/Lot: 0149/009
Applicant: Mark Loper
1 Bush Street, Suite 600
San Francisco, CA 94104
Staff Contact: Jonathan Vimr - (415) 575-9109
jonathan.vimr@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

PROPERTY DESCRIPTION

906 Broadway, historically known as Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church, is located on the north side of Broadway between Taylor and Mason Streets in North Beach, near the Russian Hill and Chinatown neighborhoods. The subject property represents the second iteration of Our Lady of Guadalupe Church, as the original church building (constructed 1875-1880) was destroyed in the 1906 earthquake and fire. The subject property was built in 1912 and designed by Shea & Lofquist. The two-story church building with cruciform plan was constructed of reinforced concrete and designed in the Mission Revival Style. The interior is highly ornate, displaying Renaissance and Baroque ornamentation and murals painted by Italian artist, Luigi Brusatori. The property is located within a RM-2 (Residential-Mixed, Moderate Density) zone and a 40-X bulk and height district.

PROJECT DESCRIPTION

As proposed, the project would install an egress stair in a storage room at the rear, northeastern corner of the building with corresponding removal of approximately 205 square feet (2.6% of ground floor area) of non-character-defining flooring. The stair would be fully out of view within the main sanctuary space. Two new restrooms and new glass partitions would also be installed in the basement in order to accommodate conference and classrooms and the overall potential use of the space as a community and instructional facility. No exterior alterations are proposed.

OTHER ACTIONS REQUIRED

This work is part of a broader proposal to convert the use of the now vacant religious institution to a community and instructional facility. In order to accomplish this change of use, the project sponsor must obtain a Conditional Use authorization from the City Planning Commission pursuant to Sections 209.2 and 303 of the Planning Code.

APPLICABLE PRESERVATION STANDARDS

ARTICLE 10

Pursuant to Section 1006.2 of the Planning Code, unless exempt from the Certificate of Appropriateness requirements or delegated to Planning Department Preservation staff through the Administrative Certificate Appropriateness process, the Historic Preservation Commission is required to review any applications for the construction, alteration, removal, or demolition of any designated Landmark for which a City permit is required. Section 1006.6 states that in evaluating a request for a Certificate of Appropriateness for an individual landmark or a contributing building within a historic district, the Historic Preservation Commission must find that the proposed work is in compliance with the Secretary of the Interior's Standards for the Treatment of Historic Properties, as well as the designating Ordinance and any applicable guidelines, local interpretations, bulletins, related appendices, or other policies.

THE SECRETARY OF THE INTERIOR'S STANDARDS

Rehabilitation is the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values. The Rehabilitation Standards provide, in relevant part(s):

Standard 1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

The proposed work is connected to the potential change in use of the former religious institution to a community and instructional facility. The minimal changes to do so include the proposed installation of an egress stair in a storage room at the rear, northeastern corner of the first floor, in addition to the installation of two new restrooms and glass partitions within the basement to accommodate conference and classrooms. The basement does not possess distinctive features and the partitions will be easily reversible. Similarly, the storage room is a back-of-house area that does not possess character-defining-features associated with the landmark and placing the stair here would allow it to wholly located outside of the main sanctuary space. The design would utilize clearly differentiated materials—largely steel—that achieve compatibility both through the location of the stair and its open nature. The use of wood, a characteristic material found throughout the interior, for the stair treads enhances this compatibility. While the installation of sprinklers is proposed, the recommended condition of approval will ensure that interstitial spaces are utilized and that fire suppression systems do not obscure or alter character-defining features within the interior.

Standard 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

The overall historic character of the property would be retained. Work is only proposed at the interior, with changes largely occurring at the basement level. The basement does not include character-defining features, but nonetheless will continue to largely appear as it currently does. The new restrooms will be located at the far northern end of the basement that currently serves as storage and mechanical space, while the conference rooms will be delineated via glass partitions. These partitions are visually light, maintain views through the space, and are easily reversible. The only change to the first floor would be the removal of approximately 205 square feet (2.6% of ground floor area) of flooring within a storage room at the rear, northeastern corner of the building and the installation of a new egress stair within the resulting opening. This storage room is a back-of-house area that does not possess character-defining-features associated with the landmark and placing the stair here would allow it to wholly located outside of the main sanctuary space. The design of the stair would utilize clearly differentiated materials—largely steel—that achieve compatibility both through the location of the stair and its open nature. The use of wood, a characteristic material found throughout the interior, for the stair treads enhances this compatibility. While the installation of sprinklers is proposed, the recommended condition of approval will ensure that interstitial spaces are utilized and that fire suppression systems do not obscure or alter character-defining features within the interior.

Standard 3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

The project would not create a false sense of historical development. The partitions at the basement will be glazed, and the open stair will largely consist of steel. This is in contrast to the weighty, masonry character of the building while also giving the new features a light, airy quality that minimizes their visual presence and maintains views throughout the interior.

Standard 5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

The distinctive features characterizing the property will be preserved. Work is only proposed at the interior, with changes largely occurring at the basement level. The basement does not include character-defining features, but nonetheless will continue to largely appear as it currently does. The new restrooms will be located at the far northern end of the basement that currently serves as storage and mechanical space, while the conference rooms will be delineated via glass partitions. These partitions are visually light, maintain views through the space, and are easily reversible. The only change to the first floor would be the removal of approximately 205 square feet (2.6% of ground floor area) of flooring within a storage room at the rear, northeastern corner of the building and the installation of a new egress stair within the resulting opening. This storage room is a back-of-house area that does not possess character-defining-features associated with the landmark and placing the stair here would allow it to wholly located outside of the main sanctuary space. The design of the stair would utilize clearly differentiated materials—largely steel—that achieve

compatibility both through the location of the stair and its open nature. The use of wood, a characteristic material found throughout the interior, for the stair treads enhances this compatibility. While the installation of sprinklers is proposed, the recommended condition of approval will ensure that interstitial spaces are utilized and that fire suppression systems do not obscure or alter character-defining features within the interior.

Standard 9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

Work is only proposed at the interior, with changes largely occurring at the basement level. The basement does not include character-defining features, but nonetheless will continue to largely appear as it currently does. The new restrooms will be located at the far northern end of the basement that currently serves as storage and mechanical space, while the conference rooms will be delineated via glass partitions. These partitions are visually light, maintain views through the space, and are easily reversible. The only change to the first floor would be the removal of approximately 205 square feet (2.6% of ground floor area) of flooring within a storage room at the rear, northeastern corner of the building and the installation of a new egress stair within the resulting opening. This storage room is a back-of-house area that does not possess character-defining-features associated with the landmark and placing the stair here would allow it to wholly located outside of the main sanctuary space. The design of the stair would utilize clearly differentiated materials—largely steel—that achieve compatibility both through the location of the stair and its open nature. The use of wood, a characteristic material found throughout the interior, for the stair treads enhances this compatibility. While the installation of sprinklers is proposed, the recommended condition of approval will ensure that interstitial spaces are utilized and that fire suppression systems do not obscure or alter character-defining features within the interior.

Standard 10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The new partitions, guardrail, restrooms, and stair could all be removed in the future without harming the integrity of the historic property as they are located in non-character-defining areas of the interior and will not result in the alteration of any significant features that characterize the landmark.

PUBLIC/NEIGHBORHOOD INPUT

The project sponsor conducted their own public outreach and has submitted to the Department ten (10) letters in support of the project that were gathered through their outreach.

One (1) letter of opposition from the Residents of 944 Broadway was hand delivered to the Commission at their February 6, 2019 hearing; this letter was subsequently scanned and uploaded online by Commission Secretary staff. In the letter, the author(s) expressed that a new stairway should not make

any changes to the exterior, and expressed additional concerns related to the proposed change of use, including potential traffic congestion and the nature of public events that could be held at the property. As previously noted, the proposed change of use would require a Conditional Use authorization granted by the City Planning Commission.

ISSUES & OTHER CONSIDERATIONS

In December 2018 the Historic Preservation Commission adopted a resolution (HPC Resolution No. 1013) to initiate amendment of the property's landmark designation to include the interior. Pursuant to Section 1014(a) of the Planning Code, the proposed interior work therefore cannot be completed unless the project sponsor applies for and is granted approval of a Certificate of Appropriateness.

This proposal was initially heard by the Historic Preservation Commission at its regular hearing on February 6, 2019. At that hearing the Commission unanimously voted to continue the item to February 20, 2019. At that hearing, the Commission unanimously voted to continue the item to March 6, 2019.

STAFF ANALYSIS

Based on the requirements of Article 10 and the Secretary of Interior's Standards, staff has determined that the proposed project is compatible with the character-defining features of the landmark property.

The proposed change in use to be heard by the City Planning Commission would result only in the minimal changes considered here. Proposed work is limited to the interior, with changes largely occurring at the basement level. The basement does not include character-defining features, but nonetheless will continue to largely appear as it currently does. The new restrooms will be located at the far northern end of the basement that currently serves as storage and mechanical space, while the conference rooms will be delineated via glass partitions. These partitions are visually light, maintain views through the space, and are easily reversible.

The only change to the first floor would be the removal of approximately 205 square feet (2.6% of ground floor area) of flooring within a storage room at the rear, northeastern corner of the building and the installation of a new egress stair within the resulting opening. This storage room is a back-of house area that does not possess character-defining-features associated with the landmark and placing the stair here would allow it to wholly located outside of the main sanctuary space. The design of the stair would utilize clearly differentiated materials—largely steel—that achieve compatibility both through the location of the stair and its open nature. The use of wood, a characteristic material found throughout the interior, for the stair treads enhances this compatibility.

While the installation of sprinklers is proposed, the recommended condition of approval will ensure that interstitial spaces are utilized and that fire suppression systems do not obscure or alter character-defining features within the interior.

Staff therefore finds that the proposed work is compatible with the landmark property and recommends approval, with conditions.

ENVIRONMENTAL REVIEW STATUS

The Planning Department has determined that the proposed project is exempt/excluded from environmental review, pursuant to CEQA Guideline Sections 15301 (Class One – Minor Alteration) because the project includes a minor alteration of an existing structure that meets the Secretary of the Interior’s Standards.

PLANNING DEPARTMENT RECOMMENDATION

Planning Department staff recommends APPROVAL WITH CONDITIONS of the Proposed Project as it appears to meet the Secretary of the Interior’s Standards for Rehabilitation.

CONDITIONS OF APPROVAL

To ensure that the proposed work is undertaken in conformance with this Certificate of Appropriateness, staff recommends the following condition:

1. As part of the Building Permit, the project sponsor shall provide to Planning Department preservations staff for review and approval mechanical, electrical, and plumbing plans to ensure that interstitial spaces will be utilized to conceal fire suppression systems on the first floor.

ATTACHMENTS

Draft Motion

Exhibits:

- Parcel Map
- 1998 Sanborn Map
- Aerial Photograph
- Zoning Map
- Site Photographs

Project Sponsor submittal, including:

- Project Plans
- Project Sponsor’s Letter

Draft Landmark Designation Amendment Report

Historic Preservation Commission Resolution No. 1013



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission

Motion No.

HEARING DATE: MARCH 6, 2019

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

Reception:
415.558.6378

Fax:
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ADOPTING FINDINGS FOR A CERTIFICATE OF APPROPRIATENESS FOR PROPOSED WORK DETERMINED TO BE APPROPRIATE FOR AND CONSISTENT WITH THE PURPOSES OF ARTICLE 10, TO MEET THE STANDARDS OF ARTICLE 10 AND TO MEET THE SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION, FOR THE PROPERTY LOCATED ON LOT 009 IN ASSESSOR'S BLOCK 0149, WITHIN A RM-2 (RESIDENTIAL-MIXED, MODERATE DENSITY) ZONING DISTRICT AND A 40-X HEIGHT AND BULK DISTRICT.

PREAMBLE

WHEREAS, on December 7, 2018 Mark Loper ("Project Sponsor") filed an application with the San Francisco Planning Department (hereinafter "Department") for a Certificate of Appropriateness to complete interior alterations to the subject property. As proposed, these alterations include the installation of an egress stair in a storage room at the northeastern corner of the first floor that will connect that level and the basement, in addition to the installation of two new restrooms and glass partitions for classrooms in the basement.

WHEREAS, the Project was determined by the Department to be categorically exempt from environmental review. The Historic Preservation Commission ("Commission") has reviewed and concurs with said determination.

WHEREAS, on February 6, 2019, the Commission conducted a duly noticed public hearing on the current project, Case No. 2018-003593COA (Project) for its appropriateness. At this public hearing, the Commission continued the Application to the public hearing on February 20, 2019. At that public hearing, the Commission continued the Application to the public hearing on March 6, 2019.

WHEREAS, in reviewing the Application, the Commission has had available for its review and consideration case reports, plans, and other materials pertaining to the Project contained in the Department's case files, has reviewed and heard testimony and received materials from interested parties during the public hearing on the Project.

MOVED, that the Commission hereby grants the Certificate of Appropriateness, in conformance with the architectural plans labeled Exhibit A on file in the docket for Case 2018-003593COA based on the following conditions and findings:

CONDITIONS

1. As part of the Building Permit, the project sponsor shall provide to Planning Department preservations staff for review and approval mechanical, electrical, and plumbing plans to ensure that interstitial spaces will be utilized to conceal fire suppression systems on the first floor

FINDINGS

Having reviewed all the materials identified in the recitals above and having heard oral testimony and arguments, this Commission finds, concludes, and determines as follows:

1. The above recitals are accurate and also constitute findings of the Commission.
2. Findings pursuant to Article 10:

The Historic Preservation Commission has determined that the proposed work is compatible with the character of the landmark as described in the designation report and draft designation amendment report.

- The project will retain all historic features and finishes at the interior and will involve no alterations to the building's exterior.
- The storage room proposed for the location of the new egress stair is fully out of view within the main sanctuary space and does not contain character-defining features.
- The stair will require only a limited amount (approximately 205 square feet, or 2.6% of ground floor area) of removal of non-character-defining material.
- The proposed project meets the requirements of Article 10 of the Planning Code.
- The proposed project meets the following *Secretary of Interior's Standards for Rehabilitation*:

Standard 1.

A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

Standard 2.

The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Standard 3.

Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

Standard 5.

Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

Standard 9.

New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

Standard 10.

New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

3. **General Plan Compliance.** The proposed Certificate of Appropriateness is, on balance, consistent with the following Objectives and Policies of the General Plan:

I. URBAN DESIGN ELEMENT

THE URBAN DESIGN ELEMENT CONCERNS THE PHYSICAL CHARACTER AND ORDER OF THE CITY, AND THE RELATIONSHIP BETWEEN PEOPLE AND THEIR ENVIRONMENT.

GOALS

The Urban Design Element is concerned both with development and with preservation. It is a concerted effort to recognize the positive attributes of the city, to enhance and conserve those attributes, and to improve the living environment where it is less than satisfactory. The Plan is a definition of quality, a definition based upon human needs.

OBJECTIVE 1

EMPHASIS OF THE CHARACTERISTIC PATTERN WHICH GIVES TO THE CITY AND ITS NEIGHBORHOODS AN IMAGE, A SENSE OF PURPOSE, AND A MEANS OF ORIENTATION.

POLICY 1.3

Recognize that buildings, when seen together, produce a total effect that characterizes the city and its districts.

OBJECTIVE 2

CONSERVATION OF RESOURCES WHICH PROVIDE A SENSE OF NATURE, CONTINUITY WITH THE PAST, AND FREEDOM FROM OVERCROWDING.

POLICY 2.4

Preserve notable landmarks and areas of historic, architectural or aesthetic value, and promote the preservation of other buildings and features that provide continuity with past development.

POLICY 2.5

Use care in remodeling of older buildings, in order to enhance rather than weaken the original character of such buildings.

POLICY 2.7

Recognize and protect outstanding and unique areas that contribute in an extraordinary degree to San Francisco's visual form and character.

The goal of a Certificate of Appropriateness is to provide additional oversight for buildings and districts that are architecturally or culturally significant to the City in order to protect the qualities that are associated with that significance.

The proposed project qualifies for a Certificate of Appropriateness and therefore furthers these policies and objectives by maintaining and preserving the character-defining features of the contributory property and landmark district for the future enjoyment and education of San Francisco residents and visitors.

4. The proposed project is generally consistent with the eight General Plan priority policies set forth in Section 101.1 in that:

- A) The existing neighborhood-serving retail uses will be preserved and enhanced and future opportunities for resident employment in and ownership of such businesses will be enhanced:

The proposed project is for alterations to a currently vacant building that previously served as a religious institution and will have no effect on neighborhood-serving retail uses.

- B) The existing housing and neighborhood character will be conserved and protected in order to preserve the cultural and economic diversity of our neighborhoods:

The proposed project will strengthen neighborhood character by respecting the character-defining features of the landmark property in conformance with the Secretary of the Interior's Standards.

- C) The City's supply of affordable housing will be preserved and enhanced:

The project will have no effect on the affordable housing supply.

- D) The commuter traffic will not impede MUNI transit service or overburden our streets or neighborhood parking:

The proposed project will not result in commuter traffic impeding MUNI transit service or overburdening the streets or neighborhood parking.

- E) A diverse economic base will be maintained by protecting our industrial and service sectors from displacement due to commercial office development. And future opportunities for resident employment and ownership in these sectors will be enhanced:

The proposed project will not have any effect on industrial and service sector jobs.

- F) The City will achieve the greatest possible preparedness to protect against injury and loss of life in an earthquake.

Preparedness against injury and loss of life in an earthquake will be improved by the proposed work. The work will be executed in compliance with all applicable construction and safety measures.

- G) That landmark and historic buildings will be preserved:

The proposed project is in conformance with Article 10 of the Planning Code and the Secretary of the Interior's Standards.

- H) Parks and open space and their access to sunlight and vistas will be protected from development:

The proposed project will not affect access to sunlight or vistas for the parks and open space.

5. For these reasons, the proposal overall, is appropriate for and consistent with the purposes of Article 10, meets the standards of Article 10, and the Secretary of Interior's Standards for Rehabilitation, General Plan and Prop M findings of the Planning Code.

DECISION

That based upon the Record, the submissions by the Applicant, the staff of the Department and other interested parties, the oral testimony presented to this Commission at the public hearings, and all other written materials submitted by all parties, the Commission hereby **APPROVES WITH CONDITIONS a Certificate of Appropriateness** for the property located at Lot 009 in Assessor's Block 0149 for proposed work in conformance with the renderings and architectural sketches labeled Exhibit A on file in the docket for Case No. 2018-003593COA.

APPEAL AND EFFECTIVE DATE OF MOTION: The Commission's decision on a Certificate of Appropriateness shall be final unless appealed within thirty (30) days. Any appeal shall be made to the Board of Appeals, unless the proposed project requires Board of Supervisors approval or is appealed to the Board of Supervisors as a conditional use, in which case any appeal shall be made to the Board of Supervisors (see Charter Section 4.135).

Duration of this Certificate of Appropriateness: This Certificate of Appropriateness is issued pursuant to Article 10 of the Planning Code and is valid for a period of three (3) years from the effective date of approval by the Historic Preservation Commission. The authorization and right vested by virtue of this action shall be deemed void and canceled if, within 3 years of the date of this Motion, a site permit or building permit for the Project has not been secured by Project Sponsor.

THIS IS NOT A PERMIT TO COMMENCE ANY WORK OR CHANGE OF OCCUPANCY UNLESS NO BUILDING PERMIT IS REQUIRED. PERMITS FROM THE DEPARTMENT OF BUILDING INSPECTION (and any other appropriate agencies) MUST BE SECURED BEFORE WORK IS STARTED OR OCCUPANCY IS CHANGED.

I hereby certify that the Historical Preservation Commission ADOPTED the foregoing Motion on March 6, 2019.

Jonas P. Ionin
Commission Secretary

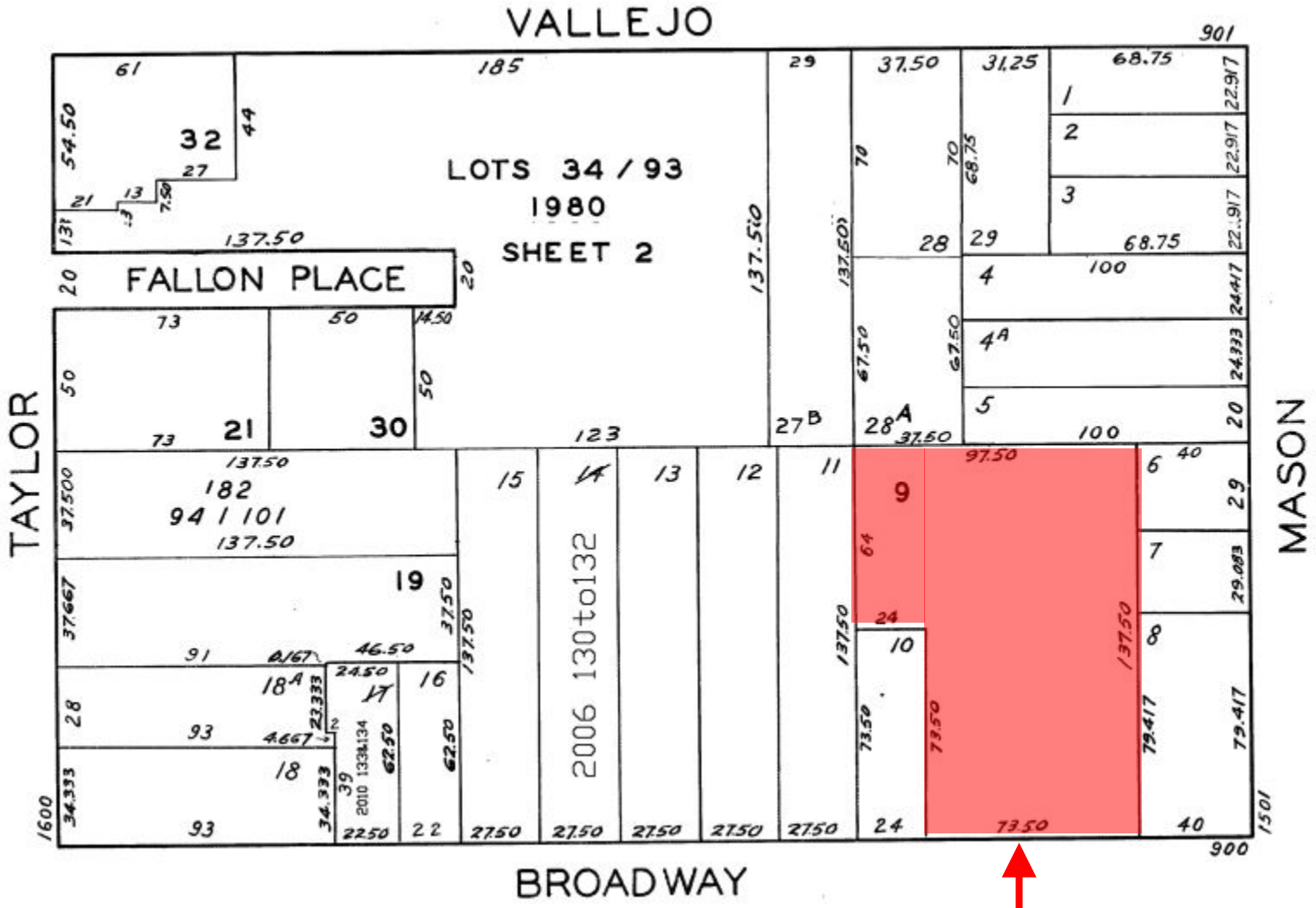
AYES: X

NAYS: X

ABSENT: X

ADOPTED: March 6, 2019

Parcel Map

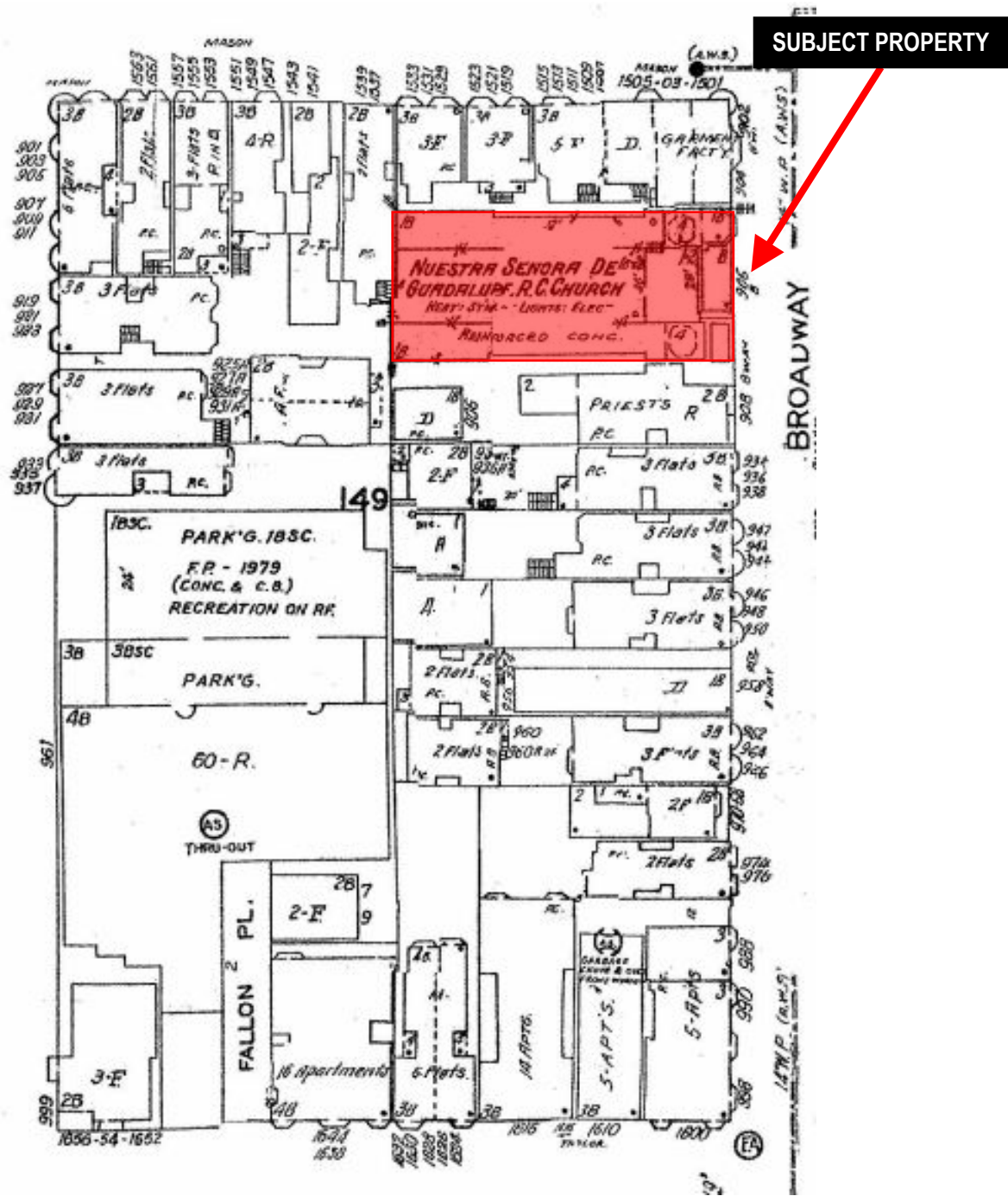


SUBJECT PROPERTY



Certificate of Appropriateness
 Case Number 2018-003593COA
 906 Broadway

Sanborn Map*



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

Certificate of Appropriateness
Case Number 2018-003593COA
906 Broadway



Aerial Photograph

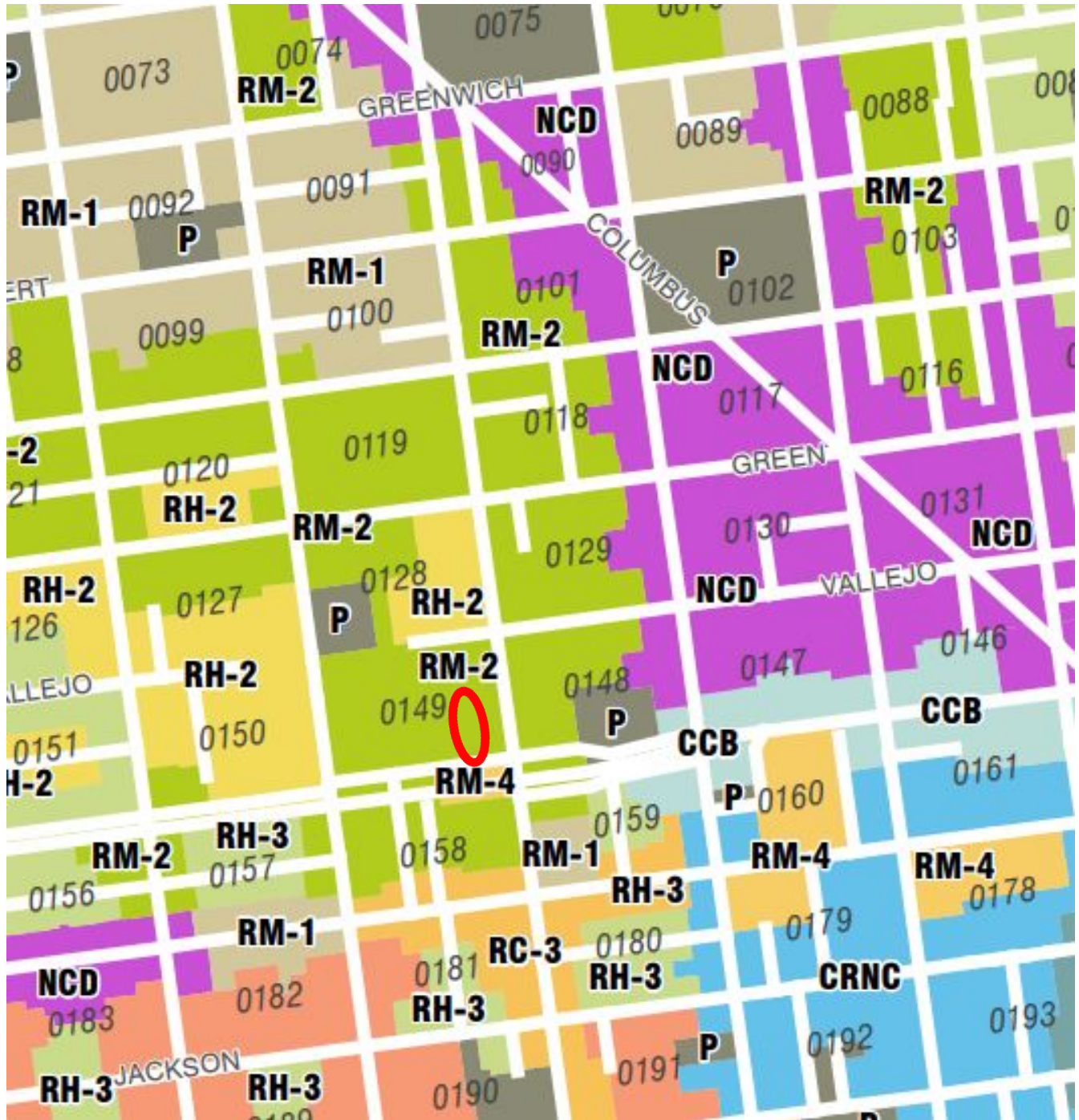


SUBJECT PROPERTY



Certificate of Appropriateness
Case Number 2018-003593COA
906 Broadway

Zoning Map



Certificate of Appropriateness
Case Number 2018-003593COA
906 Broadway

Site Photo



Certificate of Appropriateness
Case Number 2018-003593COA
906 Broadway

Site Photo



Certificate of Appropriateness
Case Number 2018-003593COA
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Site Photo



Certificate of Appropriateness
Case Number 2018-003593COA
906 Broadway

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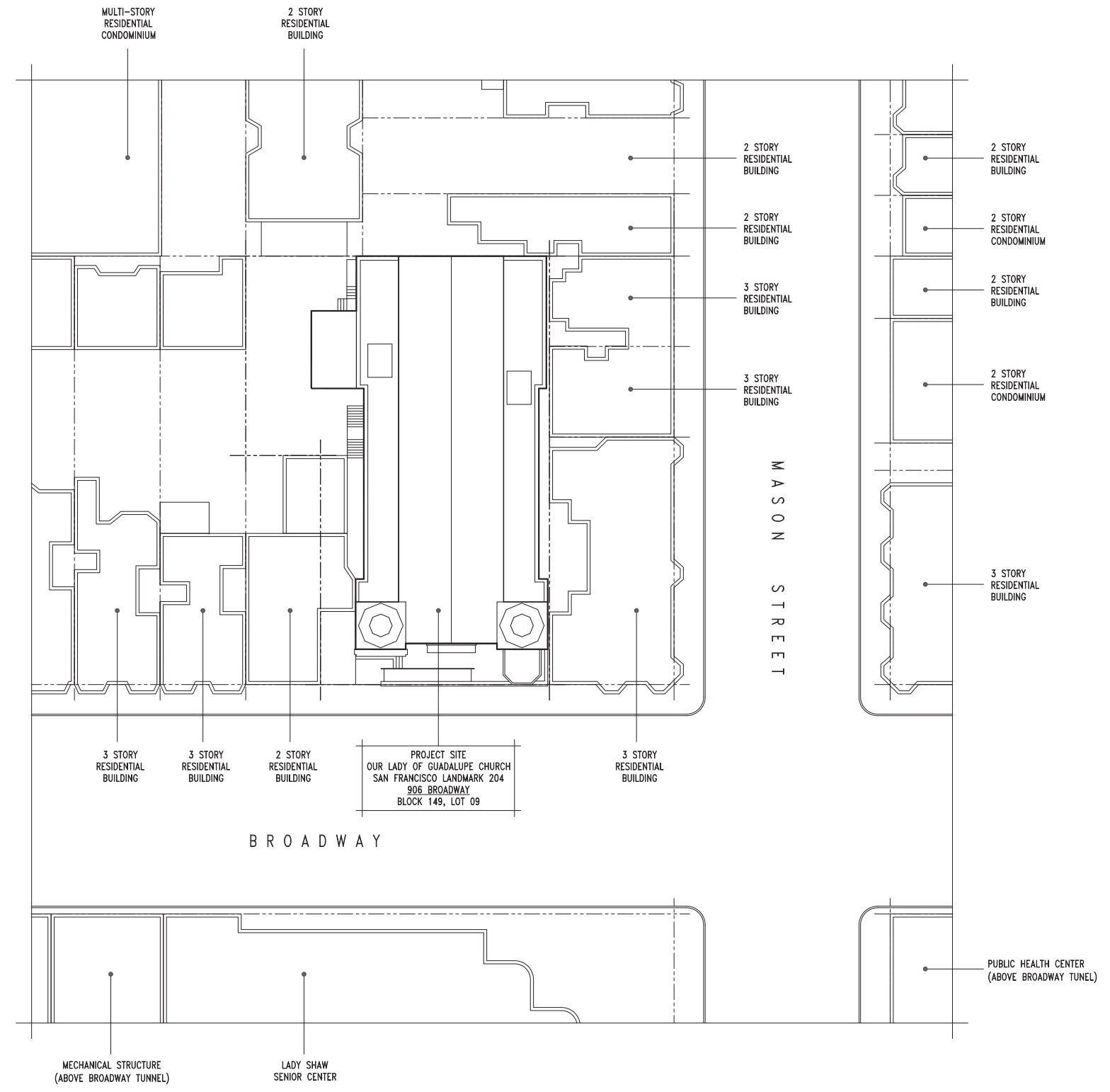
ISSUES		
Number	Date	Description
1	01.08.18	PRELIMINARY REVIEW
2	11.08.18	REVISED APPLICATION
3	11.28.18	REVISED STAMP
5	02.18.19	REVISED APPLICATION

REVISIONS		
Number	Date	Description

SITE PLAN

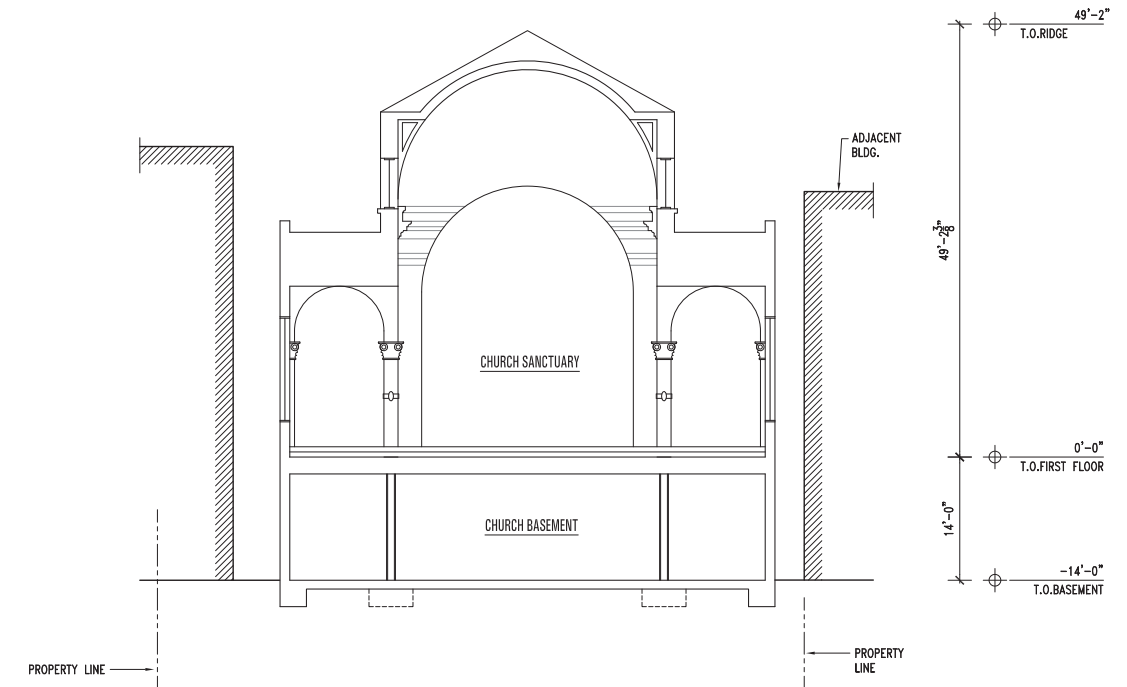
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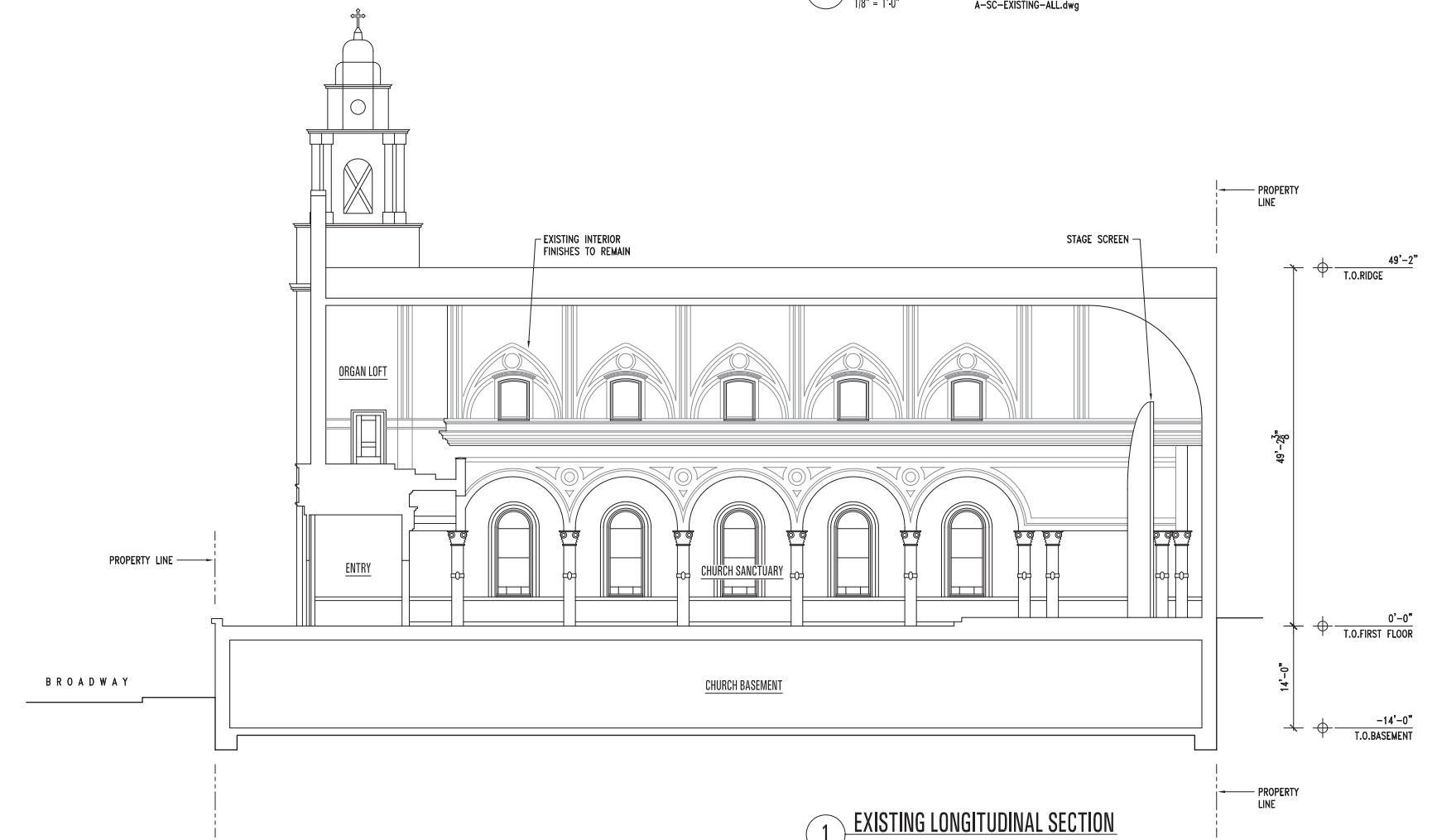


1 EXISTING SITE PLAN
1/16" = 1'-0"
A-SP.dwg

906 Broadway
San Francisco, CA



2 EXISTING CROSS SECTION
1/8" = 1'-0" A-SC-EXISTING-ALL.dwg



1 EXISTING LONGITUDINAL SECTION
1/8" = 1'-0" A-SC-EXISTING-ALL.dwg

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Issues		
Number	Date	Description
1	07.08.18	PRELIMINARY REVIEW
2	11.08.18	REVISED APPLICATION
3	11.28.18	REVISED STAFF
5	02.18.19	REVISED APPLICATION

Revisions

Number	Date	Description

EXISTING SECTIONS

Date: FEB 19, 2019

A1.02

906 Broadway
San Francisco, CA

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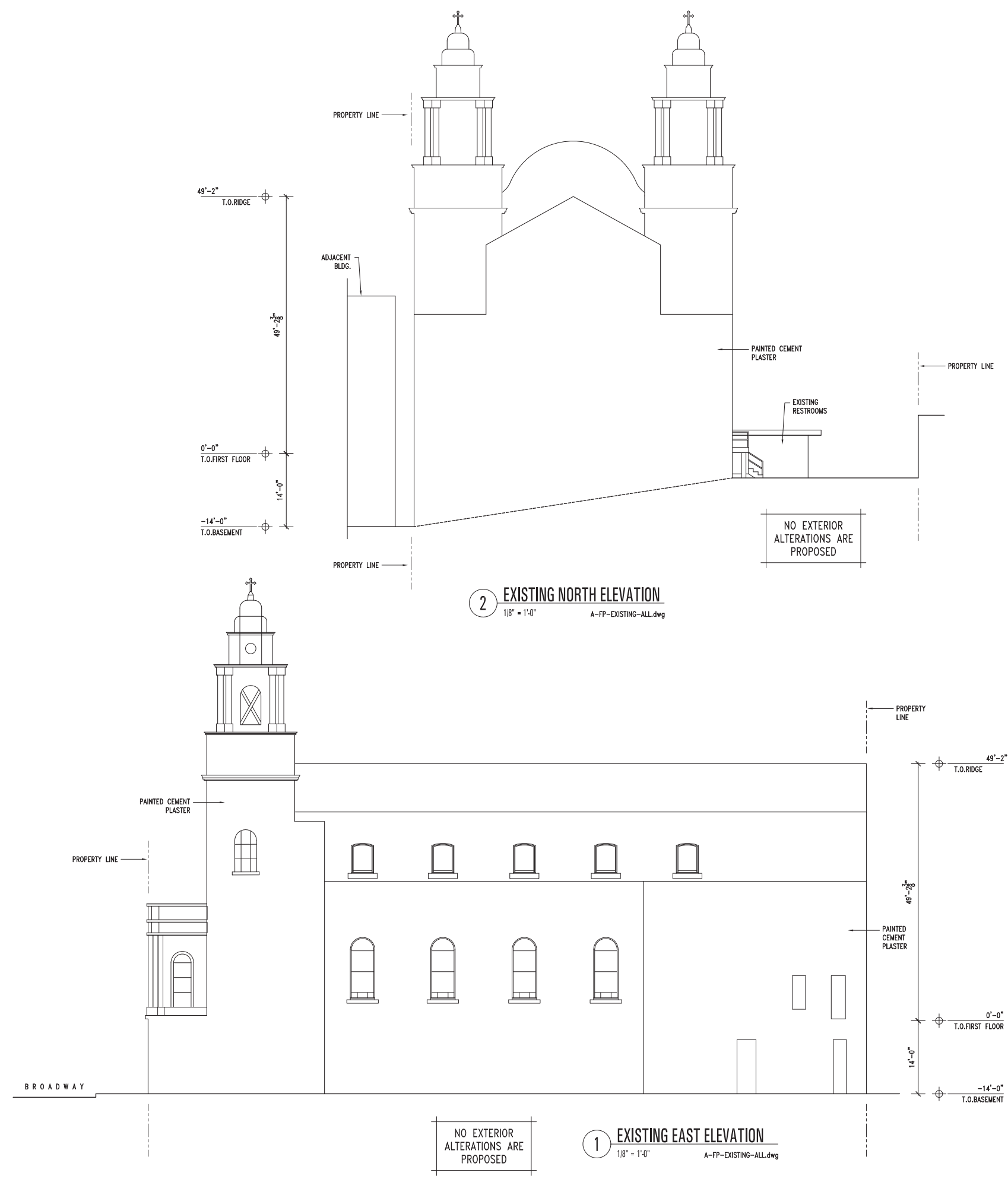
Number	Date	Description
1	07.08.18	PRELIMINARY REVIEW
2	11.08.18	REVISED APPLICATION
3	11.20.18	REVISED STUDY
5	02.16.19	REVISED APPLICATION

Number	Date	Description

EXISTING EXTERIOR ELEVATIONS

Date: FEB 19, 2019

A1.03





906 BROADWAY INTERIOR VIEW

NEW STAIR
ACCESS THROUGH EXISTING
STORAGE ROOM

BUILDING CODE DEFICIENCIES

1. EACH LEVEL HAS ONLY ONE FIRE EXIT – BUILDING CODE REQUIRES TWO EXITS FOR PROPOSED (AND CURRENT) USES.
2. ONLY THE BASEMENT LEVEL HAS FIRE SPRINKLERS – BUILDING CODE REQUIRES ENTIRE BUILDING TO HAVE FIRE SPRINKLERS.
3. BUILDING LACKS REQUIRED NUMBER OF RESTROOM FIXTURES. RESTROOMS ARE LOCATED OUTSIDE THE BUILDING IN AN ADDITION IN THE SIDE YARD.
4. CALIFORNIA STATE HISTORIC BUILDING CODE DOES NOT EXEMPT FUNDAMENTAL LIFE SAFETY REQUIREMENTS, INCLUDING NUMBER OF FIRE EXITS.

SOLUTION

1. INSTALL NEW STAIR CONNECTING THE GROUND FLOOR AND BASEMENT TO PROVIDE A SECOND EXIT FOR BOTH LEVELS.
2. INSTALL CODE COMPLIANT SPRINKLER SYSTEM CONSISTING OF NEW SPRINKLERS ON THE GROUND FLOOR AND MODIFICATIONS TO THE EXISTING SPRINKLERS IN THE BASEMENT.
3. INSTALL NEW RESTROOMS IN THE BASEMENT.

DESIGN OBJECTIVES

1. NEW STAIR SHALL BE LOCATED WITH MINIMAL IMPACT ON CHARACTER DEFINING FEATURES OF A HISTORIC LANDMARK, BOTH ON THE EXTERIOR AND IN THE INTERIOR.
2. EXIT STAIR SHALL BE LOCATED SUCH THAT A CLEAR, SAFE EXIT PATH CAN BE MAINTAINED.
3. STAIR CAN BE USED AS A COMMUNICATING STAIR BETWEEN LEVELS IN ADDITION TO SERVING AS A FIRE EXIT.
4. FIRE SPRINKLER COMPONENTS SHALL BE CONCEALED.

Project Number
17037.00

THE OFFICE OF
CHARLES F. BLOSZIES F.A.S.
ARCHITECTURE | STRUCTURES LTD

Three Embarcadero Center
Promenade Level Suite P2
San Francisco, CA 94111
Phone: 415.834.9002
e-mail: archengine.com

906 Broadway
San Francisco, CA

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File Name: 17037-A2.01
Drawn By: [Redacted]
Checked By: CFB

Issues 5

Number	Date	Description
1	01.08.18	PRELIMINARY REVIEW
2	11.08.18	REVISED APPLICATION
3	11.28.18	REVISED STAIR
5	02.18.19	REVISED APPLICATION

Revisions

Number	Date	Description

STAIR LOCATION

Date: FEB 19, 2019

A2.00A

REUBEN, JUNIUS & ROSE, LLP

Tara Sullivan
tsullivan@reubenlaw.com

January 22, 2019

Delivered Via Email

President Andrew Wolfram
Historic Preservation Commission
1650 Mission Street, Suite 400
San Francisco, CA 94103

**Re: 906 Broadway – Landmark No. 206
Certificate of Appropriateness Application No. 2018-003593COA
Hearing Date: February 6, 2019
Our File No.: 10763.02**

Dear President Wolfram and Commissioners:

Our office represents GVA Capital Management, the owner and of 906 Broadway, which is currently developed with a 15,012 square-foot vacant church constructed in 1911. The Property, commonly known as Our Lady of Guadalupe Church, is a designated local landmark No. 204. Initiation has begun to redesignate the interior spaces under Article 10 as an interior Landmark, a redesignation the owner fully supports.

906 World Inc. (“**Project Sponsor**”), proposes to reactivate the Property by changing the use of the vacant church into a community and educational facility (the “**Project**”). Specifically, the basement will be used for adult education and the sanctuary will hold community facility and instructional service events. The 4,635 square foot basement will include six conference rooms, which are ideal for small classes and meetings. Aligned with its traditional use, the 5,175 square-foot sanctuary will accommodate lectures, forums, classes, and events for groups larger than 100 people.

The proposed Project will offer a modern and fresh approach to continuous education. The program will include courses organized under four categories: career development, personal growth, business and entrepreneurship, and art and expression. The types of classes offered will include a combination of full-and-part-time programs, workshops, lectures, panel discussions, and classes/courses. Aside from educational courses, the cultural center will also offer a space for community meetings, art performances, and recreational classes, including yoga, meditation, and dance.

In order to effectuate the Project, a Certificate of Appropriateness is required. The basement space will be built out to accommodate the conference and classrooms. A stairwell

connecting the two floors is also proposed. All work has been designed with the Secretary of the Interior's *Standards for the Treatment of Historic Properties*. The exterior of the Landmark will not be affected.

Project Benefits. The Project's many benefits include the following:

- The Project proposes an appropriate and desirable future use for a historic church that has been vacant since 2013. Prior to its vacancy, it was used as an educational facility (d.b.a. St. Mary's School). This Project will reactivate the vacant structure and serve as a gathering space and source of ongoing adult education for the immediate neighborhood and broader community;
- The Project will continue the educational/institutional use of this building, in keeping with its historic character and use;
- The Project will offer a modern and fresh approach to continuous education by providing community members of all ages with the unique opportunity to explore and develop "soft" skills that are not usually offered by traditional educational institutions;
- The Project will bring the building up to current life safety standards, including a new sprinkler system and second means of egress, as well as improve occupancy circulation;
- The Project will create a new community facility that will positively contribute to the neighborhood as a whole; and
- The Project will be done in compliance with the Secretary of the Interior's *Standards for Rehabilitation* and enable this Landmark to remain a viable contribution to the neighborhood and City.

Project Proposes Minimal Alterations to the Landmark. The Project proposes minimal changes to the Landmark. There are no exterior changes proposed. On the interior, the Project proposes the insertion of a U-shaped egress stair that would facilitate access between the first story and basement levels. These stairs will be located in the eastern aisle between the exterior wall and arched columns. The Project also includes the addition of two new restrooms at the northwest corner of the basement, and the installation of glass partitions in the basement to create six classroom spaces.

All efforts were made to minimize the impacts to the historic interior of the church. The upgrades proposed will bring the building up to code and enable the proposed community facility use while maintaining the building's historic use. The proposed changes at the interior will largely be at the basement level which does not contain significant character-defining spaces, nor will they change the building's visual character as an early twentieth-century church. A small portion of the original tile flooring material will be removed for the stairs. No other features in

the church nave, including the secondary entry room, sanctuary, apse, the interior murals by Luigi Brusatori, or the stained glass windows will be affected by the Project.

Stewards of the Landmark. The Project Sponsor values the unique nature of the Landmark and has embraced becoming the current steward of the property. They recognize the church's significant value both to the City, the local residents, and the broader Latino-Spanish community. They have wholeheartedly supported the designation of the interior spaces and feel that their Project is the right fit for this building. The Project has been designed to have a negligible impact to the character-defining features of the space. They are dedicated to maintaining the integrity of the Landmark, both to its exterior and interior spaces.

Community Outreach and Support. From the outset, the Project Sponsor has made an effort to meet with neighbors and community organizations. Community involvement is important to the success of the Project. The Project Sponsor has conducted many meetings with individuals and organizations, given site visits of the Landmark, and worked to make sure the community understood the goals of the Project. They have gathered a wide array of support, as evidenced in the letters included in **Exhibit A**.

Conclusion. The project team looks forward to presenting the proposed Project to the HPC and hopes to have the Commission's support. It is anticipated that the Project's Conditional Use Authorization will be scheduled at the Planning Commission in late February. For all of the reasons stated herein, we respectfully request the HPC to approve the Certificate of Appropriateness application. Thank you for your consideration.

Very truly yours,

REUBEN, JUNIUS & ROSE, LLP



Tara Sullivan

Enclosure

cc: Vice President Aaron Hyland
Commissioner Kate Black
Commissioner Ellen Johnck
Commissioner Richard S.E. Johns
Commissioner Diane Matsuda
Commissioner Jonathan Pearlman
Jonas Ionin, Commission Secretary
Jonathan Vimr, Project Planner
Tim Frye, Preservation Manager

Exhibit A



December 11, 2018

Support for 906 Broadway Culture Center

To Whom It May Concern:

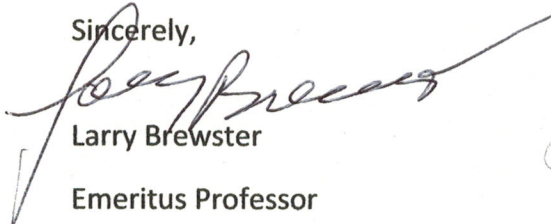
As a longtime resident of Telegraph Hill and then Russian Hill, and as Emeritus Professor of Management at the University of San Francisco, I write to express my support for your efforts to create a Culture Center at 906 Broadway. My wife, colleagues and I appreciate the work to restore the historic site, and your efforts to organize educational programs and to create opportunities for the community to meet and participate in activities at the Culture Center.

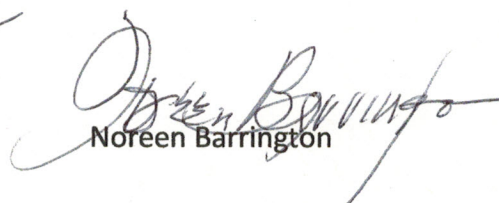
I am particularly interested in this project as it dovetails nicely with my academic and social justice research during my time as Dean of the College of Professional Studies, Interim Dean of the School of Education, and professor at USF, as well nearly 30 years as a *pro bono* evaluator of California State prison fine arts programs. I appreciate the value of community-based education and creative activities, and I can think of no better place to offer such programs as the 906 historic building.

My happiest years were spent living and raising my family in the Telegraph, North Beach and Russian Hill neighborhoods. I know well the diverse people, restaurants, and historic sights of these places. I also know there is a need for the programs and cultural activities planned for this truly inspiring and beautiful building. In fact, I can think of no better location and proposed offerings to unite these three neighborhoods. I am confident this Center will enrich peoples' lives, and serve as a magnet to attract people of every age and nationality.

My wife and I strongly endorse the plan to restore the site and open it to the public for educational and community purposes. Please let us know how we can assist to help reactivate 906 Broadway into a community asset.

Sincerely,


Larry Brewster
Emeritus Professor


Noreen Barrington



BUILT ALPHA

36 Harold Avenue, Suite A7
Santa Clara, CA 95008

December 15, 2018

906 Broadway
San Francisco, CA 94133

RE: Support for Culture Center at 906 Broadway

To Whom it may Concern:

As volunteer guardian for the past two years of the 1888 Hook & Hastings pipe organ located at 906 Broadway and as a facilitator of organ recitals and events, I write to express my support for efforts to create a culture center at 906 Broadway where the organ and music will benefit the community of San Francisco. This organ is the most historic organ in the State of California and is of significant value and interest for Latin Americans, San Franciscans, Californians and Americans. The organ is the last one left in San Francisco of its age, size and kind and I pledge my support to continue as its guardian and champion to the community so long as I am able.

Hook and Hastings, winners of the 1876 US Centennial Pipe Organ contest, defined the tone for what is known today world-wide as the American Classic Pipe Organ. Only three Hook & Hasting tracker pipe organs survived the San Francisco 1906 Earthquake and Fire and the organ at 906 Broadway is the only one that still remains in San Francisco. Described by Jack Bethards, President of Schoenstein Organ, as a "marvelous, historic organ," the organ at 906 Broadway has been miraculously preserved and remains unaltered with 1,589 original pipes. It is California's largest, unaltered 1800s tracker pipe organ.

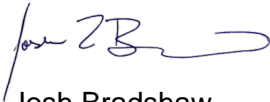
The acoustically bright hall at 906 Broadway with its domed roof is one of the most appropriate places in the world to experience the American Classic organ sound. In this environment the craftsmanship of 1800s America immerses the listener in an original Victorian San Francisco experience, an experience worthy of preservation and sharing as part of music, arts, educational and cultural events.

Throughout its history, organists performed on the organ for community events. Since my involvement in 2016, we have organized multiple free community events involving the organ including concerts, organ crawls, organ tours, and open consoles. Members of both the San Francisco and San Jose chapters of the American Guild of Organists (AGO) have visited the organ and are interested in hosting events and concerts for the public with this historic pipe organ. The organ is registered with the Organ Historical Society (OHS) and the OHS awarded the organ a certificate of recognition "as an instrument of exceptional merit worthy of preservation" at the 130 Year Birthday Celebration for the organ held May 8, 2018 that was covered by the Bay Area's ABC7 News.

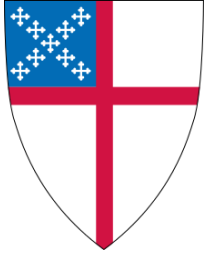
The OHS is interested to hold their annual convention in San Francisco with the organ where professional organists perform as well as conduct trainings and workshops. This includes possible recitals and concerts for the community and events for youth called Pipe Organ Encounters (POEs) designed to foster an enthusiasm for the organ and the craftsmanship of the King of Instruments. Additional opportunities for the organ in a community center include discussions about the advancement of music and technology, as well as organ recitals open to the public. There are also plans for a documentary about this unique instrument and its connection to Latino American, San Franciscan, Californian and American history.

I endorse the plan to restore the site and open it to the public for educational and community purposes of which music from organ and from other instruments whose sound is fantastic in the brilliant acoustic environment will be a part. I offer my commitment to the community to continue to maintain, restore and preserve this instrument as part of a community center, thus providing opportunities for its use and enjoyment for current and future generations. Feel free to reach out directly with any questions regarding the organ or to arrange a private showing of the organ.

Sincerely,

A handwritten signature in black ink, appearing to read "Josh Bradshaw". The signature is fluid and cursive, with a long horizontal stroke at the end.

Josh Bradshaw
Managing Director
Josh@BuiltAlpha.com
(408) 466-1997



True Sunshine Episcopal Church

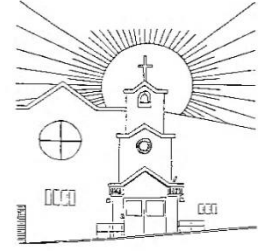
聖公會真日光堂

1430 Mason Street, CA 91344

TEL: (415)956-2160

www.truesunshine.org

Email address 電郵: truesunshine1430@gmail.com



January 18, 2019

906 Broadway
San Francisco, CA 94133

RE: Support for Culture Center

To Whom it may Concern,

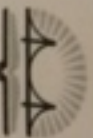
As the True Sunshine Episcopal Church, I write to express my support for your efforts to create a Cultural Center at 906 Broadway. We appreciate the hard work to restore this historic site and your efforts to establish an organization that brings educational programs and other activities to the community. The community will benefit from having such a place to gather.

Currently as what I observed the neighborhoods of Chinatown lack opportunities that would bring communities together for cultural events or educational classes. For this reason, True Sunshine is expecting and looking forward to see the cultural center to become a valuable asset for the community.

We endorse the plan to restore the site and open it to the public for educational and community purposes. Please let us know how we can assist to help reactivate 906 Broadway into a community asset.

Sincerely,

The Rev. Dr. Joshua Ng
Priest in charge



SFUSD

SAN FRANCISCO
PUBLIC SCHOOLS

January 18, 2019

906 Broadway
San Francisco, CA 94133

RE: Support for Culture Center

To Whom it may Concern,

As the principal of Jean Parker Elementary School, I write to express my support for your efforts to create a Cultural Center at 906 Broadway. We appreciate the hard work to restore this historic site and your efforts to establish an organization that brings educational programs and other activities to the community. The community will benefit from having such a place to gather.

We are located a block away from 906, World Cultural Center and are enthusiastic and excited for a new nonprofit focusing on educational programming to be so close to the school. Additionally, this will increase foot traffic and safety in the neighborhood and thus will enrich the overall quality of the neighborhood - which I am in favor of. Thank you.

We endorse the plan to restore the site and open it to the public for educational and community purposes. Please let us know how we can assist to help reactivate 906 Broadway into a community asset.

Sincerely,

Eric Leung,
Principal of Jean Parker School

LETTERHEAD

DATE

906 Broadway
San Francisco, CA 94133

RE: Support for Culture Center

To Whom it may Concern,

As a member of a Management Company Group, I write to express my support for your efforts to create a Culture Center at 906 Broadway. We appreciate the work to restore the historic site and your efforts to organize educational programs and opportunities for the community to meet and participate in activities at the Culture Center.

I work for a company that helps support the day to day needs of residents in a building. We work for diverse people who are mostly interested in a lot of community events.

I grew up in the San Francisco neighborhood and has worked for the same company that is within the vicinity. My faith in this place that brings together families and communities during significant events is as strong as how I value this historic site.

We endorse the plan to restore the site and open it to the public for educational and community purposes. Please let us know how we can assist to help reactivate 906 Broadway into a community asset.

Sincerely,

Silvestre Santillan

December 3, 2018

906 Broadway
San Francisco, CA 94133

RE: Support for Cultural Center

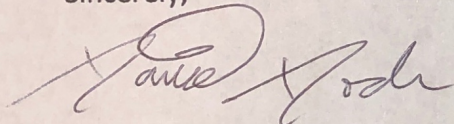
To Whom It May Concern:

As a Bay Area native and former resident of North Beach for 9 years (2007-2009; 2010-2017), This letter is to express my support for your efforts to create a Cultural/Community Center at 906 Broadway.

Having lived blocks away from this location, there are very limited activities educational or otherwise available in the neighborhood for young professionals like myself. I am 35 years old, graduate of MIT '05 and employed at Gap Inc. as a Senior Technical Manager of Business Intelligence. In fact, I recently left North Beach and moved to the Mission. I believe that a cultural center in North Beach is a step in the right direction for a positive change to my old neighborhood.

Thank you for your efforts.

Sincerely,

A handwritten signature in black ink, appearing to read "Daniel Dock". The signature is fluid and cursive, with the first name "Daniel" written in a larger, more prominent script than the last name "Dock".

Daniel Dock
Former Resident of North Beach
508A Shotwell St
dandock@gmail.com



Mega Aerials Entertainment
Producer of North Beach Cabaret

01/09/2019

906 Broadway
San Francisco, CA 94133

RE: Support for Culture Center

To Whom it may Concern,

As the founder/owner of Mega Aerials and producer of North Beach Cabaret, I write to express my support for your efforts to create a Culture Center at 906 Broadway. We appreciate the work to restore the historic site and your efforts to organize educational programs and opportunities for the community to meet and participate in activities at the Culture Center.

Currently the neighborhoods of Chinatown, North Beach and Russian Hill lack any options for circus based art forms. A platform for artists and affordable arts and cultural venues in this neighborhood are desperately needed. Mega Aerials and North Beach Cabaret want to collaborate with the cultural center to bring artists and communities together for circus, music, comedy, and cultural performances to help people achieve more and live life to the fullest. For these reasons, we expect the cultural center to become a valuable asset for the community.

We endorse the plan to restore the site and open it to the public for educational and community purposes. Please let us know how we can assist to help reactivate 906 Broadway into a community asset.

Sincerely,

Megan Gallagher
Owner

LETTERHEAD

Jan 17, 2019

906 Broadway
San Francisco, CA 94133

RE: Support for Culture Center

To Whom it may Concern,

As a resident of Russian Hill for the past 5 years, I write to express my support for your efforts to create a Cultural Center at 906 Broadway. We appreciate the hard work to restore this historic site and your efforts to establish an organization that brings educational programs and other activities to the community. The community will benefit from having such a place to gather.

I live in Russian Hill and actively bring women together to facilitate meaningful conversations about feminism and career advancement. A center like 906 provides a safe space to do this and to extend these conversations to the community that I'm building my life alongside. This is an amazing place to bring more support in the form of conversation and events that the community wouldn't otherwise have. There is nothing like it. I know that the cultural center will become an asset to our community here.

We endorse the plan to restore the site and open it to the public for educational and community purposes. Please let us know how we can assist to help reactivate 906 Broadway into a community asset.

Sincerely,

NAME
MAXIE MCCOY

January 17, 2019

906 Broadway
San Francisco, CA 94133

RE: Support for Culture Center

To Whom it may Concern,

As a former resident of Russian Hill (2009-2012), I write to express my support for your efforts to create a Cultural Center at 906 Broadway. We appreciate the hard work to restore this historic site and your efforts to establish an organization that brings educational programs and other activities to the community. The community will benefit from having such a place to gather.

My husband and I lived in Russian Hill (2315 Van Ness) for three years. We had a gorgeous top floor apartment with a roof deck in the cats eye (with amazing views of the Blue Angels!). As a young couple, we had an active social life, but all of our friends lived at other parts of town and all the fun things to do around town were elsewhere - academy of sciences, nice parks, etc. So, we often found ourselves traveling to the Mission, to the Haight, but nothing was ever where we were, unless we hosted. We ended up purchasing a house in Duboce Triangle where we have lived since. Now, I have a 5 year old son, Tomas, who is getting to enjoy an active community, a nearby park and a centrally-located home - close to everything. Why live in the City, if you don't have the convenience you are paying for in the City? Duboce Triangle suits us better than Russian Hill for this very reason.

Russian Hill doesn't have enough going on. There are few good restaurants and the good restaurants struggle to make ends meet. There is little to do and it's super hilly. I truly wish there was a Community Center nearby for educational purposes when we lived nearby Our Lady of Guadalupe Church. I am eager to hear more and attend the public events they are planning. I am also very appreciative that someone cared enough to restore this amazing church and to open the doors for all to enjoy!

We endorse the plan to restore the site and open it to the public for educational and community purposes. Please let us know how we can assist to help reactivate 906 Broadway into a community asset.

Sincerely,

A handwritten signature in black ink, appearing to read 'Aida Mendoza', with a stylized flourish at the end.

Aida Mendoza
Former resident of Russian Hill
Current resident of Duboce Triangle

December 18th, 2018.

906 Broadway
San Francisco, CA 94133

RE: Support for Culture Center

To Whom it may Concern,

I write to express my support for your efforts to create a Culture Center at 906 Broadway. We appreciate the work to restore the historic site and your efforts to organize educational programs and opportunities for the community to meet and participate in activities at the Culture Center.

Currently the neighborhoods of Chinatown, North Beach and Russian Hill lack any options that would bring communities together for cultural events or educational classes to help people achieve more and live life to the fullest. For this reason, we know that the cultural center will be a valuable asset for the community.

It is important to preserve our historical sites. Without protection, many historical buildings have succumbed to the wrecking ball.

I endorse this plan to restore the site and open it to the public for educational and community purposes. Please let us know how we can assist to help reactivate 906 Broadway into a community asset.

Sincerely,

Michelangelo Molina
Native San Franciscan

Enter the Café
1401 Powell St.
San Francisco, CA 94104
415.967.3276

December 9, 2018

906 Broadway
San Francisco, CA 94133

RE: Support for Culture Center

To Whom it may Concern,

For close to a decade we have lived in Russian Hill and travelled through Chinatown daily. We love our community but, truth be told, have often felt that it did not always reach its potential. When we started planning a café, one of our chief goals was to create a positive community space – a locale in which guests from half a world away would feel just as welcome as comfortable as those from just down the block.

Not surprisingly, when we learned that 906 Broadway was being renovated we were intrigued. And when we learned that it would be opened as a cultural center, we were very enthusiastic. Now that we have had a chance to learn a bit more about 906 Broadway, we wanted to make it clear that we applaud both the work you have done to restore the historic site and your efforts to organize educational programs and opportunities for our community. We expect that you will fill a valuable need in our community, look forward to visiting you, and hope you will not hesitate to reach out if we can be of any assistance.

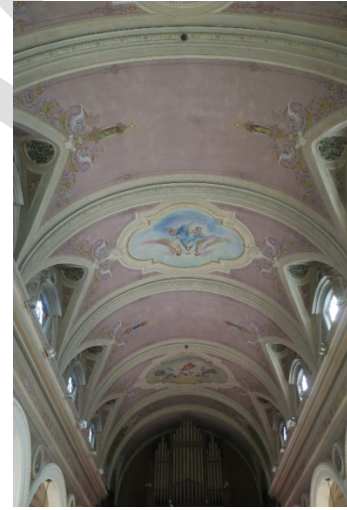
Best regards and best of luck,

A handwritten signature in blue ink, appearing to read 'Aurelio Pérez & Jessica Moy', written in a cursive style.

Aurelio Pérez & Jessica Moy
Founders and Operators, Enter the Café



LANDMARK DESIGNATION REPORT



Iglesia de Nuestra Señora de Guadalupe/ Our Lady of Guadalupe Church 906 Broadway

Draft Landmark Designation Amendment
December 19, 2018

Landmark No. 204

Cover: Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church, 2018 (Page & Turnbull)

The Historic Preservation Commission (HPC) is a seven-member body that makes recommendations to the Board of Supervisors regarding the designation of landmark buildings and districts. The regulations governing landmarks and landmark districts are found in Article 10 of the Planning Code. The HPC is staffed by the San Francisco Planning Department.

This Draft Landmark Designation Report is subject to possible revision and amendment during the initiation and designation process. Only language contained within the Article 10 designation ordinance, adopted by the San Francisco Board of Supervisors, should be regarded as final.

Iglesia de Nuestra Señora de Guadalupe/ Our Lady of Guadalupe Church

906 Broadway

Built: 1912
Architect: Shea & Lofquist

This Article 10 Landmark Designation Report provides documentation and assessment to demonstrate the historical, cultural, or architectural significance for the purpose of local designation as a San Francisco City Landmark under Article 10 of the Planning Code. This document may reference previous studies and supporting documentation, such as historic context statements, surveys, state or national historic registries, and or other comparable documents. For more information regarding supporting documentation and source material, please reference the materials listed in the bibliography.

The exterior of Our Lady of Guadalupe Church located at 906 Broadway was designated as San Francisco City Landmark No. 204 in 1993. This landmark designation report amends the previous designation to include the interior, which was not designated at that time. “Iglesia de Nuestra Senora de Guadalupe” and “Our Lady of Guadalupe Church” are used interchangeably in this report.

CRITERIA FOR DESIGNATION

Events: Associated with events that have made a significant contribution to the broad patterns of our history.

Architecture/Art: Embodies the distinctive characteristics of a type, period, or method of construction, and the work of a master.

PERIOD OF SIGNIFICANCE

1912-1950

The Period of Significance is 1912-1950, reflecting the year of construction through the years Our Lady of Guadalupe Church served San Francisco’s Spanish-speaking Catholic communities, and represented the geographical and spiritual heart of the City’s largest Latino enclave for half a century. The period of significance ends in 1950 when construction of the Broadway Tunnel in North Beach commenced, coinciding with the waning of the area’s Latino population.

STATEMENT OF SIGNIFICANCE

Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church is significant for its association with the development of San Francisco’s Latino and Spanish-speaking communities from the late-nineteenth to the mid-twentieth century, as both the geographical and spiritual heart of the Latino and Spanish-speaking enclave that existed in North Beach until the 1950s. As described in the 1993 landmark designation, Our Lady of Guadalupe Church “marks the Gold Rush Era’s Latin Quarter where many Spanish speaking immigrants particularly from Mexico settled.”¹ It was likely for this reason that the church was named after Mexico’s patron saint, Nuestra Señora de Guadalupe. As further related in the 1993 landmark designation, Iglesia de Nuestra Señora de Guadalupe “derives its name from the shrine erected on Tepeyac Hill located in Mexico City in 1531 which commemorates the

¹ Vincent Marsh, *Our Lady of Guadalupe Church Landmark Case Report* (April 29, 1993), p. 1.

appearance of the Virgin Mary before the Indian convert Juan Diego.”² First constructed between 1875 and 1880, the original church was destroyed during the 1906 earthquake and fire and subsequently reconstructed in 1912. In both instances its construction was made possible with financial contributions from various ethnic and national origin groups, including those of Mexican, Central American, South American, and Spanish descent. For half a century, Our Lady of Guadalupe Church served as a critical venue in which a common pan-Latino identity was fostered among the City’s mostly Spanish-speaking, Catholic, Latin American-descent population.

Iglesia de Nuestra Señora de Guadalupe is also significant for its design and as the work of a master. It was one of the first churches in the country to be constructed of reinforced concrete, considered an innovative construction technology at the time, and is an exceptional example of an early twentieth century Mission Revival church with a highly ornate interior displaying Renaissance and Baroque ornamentation. The church is the work of master architects, Shea & Lofquist, and its interior murals are the work of master artist, Luigi Brusatori.

BUILDING DESCRIPTION

Our Lady of Guadalupe Church is located on the north side of Broadway between Taylor and Mason Streets where the North Beach, Russian Hill, and Chinatown neighborhoods intersect. The two and partial three-story church building with a cruciform plan was constructed of reinforced concrete and designed in the Mission Revival style with an interior displaying Renaissance and Baroque ornamentation. As described in the 1993 designation, 906 Broadway is “reminiscent of certain Colonial churches in Mexico and South America and earlier precedents in Spain and Portugal” and “is characterized by a simplicity of form.”³ Its facades are clad in stucco and feature round arches, arched niches, and ornamental stucco detailing. Its most prominent visual features include a pair of twin towers topped with weathered copper crosses and a centrally placed mosaic figure of Our Lady of Guadalupe within a round opening bordered by ornamental stucco.

South (Primary) Façade

Its primary façade, which has a southern alignment along Broadway, features a recessed, rectangular main entry topped with text engraved into the stucco spelling, “Iglesia de Nuestra Señora de Guadalupe.” Above the inscription is the centrally placed mosaic figure of Our Lady of Guadalupe within a round opening bordered by ornamental stucco detailing and topped with a Dove of Peace mosaic. Arched niches containing sculpted figures flank the Guadalupe mosaic. Above the niches are two prominent twin towers capped with weathered copper crosses. To the west and east of the central entry are two arched secondary entries, with the east entry located within a projecting one-story bay. The entrance is reached via tile-covered stone steps. The church is built to the front lot line and is located on a slope. As such, it sits on a rusticated stucco base that contains a recessed, arched basement entry to the east.



Eastern-most bell tower
(Page & Turnbull)

² Ibid.

³ Ibid, p. 2.



Primary façade entries, with projecting one-story bay east of central entry.
(Page & Turnbull)

North, East and West

The church is built to the property lines at the east and west facades. Neither elevation is visible from the public right of way. Both feature multiple window openings and basement level entrances are located on the west elevation. The north (rear) elevation is also built to the property line and is clad in painted cement plaster. The rear elevation has no window or door openings.

INTERIOR

The interior consists of one main floor, an organ loft, and a basement. The central entry hall, with its cross-vaulted painted ceiling, leads through a second entry at the narthex wall into the sanctuary. The north-facing narthex wall is paneled with a double-height arched pediment wood door surround flanked by wood confessional vestibules. The organ loft sits above at the south end of the nave. At the east and west walls of the organ loft are painted figures. Its Hook and Hastings organ, while considered furniture, is integral to the building's identity as an early twentieth century church. At the southeast corner of the building is a secondary entry room (the "southeast entry room") which contains an arched stained-glass window and an arched multi-lite amber art-glass window, each flanked by blind niches.

The sanctuary features an axial floor plan and double-height nave characterized by an arched barrel vault ceiling which leads to an apse at the north end of the building. The ceiling is adorned with decorative ribbing as well as dentil molding and a simple cornice, dividing the upper and lower nave levels. The apse, where the altar was located, ⁴ is adorned with beaded molding and is flanked by half circle spaces to its east and west. To the east and west of the nave are two lower aisle wings, each featuring five-bay side aisle arches supported by a set of six Corinthian columns.



Entry room at southeast corner.
(Page & Turnbull)

⁴ The landmark nomination cites a marble altar, which has since been removed.

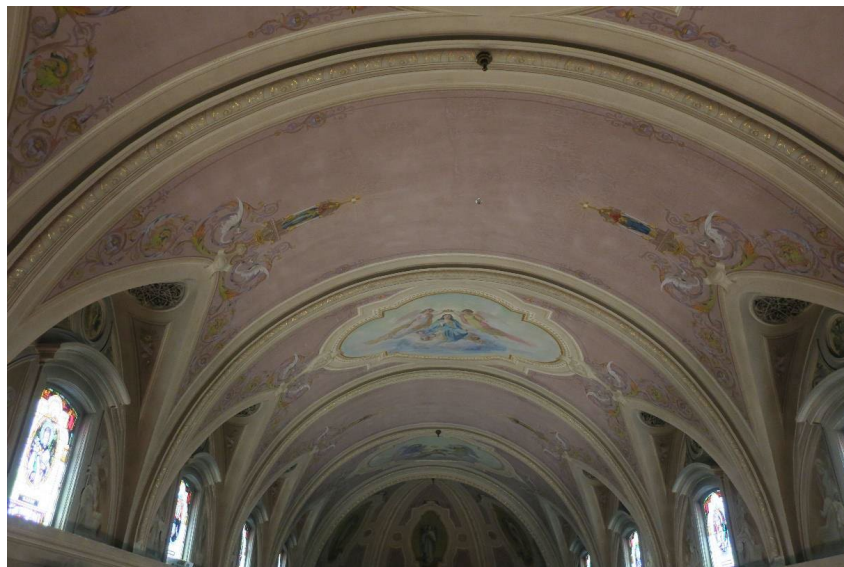


Woodwork at (north-facing) narthex wall, with organ loft above.
(Frances McMillen)



Detail of woodwork at narthex wall.
(Frances McMillen)

The lower aisle wings are one-story in height and are characterized by arched vault ceilings that are visually delineated by wood moldings. Each bay contains four separate cartouche motifs and a painted “x” highlighting the cross-vault. The two northern-most side aisle ceilings differ from the rest (described above) and feature cherub murals and round stained-glass laylights.⁵ Five-bay side aisle arches are supported by Corinthian columns, which divide the nave from the lower aisles and are painted with a faux marble finish and bound with a mid-column decorative cartouche belt. At the side isles are Corinthian pilasters also painted with a faux-marble finish. Engaged Corinthian columns circling the apse are painted with a faux-marble finish and bound with a mid-column decorative cartouche belt.



Arched barrel vault ceiling
(Page & Turnbull)

⁵ The east-most side aisle ceiling no longer contains glazing within its skylight opening.



Nave, looking north towards apse.
(Page & Turnbull)

Throughout the sanctuary, ornamentation includes millwork and molding, such as window surrounds, painted wood panels under molded wall sill, wood stair balustrade and newel posts. Stained glass and glass art are on display throughout the sanctuary as well. Arched stained-glass aisle windows portraying the miracle at Guadalupe, the Sermon on the Mount, and other passages of the Bible are found at the first-floor level, while shallow arched stained-glass clerestory windows portraying saints are set within wood frames and topped with decorative, circular grilles.



Nave and western most side aisle (left). Details of ceiling ornamentation (right).
(Page & Turnbull and Frances McMillen)

Numerous interior murals, painted in a Classic style, adorn the walls and ceiling throughout the sanctuary. As described in the 1933 Landmark Designation Report:

The walls and ceiling are covered with classic paintings; these are complemented with exquisite decorative motives. There are stained glass windows in harmonious colors and delicate shades depicting passages of the Bible, adding splendor and dignity to the environment. The entire church, including the ceiling, is covered with paintings in classical style. The illustration of the Last Supper shows a rich variety of facial expressions. The positioning of the figures indicates a superior grouping of frescos seldom seen in this country, according to some critics. The frescos were completed in 1916. The faces of the angels on the ceiling were modeled after members of the children's choir. These paintings are the work of Luigi Brusatori, an Italian immigrant born in 1885; he came to San Francisco in December of 1911. Educated at the Reggia Academy of the Beautiful Art in Milan his most notable works are at St. Francis of Assisi (Landmark No. 5), Our Lady of Guadalupe Church and Saints Peter and Paul Church, all in North Beach. Other commissions of Brusatori in California include the Church of the Sacred Heart in Red Bluff, the Church of Santa Clara in Oxnard, a Catholic Church in Eureka, and Milpitas, CA, Saint Francis of Assisi in San Francisco and the Cathedral of Saint John Baptist in Fresno, CA in 1915. He returned to Italy in 1921 and built a house in Lonate Pozzolo. He died in 1942 while frescoing a church in Vigevano.



Fresco of the Holy Sacrament (left) and the Coronation of the Blessed Virgin (right)
(Frances McMillen)

The murals include, but are not limited to the following:

- Fresco of the Holy Sacrament and the Coronation of the Blessed Virgin at the nave ceiling;
- Fresco depicting the Last Supper and the Multiplication of the Loaves and Fishes at the apse;
- Side aisle banners featuring Latin script;⁶
- Slightly projecting portrait medallions at the first-story nave arch junctions and organ loft balcony (featuring individual people);
- Flush portrait medallions above the narthex (featuring individual people);
- Crest medallions above the clerestory windows;
- Border frieze dividing upper and lower nave levels containing dentil molding, ovular forms, and painted cherub/floral motifs; and
- Painted statuary figures flanking clerestory windows.⁷

⁶ There are 12 Latin-script banners in total. Ten banners are located along the east and west side aisle walls; the two banners at the north-most bays are most pronounced and read "Christo Rey, Maria Reina" and "Padre Hijo, Espiritu Santo." Two additional banners are located at the south end of the side aisle rows and face north.

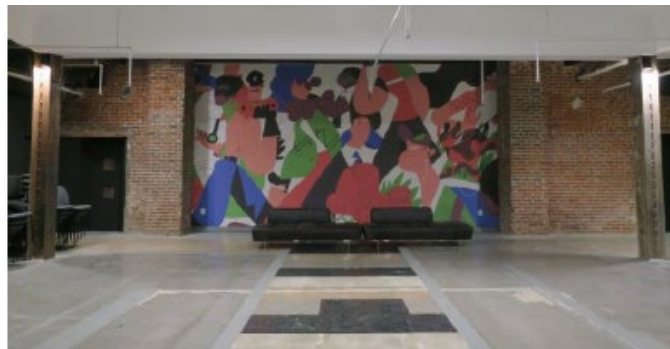
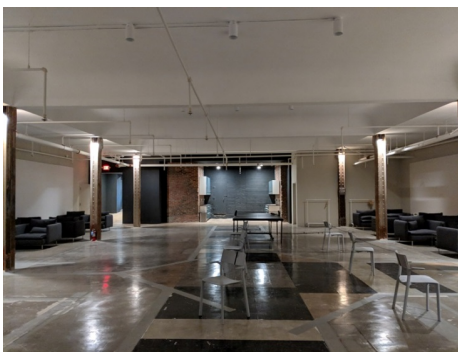
⁷ The statuary figures flanking the clerestory windows are two-dimensional; however, the figures are seated upon a slightly projecting scroll that overlaps with the clerestory window frame.

The sanctuary's original flooring is made of tile and wood parquet. The original wood parquet is located at the former pew seating areas, while the original tile is located at the center aisle and remaining areas. At the time this nomination was prepared, all original flooring was covered by reversible cork and faux marble linoleum.



Tile flooring beneath cork flooring (left).
Faux-marble cork flooring covering original tile and wood parquet flooring (right).
(Page & Turnbull)

The basement, or undercroft, was historically used as the Church Hall. After the original 1880 church was destroyed in the 1906 earthquake and fire, reconstruction of the new church building began with the Church Hall, which was finalized and blessed on November 3, 1907. The Church Hall served as the venue for church services for five years until construction of the new church was completed in 1912. As of the writing of this nomination, the basement is a largely utilitarian space featuring an open floor plan. The walls are primarily clad with drywall, but exposed brick masonry can be found throughout the room with the largest expanses of exposed brick found on the north and south walls. A contemporary mural painted on non-historic wallboard partially covers the north wall. The south end of the room features a recessed space with wall-mounted cabinetry and a steel door accessing a storage space. Non-original steel support beams are found throughout the room. A sprinkler system and track lighting are mounted on the ceiling. According to the 1993 landmark designation, a charred pillar in the basement remains from the original structure and “serves as a reminder of the conflagration of 1906.”⁸



View towards the south wall of the basement (left). Exposed brick and contemporary mural, north basement wall (right).
(Page & Turnbull)

⁸ Vincent Marsh, *Our Lady of Guadalupe Church Landmark Case Report* (April 29, 1993), p. 4.

HISTORIC CONTEXTS

The original landmark designation report for Our Lady of Guadalupe Church prepared in 1993 provides a discussion of the property's historical and architectural significance, and has been included as an attachment to this report. This amended report confirms exterior character-defining features and adds interior features to the designation, while providing additional historic context that reflects new scholarship on the church and its environs.⁹

The Gold Rush and the Emergence of San Francisco's Latin Quarter

The Gold Rush of 1848 to 1852 attracted tens of thousands of people to the area from around the globe, including many from Latin America. As noted in the *Draft San Francisco Latino Historic Context Statement*, "Mexicans, Chileans, Peruvians, and other South and Central Americans were among the earliest Forty-niners"¹⁰ and experienced Mexican miners from the State of Sonora who arrived in large numbers were likely the "first foreign nationals to reach the gold fields."¹¹ The second largest group of foreign nationals to arrive was from Chile, representing thousands. Many people of Latin American descent who came to the area in search of gold eventually settled in San Francisco, specifically at the southern base of Telegraph Hill in a small area bounded generally by Kearny, Pacific, Jackson, and Montgomery streets. In 1849 the enclave, corresponding with the size of one city block by today's standards, was referred to in the press as "Little Chile."¹²

Following the Gold Rush, people of Latin American descent in San Francisco either returned home, settled in other parts of northern California, or stayed, with significant numbers marrying persons of other racial, ethnic, or national backgrounds. Evidence suggests that the Latino population during this period was overwhelmingly male. The next surge in Latino population growth after the Gold Rush occurred about 1870, possibly due to the French Intervention in Mexico happening around that time. A large number of Latinos who settled in San Francisco lived in a diverse area of North Beach called the "Latin Quarter," described in the *Draft San Francisco Latino Historic Context Statement*:

At the time of the 1860 and 1870 censuses, most foreign-born Latinos in San Francisco had migrated from Mexico, Chile, and Peru. The majority of the city's Latin Americans and Spaniards lived in a part of North Beach known as the "Latin Quarter." The area was a first stop for immigrants from all over Europe and Latin America. Within this cosmopolitan neighborhood was a substantial Italian enclave, as well as smaller enclaves of Mexican, Spanish, French, Portuguese and other immigrant groups. As a collection, the North Beach area was often called the "Latin Quarter." Eventually, a subsection of the neighborhood came to be known by various nicknames, including the "Spanish Settlement," "Spanish Colony," "Little Mexico," and the "Mexican Colony." For residents of the neighborhood, the area was sometimes called "*la colonia*," or eventually "Barrio Guadalupe."¹³

The Latin Quarter was "centered along five blocks of Broadway from approximately Montgomery to Mason Streets"¹⁴ and is believed to have been popular among Catholic immigrants due to the proximity of St. Francis of Assisi Church (620 Vallejo Street), as well as its proximity to the waterfront demarcation point for Latin American ships. Services at St. Francis were held in English, Spanish, and French.¹⁵ In addition to people of Latin American descent, immigrants from Russia, France, Germany, Italy, and Spain took up residence in the Latin Quarter. It was the

⁹ Historian Tomás F. Summers Sandoval Jr., for example, includes a chapter on Our Lady of Guadalupe Church in his 2013 book, *Latinos at the Golden Gate: Creating Community & Identity in San Francisco*, which has contributed significantly to the understanding of *Barrio Guadalupe*. Cary Cordova also writes about the Latin Quarter in her 2016 publication, *The Heart of the Mission: Latino Art and Politics in San Francisco*. This historic context draws heavily on the [Draft] *Latinos in San Francisco Historic Context Statement* (2018), which gives substantial attention to the history of the Our Lady of Guadalupe Church and the surrounding Latino enclave in North Beach.

¹⁰ Carlos Cordova and Jonathan Lammers, *Draft San Francisco Latino Historic Context Statement* (June 2018), pp. 26.

¹¹ *Ibid.*, p. 26.

¹² Cordova and Lammers, *Draft San Francisco Latino Historic Context Statement*, p. 28.

¹³ *Ibid.*, p. 31.

¹⁴ *Ibid.*

¹⁵ *Ibid.*, p. 38.

construction of Our Lady of Guadalupe Church in 1875 that advanced the growth of the Latin American community within the larger neighborhood of the Latin Quarter, especially within the area near the intersection of Broadway and Powell Street.

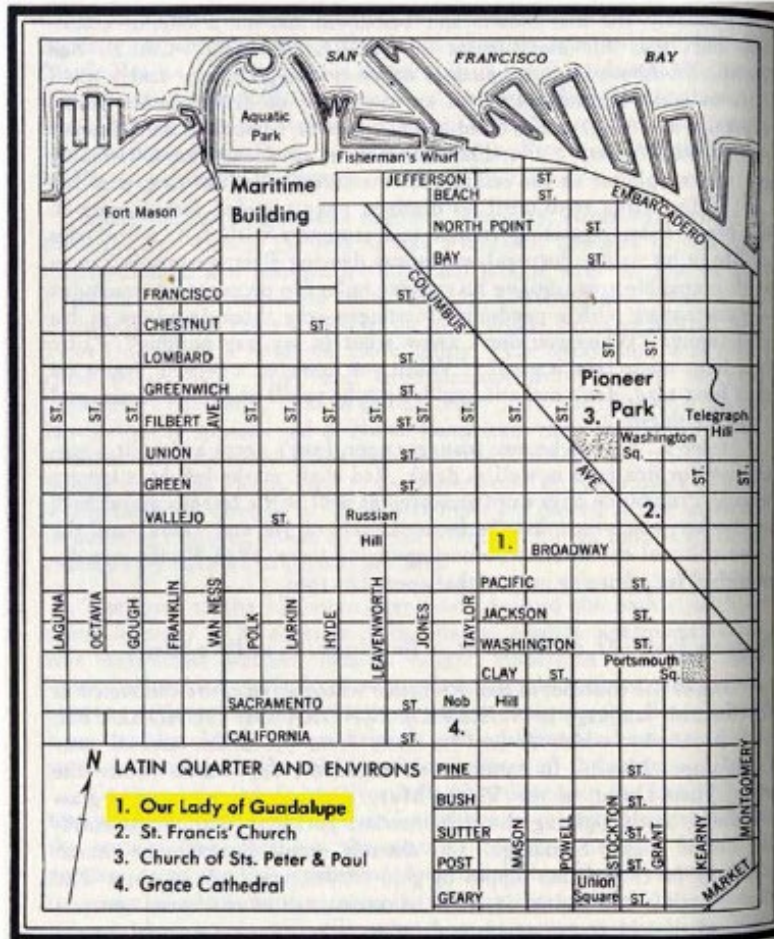


Fig. 1.3: A map of the Latin Quarter showing the location of Our Lady of Guadalupe on Broadway, the area's major thoroughfare, copied from: Hansen, ed., *San Francisco*, 250.

Map of the Latin Quarter showing the location of Nuestra Senora de Guadalupe Church (Anne Cervantes/Gladys Hanson)

Our Lady of Guadalupe Church

The campaign to fundraise for the construction of a Spanish-language Catholic church in North Beach began as early as the 1870s. With a significant number of Spanish-speaking Catholics living in the Latin Quarter, Reverend Andres Garriga, the assistant pastor of St. Frances Assisi in North Beach, called for the creation of a church that would cater specifically to Spanish speakers and helped secure the plot of land on which Our Lady of Guadalupe was eventually built. The following excerpt from the *Draft San Francisco Latino Historic Context Statement* provides a concise building history for Iglesia de Nuestra Señora de Guadalupe, describing both the original 1875 building that was destroyed in the 1906 earthquake and fire, and the second iteration completed in 1912 (which is the subject of this nomination):

As the Italian enclave in North Beach continued to grow, Mexicans and other Latinos in the area began efforts to construct a new “Spanish Church,” known as Nuestra Señora de Guadalupe (“Our Lady of Guadalupe”), which would serve as the most important Catholic church for Latinos for nearly a century. Indeed, the church can in many ways be considered the “mother church” for Spanish speakers in San Francisco.

In the early 1870s, advertisements began appearing in the Daily Alta describing various benefits to raise money for the church’s construction. This effort was led by various Spanish-speaking business leaders, most of them Mexican, as well as representatives from the consulates of Chile, Peru, Nicaragua, Spain, Costa Rica, Columbia and Bolivia--making it ‘one of if not the first pan-Hispanic Catholic initiative in the U.S.’ In a published circular addressed to “all the *raza español* living in the city and surrounding area, organizers argued that a church designed to specifically serve the Spanish language community would help unify the community. A large donation for the church’s construction was also made by Basque immigrant, Juan Miguel Aguirre, the owner of a nearby Basque hotel. The Basques in San Francisco were generally of French origin and devout Catholics.

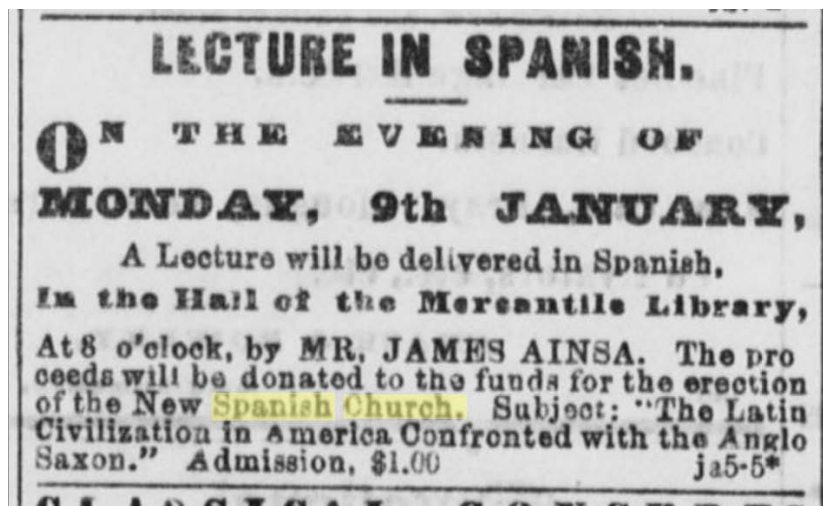
The cornerstone for the church was placed on August 15, 1875 following a procession down Broadway, Montgomery, Kearny, Jackson, California and Broadway streets, which included carriages containing Catholic clergy from St. Francis of Assisi Church, as well as members of the Mexican American military clubs, the Juarez Guards and Laredo Guards. The *San Francisco Chronicle* described the church dedication ceremonies as ‘witnessed by an immense gathering.’ This is confirmed by a photograph of a substantial crowd at the ceremony. These people likely represented much of the Spanish-speaking population of San Francisco at that time.

For the first five years only the basement of the church was complete. In 1873 its first pastor, Rev. Andres Garriga, had gathered statistics on his Spanish-American congregation, stating that of the 213 families he had visited so far, the majority could not speak English. Garriga continued to raise funds and the new wood-frame church was completed and dedicated in March 1880. Our Lady of Guadalupe served as an anchor for the neighborhood, serving Mexican, Portuguese and Chilean parishioners, among others. The facility was often described in contemporary newspapers as the ‘Spanish Church,’ or the ‘Spanish and Portuguese Church.’ Its completion also convinced many Latino entrepreneurs to open businesses nearby.

Our Lady of Guadalupe was largely destroyed by the 1906 Earthquake and Fire, leaving only the exterior masonry walls. For a time, displaced Mexican residents of the neighborhood lived inside the church walls, a situation which was profiled in a newspaper article, ‘Little Mexico in the Ruins of a Church,’ which appeared in *The San Francisco Sunday Call* in January 1907. Several photographs also accompanied the story, showing residents making tortillas, cooking on outdoor stoves, and hanging laundry....

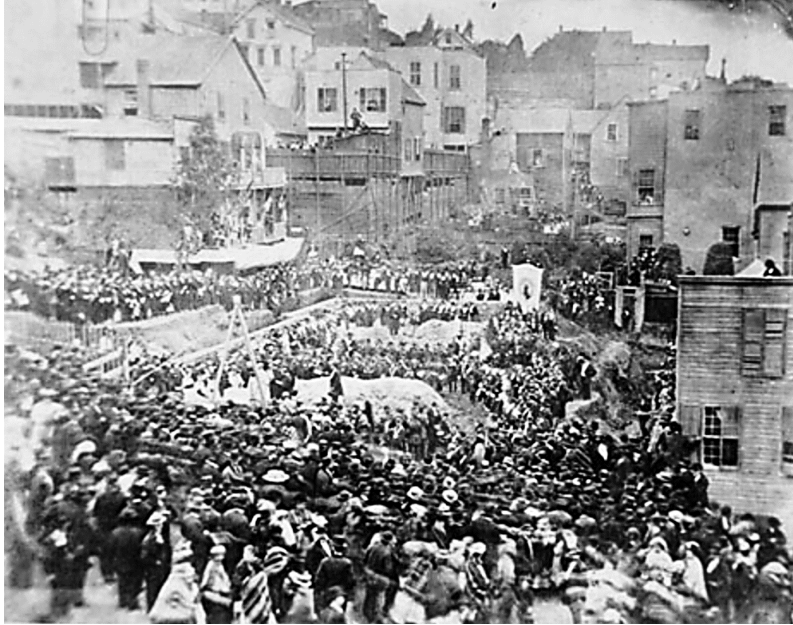
Our Lady of Guadalupe Church was rebuilt in 1912 by the architects Shea and Lofquist using reinforced concrete. The Latino population had remained in the neighborhood during the rebuilding, and at least a third of the city's Mexican population lived nearby. Beginning in 1924, the church incorporated a traditional Mexican tradition of serenading Our Lady of Guadalupe with *Las Mañanitas*, the Mexican Birthday Song, on her feast day (December 12). A contemporary account from the early 1930s states that the feast day 'is observed with a special benediction.'

Church membership continued to rise with increasing Latino immigration and by 1936 a census report said the parish membership was 6,000--a figure that represented 'a sizable percentage of the city's total Spanish-speaking population.' The number of parishioners declined dramatically after World War II, including some who were forced to relocate when a row of buildings were demolished for construction of the Broadway tunnel. There was also some friction between the increasing number of Central American immigrants and the church's older parishioners, who wanted to maintain the 'Mexican character' of the church. During this same period, Chinatown greatly expanded its borders, and beginning in the 1950s a Chinese mass and other services were added at Our Lady of Guadalupe. Nevertheless, Mexicans from San Francisco, as well as surrounding cities, continued to attend services at the Church.¹⁶



Advertisement for a fundraiser for the future "Spanish Church"
(Daily Alta, January 9, 1871)

¹⁶ Cordova and Lammers, *Draft San Francisco Latino Historic Context Statement*, pp. 38-39.



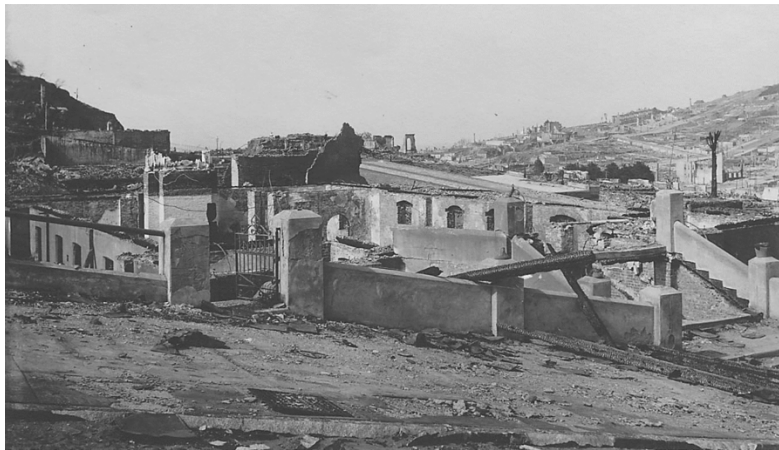
Laying the cornerstone for Our Lady of Guadalupe Church, August 15, 1875 (left),
Our Lady of Guadalupe Church, circa 1880 (right).
(OpenSFHistory Image #AAB-0707, OpenSFHistory Image #wnp27.4074)



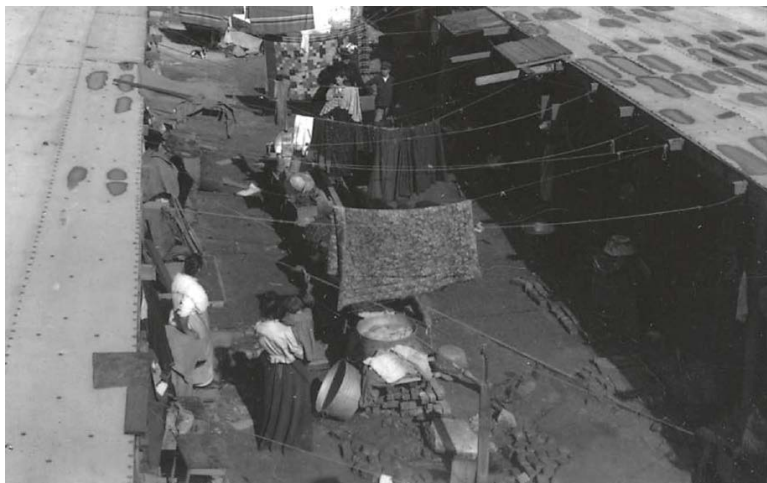
The first iteration of Our Lady of Guadalupe Church at 906 Broadway
(OpenSFHistory Image# wnp27.4074)



Broadway a short distance east of Columbus Avenue, four days before the 1906 earthquake and fire. This was a nexus of "Little Mexico."
(San Francisco History Center, San Francisco Public Library)



The site of Our Lady of Guadalupe Church following the 1906 earthquake and fire.
(California Historical Society)



Residents of Little Mexico living inside the walls of Our Lady of Guadalupe Church, 1906.
(Padilla Photo, via UC Berkeley, Bancroft Library)

Bishop to Dedicate a New Church

SOLEMN SERVICE WILL MARK EVENT



New, \$200,000 church of Nuestra Senora de Guadalupe, that will be dedicated today; Bishop Ignacio Valdespino of Sonora, Mexico, who will have charge of the ceremony; Rev. Father A. M. Santandrea, pastor of the church, and Fathers J. Figels and C. J. Rodriguez, his two assistants.

Splendid Edifice for Catholics Has Risen From Ashes of Old Spanish Church

Newspaper article announcing unveiling of new (1912) church (Anne Cervantes/San Francisco Chronicle, April 14, 1912)



Our Lady of Guadalupe Church, 1933 (OpenSFHistory, wnp27.0798)

Barrio Guadalupe

The presence of Guadalupe Church in North Beach attracted newly arrived Spanish-speaking Catholics to the area and soon became the anchor of a growing Latino enclave that, while relatively small, represented San Francisco's first pan-Latino neighborhood. This corner of the Latin Quarter, which "stretched out along the city grid from the Broadway and Mason Street intersection,"¹⁷ earned several nicknames, including "la colonia," "the Spanish Colony," "the Mexican Colony," and "Barrio Guadalupe."¹⁸ In Barrio Guadalupe Spanish-speakers could find others who spoke the same language and obtain the support they needed to secure employment and housing. As related in the *Draft San Francisco Latino Historic Context Statement*, during the late 1800s, "the densest Latino population in San Francisco appears to have been concentrated on the south slopes of Telegraph Hill, a few blocks east of Our Lady of Guadalupe" where "many Mexicans lived in tenements concentrated on interior block alleys." While this area was home to many of the city's working class Latinos, many wealthier Latinos lived in other parts of the city. Other working class Latino enclaves that formed during the early twentieth century could be found in the South of Market (particularly the South Park/Rincon Hill area) and the Fillmore/Western Addition. Latinos also began settling in the Mission District by the mid-1930s.¹⁹

According to figures from the *Draft San Francisco Latino Historic Context Statement*, "the Latino community grew an incredible 665 percent between 1900 and 1940," while "over the same time period, San Francisco's total population only increased 85 percent."²⁰ Still, the neighborhood surrounding Iglesia de Nuestra Señora de Guadalupe was never exclusively Latin American and most properties in the area were owned by Italians. By the turn of the century, however, a variety of Mexican and other Latin American businesses, including bakeries, tamale factories, restaurants, and stores lined the streets of Barrio Guadalupe, contributing to its Latino identity.²¹ Businesses like El Sinaloa Cantina and Restaurant on Powell Street and Sanchez Books on Broadway, among many others, served a mixed clientele.²²

Mexican culture tended to dominate both within and outside the walls of Iglesia de Nuestra Señora de Guadalupe. Spurred in part by the Mexican Revolution of 1910, Barrio Guadalupe gained a significant number of Mexican refugees fleeing violence and by 1920 at least one third of the city's Mexican population lived in the neighborhood. Mexican migration to San Francisco continued throughout the 1920s, and with the arrival of more women, native born Mexican American families did as well. Beginning in 1924, an annual celebration of *Día de Nuestra Señora de Guadalupe* (Day of Our Lady of Guadalupe) was held on December 12, the feast day of Mexico's patron saint. Prior to the feast day, parishioners typically observed a triduum during which they prayed the rosary for three consecutive nights. Then on December 12, participants took part in serenading Nuestra Señora with *Las Mañanitas*, the Mexican birthday song. They began the celebration outside the church on a nearby hill from where mariachis led them in procession to the church, which was customarily decorated with flowers and draperies, for a formal church service.²³ The tradition of serenading Our Lady of Guadalupe attracted people of Mexican descent from all over the city and the ritual has continued to the present day, although formal church services are no longer held.

Iglesia de Nuestra Señora de Guadalupe was host to other events organized by San Francisco's Mexican community as well, such as Mexican Independence Day. As noted by Summers Sandoval, "planning for the week-long festivities took an entire year and was overseen by a committee of more than 100 led by A.K. Coney, the Mexican Consul in San

¹⁷ Tomás Summers Sandoval, *Latinos at the Golden Gate*, p. 71.

¹⁸ *Ibid.*

¹⁹ *Ibid.*, pp. 86-88, 103.

²⁰ *Ibid.*, p. 60.

²¹ Cordova and Lammers, *Draft San Francisco Latino Historic Context Statement*, p. 39.

²² *Ibid.*, p. 96-97.

²³ Summers Sandoval, p. 74.

Francisco.”²⁴ An annual Cinco de Mayo celebration was also organized by national societies like the Zaragoza and Hidalgo Clubs.²⁵

Central and South Americans, as well as Spaniards, also settled in Barrio Guadalupe however, and regularly took part in the spiritual services and social activities offered at Iglesia de Nuestra Señora de Guadalupe. During the first decades of the twentieth century, large numbers of Central Americans, especially Salvadorans and Nicaraguans, migrated to San Francisco for work. Many were employed by shipping lines operating in the Panama Canal and made their way to San Francisco, the largest port on the West Coast. By 1920, 994 Central Americans and 871 South Americans were recorded as living in San Francisco. Puerto Ricans and Spaniards also came to San Francisco in significant numbers during this time period via Hawaii, where many had worked on sugar plantations. San Francisco became a major destination for Puerto Rican and Spanish workers looking to settle on the mainland largely due to the fact that most Hawaiian sugar companies were headquartered in the city.²⁶

Parishioners of Central and South American backgrounds also observed important religious events and dates relating to their native countries through celebrations and other activities at Iglesia de Nuestra Señora de Guadalupe. They too, engaged in political activities relating to their countries of origin, celebrating independence days of different Latin American nations or participating in meetings and events sponsored by hometown or national societies. As noted in the *Draft San Francisco Latino Historic Context Statement*:

Relationships between parishioners in the church also led to the growth and establishment of hometown associations which provided support services to new arrivals and other compatriots in need. Along with various benevolent societies and patriotic clubs, these hometown associations were integral parts of the Mexican and Latin American communities during the late 19th century.²⁷

Our Lady of Guadalupe Church enabled Latin American migrants in San Francisco to retain a connection with their culture and homeland. As noted by Summers Sandoval, “For Latin American immigrants who spoke little or no English, participating in services offered by Guadalupe Church meant engaging in a form of cultural continuity between their present and past.”²⁸ Over the years, Iglesia de Nuestra Señora de Guadalupe became an important space in which members of diverse Latin American groups, both native and foreign born, gathered together for weekly mass as well as other events, including a joint celebration of Chile’s and Mexico’s independence in September.²⁹ United by language and religion, and some shared historical and cultural commonalities, Our Lady of Guadalupe Church and its surrounding neighborhood helped foster a pan-Latino identity within San Francisco for the first time in the city’s history.³⁰

²⁴ Summers Sandoval, p. 73

²⁵ *Ibid.*

²⁶ Cordova and Lammers, *Draft San Francisco Latino Historic Context Statement*, pp. 64-65.

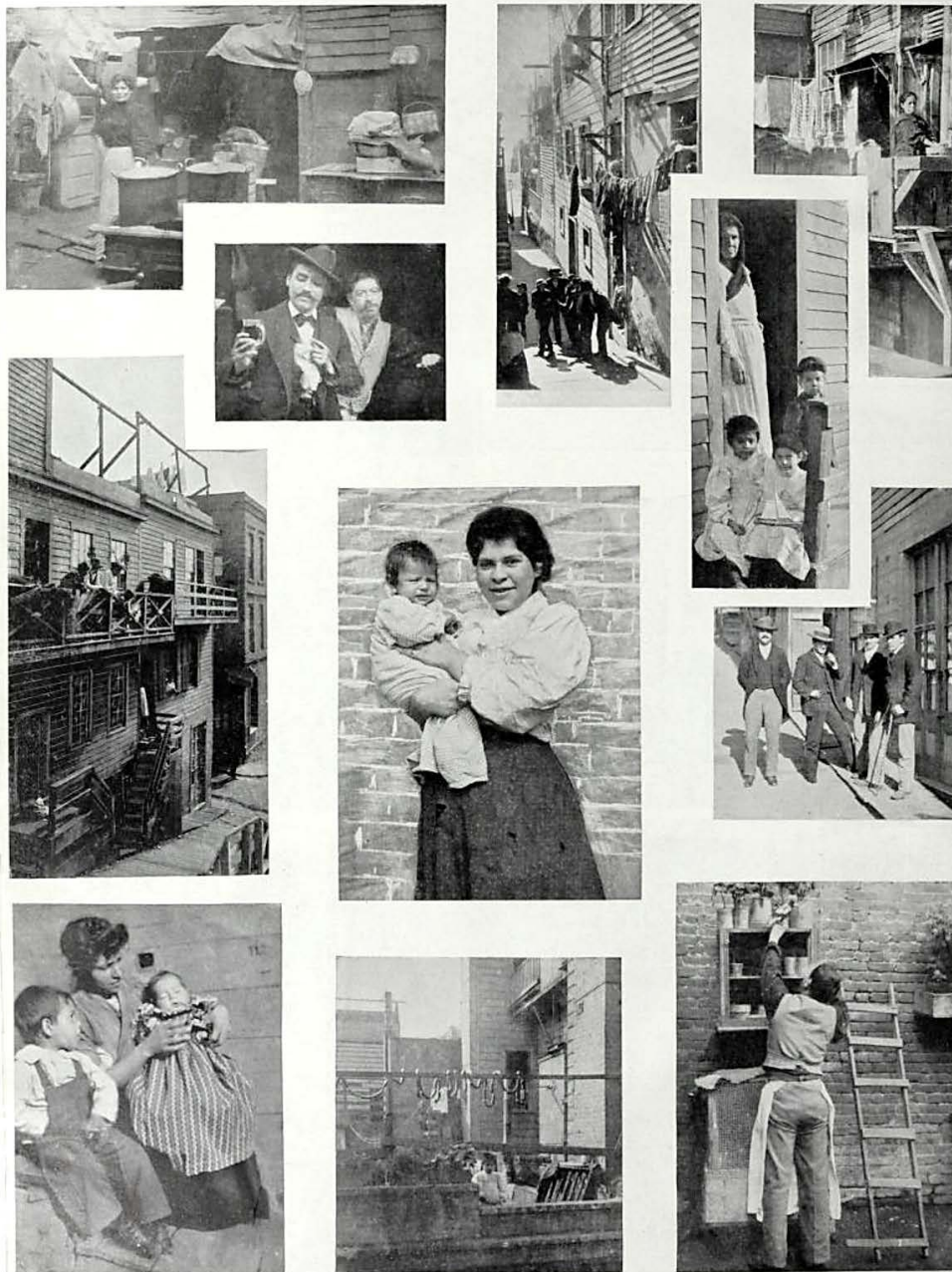
²⁷ *Ibid.*, p. 10.

²⁸ Summers Sandoval, p. 69.

²⁹ *Ibid.*, p. 52.

³⁰ *Ibid.*, p. 70.

THE WAVE



VISTAS IN LITTLE MEXICO

Life in the Mexican Colony on the south slopes of Telegraph Hill.
Photographed by Arnold Genthe

Vistas in "Little Mexico," photographed by Arnold Genthe
(Christmas Wave, 1897/Draft San Francisco Latino Historic Context Statement)

Epilogue: The Decline of Guadalupe Church and Barrio Guadalupe

A number of factors including demographic changes, public infrastructure projects, and changes in church leadership resulted in a general decline in membership at Our Lady of Guadalupe Church by mid-century. The Latino population of Barrio Guadalupe had begun to wane following World War II and was only exacerbated after construction of the Broadway Tunnel directly across and to the west of the church commenced in 1950. A row of buildings across the street from the church was demolished as part of the project, disrupting neighborhood foot traffic and leading to a dramatic drop in church attendance and “permanently dislocating part of the barrio.”³¹



Construction of the Broadway Tunnel at Powell Street, November 5, 1951
SFMTA Photographic Archive

The demographics of the city’s Latino population were also changing during this time. In 1950, Central Americans outnumbered foreign-born Mexican migrants for the first time in San Francisco’s history. Latinos were moving to other parts of the city, principally the Mission District. As noted by Summers Sandoval, “Nuestra Senora declined in significance in the community as other parishes—like St. Kevin’s and St. Anthony’s or St. Peter’s in the heart of the Mission District—gradually grew in the roles they played in the local Spanish-speaking community.”³² Chinatown was also expanding during this time period, evidenced by the addition of a Chinese mass at Our Lady of Guadalupe Church in addition to other services intended to assist the Chinese community.

Following the death of longtime pastor, Father Santandreu, Father Charles J. Murphy was appointed as priest of Guadalupe Church. Father Murphy spoke no Spanish, however, and in 1949 the Archdiocese transferred the church’s only remaining Spanish-speaking assistant pastor against the protests of hundreds. The hiring of Father Santiago Iglesias, who was from El Salvador, as assistant priest in 1951 pleased some Spanish-speaking members of the parish but also stirred controversy among longtime Mexican parishioners who struggled with the changing “Mexican character” of the church.³³ Even with these national/ethnic tensions, Our Lady of Guadalupe operated for nearly a

³¹ Summers Sandoval, p. 80; Cordova and Lammers, *Draft San Francisco Latino Historic Context Statement*, p. 16.

³² Summers Sandoval, p. 80.

³³ *Ibid.*, p. 78-80.

century.³⁴ As mentioned in the original 1993 landmark designation report, “Even up to the end of the 60s and early 70s, there were still traces of the ‘Barrio Mexicano’” and Latinos still regularly attended church services, although many were no longer residents of North Beach.³⁵

By the 1980s, however, overall church attendance dropped exponentially, leading the Catholic Archdiocese of San Francisco to permanently close the church in 1992. It was at that point that the effort to designate the building as a Landmark commenced, with the Board of Supervisors adopting the final resolution to designate the building as historic in 1993. Spearheading the effort was a group called F.A.N.S. de Guadalupe, which eventually became a 501c3 nonprofit organization named the Latino Heritage and Landmark Preservation Fund. Among its members were Gloria Diana Ramos, Clementina Garcia, Marcos Gutierrez, Martin Del Campo, Elizabeth Maloney, Rosario Anaya, Ernest “Chuck” Ayala, and Ron Ricardo. St. Mary’s School, a Chinese school, began operating out of the church in the mid-1990s until 2011. Due to the advocacy of the Latino Heritage and Landmark Preservation Fund, former parishioners and other members of the community were granted access to the sanctuary each year on December 12 to commemorate the *Día de la Virgen de Guadalupe*. In 2016, the Catholic Archdiocese of San Francisco sold the property to private investors.

SIGNIFICANT ARCHITECTURE/DESIGN

Our Lady of Guadalupe Church is also significant in the area of design, as it embodies the distinctive characteristics of a type, period, or method of construction and represents the work of a master. The exterior of Our Lady of Guadalupe Church was designated as Landmark No. 204 in 1993 in part for its architecture as an excellent example of a Mission Revival church building in San Francisco. According to the 1993 designation, it was also one of the first buildings in the country to be constructed of reinforced concrete. Following the destruction of the first church building in the 1906 earthquake and fire, the parish sought to reconstruct the structure with materials that could survive another disaster.

Reinforced Concrete Construction

Prior to the 1906 earthquake and fire, use of concrete was limited in the construction of new buildings in San Francisco. East coast cities included it in building codes as early as 1903, but in San Francisco labor unions and terra cotta manufacturers, along with members of the public, were skeptical of its durability and opposed updating the city’s building code to allow for its wider use. It was permitted in low-rise buildings and as a flooring material in steel-frame structures, but was not allowed in the construction of high, load-bearing walls until after the earthquake and fire. Prior to the twentieth century, reinforced concrete was used in the construction of the Ferry Building’s foundation, the Cyclorama bicycle track at Golden Gate Park, and the columns and interior floors of the Academy of Sciences.

Despite its limited use, during the late nineteenth century San Francisco was home to some of the earliest and innovative uses of reinforced concrete. In 1884, Engineer Ernest L. Ransome, considered a “pioneer in reinforced concrete construction in the United States,” patented the placement of cold-turned steel rebar in concrete and in 1889, he built Lake Alford Bridge in Golden Gate Park, possibly the world’s first reinforced concrete bridge. Also in the 1880s, Ransome used reinforced concrete in the construction of the city’s sidewalks, which “were soon to be considered the best in the world.”³⁶ Many of Ransome’s buildings, and others constructed with reinforced concrete,

³⁴ Ibid.

³⁵ Marsh, *Our Lady of Guadalupe Church Landmark Case Report*, p. 5.

³⁶ Ernest Leslie Ransome, <http://pcad.lib.washington.edu/person/2766/>; Tobriner, Stephen. *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933*. Berkeley: Heyday Books, 2006, 204-205.

survived the 1906 Earthquake and Fire. The urgent need to rebuild after the disaster, required putting aside reservations about the material and the building code was updated to allow for its wider use.³⁷

Revival Architecture

Sparked in large part by the Centennial International Exhibition of 1876—the first World’s Fair hosted by the United States—the American architectural community at the turn of the century began to look towards the nation’s past for inspiration. The building designs that emerged during the late nineteenth and early twentieth century “Revival period” referenced earlier design traditions in the United States, including those of the Colonial, Classical, Spanish/Mission, Tudor, Gothic, Beaux Arts, and Renaissance periods and influences. Subsequent architectural movements would trend toward inventing designs completely new and void of references to past architectural traditions.³⁸

Mission Revival Style

The exterior of Our Lady of Guadalupe Church embodies the distinctive characteristics of the Mission Revival style. As described in the property’s original Landmark Designation Report (1993), the church is “reminiscent of certain Colonial churches in Mexico and South America and earlier precedents in Spain and Portugal.”³⁹ Concurrent to the emergence of Revival styles at the turn of the century was a growing interest in preserving and restoring California’s missions, as well as a search for an architectural identity unique to California. What eventually emerged was the Mission Revival style, inspired by the missions of California and the Spanish Colonial architecture of northern and central Mexico, itself influenced by the building traditions of American Indians. As such, the Mission Revival style was promoted as an architectural expression of California’s regional identity.⁴⁰

A. Page Brown’s “California Building,” which debuted at the World’s Columbian Exposition in Chicago in 1893, is largely considered the first building designed in the Mission Revival style. It set the tone for the California Midwinter Exhibition in San Francisco’s Golden Gate Park the following year, which featured numerous structures inspired by California’s missions, and by the early twentieth century, the design elements that would come to define the Mission Revival style appeared in residential, commercial, and institutional buildings across the state.⁴¹ The style “paved the way for the more elaborate Spanish Colonial Revival of the late teens and 20s that included Churrigueresque, Spanish Baroque, Moorish, and Byzantine architectural styles and influences.”⁴² Mission Revival style buildings displayed elements of California’s original missions, which themselves displayed elements of architectural styles common in Spain and Europe during the colonial era adapted to the local environment, materials, labor, and construction expertise. As a result, the style was also influenced by American Indian and Mexican design and construction traditions.⁴³ Typical characteristics of the Mission Revival style include simple and solid exteriors of adobe bricks, plaster, or stucco, exposed wood beams, arches, multiple doorways, sculpted parapets, covered walkways or arcades, porticos and porches, neo-Moorish towers, recessed openings with multi-light windows, broad overhanging eaves, low-pitched or flat roofs of clay tile or thatch, and minimal ornamentation of tile, iron, and

³⁷ Tobriner, 204-205, 208.

³⁸ Howe, Jeffrey. *Houses of Worship: An Identification Guide to the History and Styles of American Religious Architecture*. San Diego: Thunder Bay Press, 2003, 247, 285-287; Gelernter, Mark. *A History of American Architecture: Buildings in their Cultural and Technological Context*. Lebanon: University Press of New England, 1999, 18-181; City of Los Angeles, Department of City Planning, Office of Historic Resources. *Los Angeles Citywide Historic Context Statement, American Colonial Revival, 1895-1960*, 3, 7.

³⁹ Marsh, *Our Lady of Guadalupe Church Landmark Case Report*, p. 2.

⁴⁰ Sally Woodbridge and John Woodbridge, *San Francisco Architecture* (San Francisco: Chronicle Books, 1992), p. 15.

⁴¹ Woodbridge, 1992, pp. 18-19.

⁴² Sonnier Francisco. *Golden Age of School Construction, San Francisco, California Historic Context Statement* (San Francisco: San Francisco Planning Department, 2008-2009), p. 54.

⁴³ Page & Turnbull, *Historic Structure Report for Presidio Chapel Building 130* (March 2012)p. 5. Accessed online at https://www.presidio.gov/presidio-trust/planning-internal/Shared%20Documents/Planning%20Documents/PLN-342-PresChapHSR_20120309.pdf.

wood.⁴⁴ Mission churches often display many of these elements but also either exhibit a hall or cruciform plan, and towers topped with crosses at the exterior.⁴⁵

The emergence of the Spanish Colonial Revival largely followed the 1915 Panama-California Exhibition in San Diego and the contemporary interpretations of Spanish architecture by the exhibition's designer, Bertram Grosvenor Goodhue. Popular in California, as seen in Julia Morgan's designs for William Randolph Hearst and in the work of Bernard Maybeck and Willis Polk, the style was also prevalent in Florida and the Southwest. Examples of the style can be found throughout the United States. The Spanish Colonial Revival differed from the Mission Revival in that architects looked more towards Spain for precedence and inspiration as opposed to the "idealized versions of local Spanish and Mexican buildings" found in the Mission Revival style.⁴⁶

The design for Iglesia de Nuestra Señora de Guadalupe exhibits many Mission Revival characteristics, including its stucco façade, rounded arches, twin towers topped with copper crosses, a rectangular main entry surrounded by a round arched secondary entry on the west, and a rectangular bay with basket arched openings on the east. The church's interior, with its numerous murals and ornate millwork, is more characteristic of the Spanish Colonial Revival than Mission Revival as the ornamentation is drawn from Renaissance and Baroque influences.

Architect: Shea & Lofquist

Our Lady of Guadalupe Church at 906 Broadway (constructed 1912) was one of the first buildings designed by the architectural firm of Shea & Lofquist, whose principals included Frank T. Shea and John D. Lofquist. Frank Shea also worked with his brother and fellow architect, William Shea, under the firm name of Shea and Shea, through 1928. Shea & Shea earned a reputation as one of San Francisco's preeminent architects of Catholic ecclesiastical buildings, as it was responsible for designing Church of the Holy Cross (1899), St. Brigid's Church (1902), St. Monica Church, and St. Ann's Church (1918).⁴⁷ Frank Shea studied at the *L'Ecole des Beaux Arts* in Paris and was strongly influenced by the work of D.H. Burnham. From 1893 to 1897 he served as the city architect for San Francisco during which time he spear-headed the "New City Hall" construction campaign that resulted in the creation of a new City Hall building in 1896 (destroyed by the 1906 earthquake and fire). William Shea also served as city architect, from 1905 to 1907.⁴⁸

The Shea brothers began working with John D. Lofquist, a transplant from New York City, after the 1906 disaster. Churches designed under the name of Shea & Lofquist included Mission San Francisco de Assisi Basilica #2 (1913-1918), St. Patrick's Church (1906-14), St. John the Evangelist (1909-10), St. Paul Catholic Church (1911), the Salesian Church of Saints Peter and Paul (1912-13), St. Vincent de Paul (1913), and Star of the Sea Church (1918) in San Francisco, as well as St. Joseph's Church (1907) in Berkeley, St. Patrick's Seminary Chapel (c. 1916) in Menlo Park, and Saint Anselm's Church (1908) in San Anselmo. They were also the architects of the Bank of Italy building (1908), in San Francisco, the Brasfield Hotel (1911) in Berkeley, and the Hall of Justice (1916) in Sacramento, among others.⁴⁹

Shea & Lofquist's design for the Bank of Italy building was created as part of a design competition of leading architects of the day and was widely acclaimed upon its opening in 1908. In the May 1909 issue of *The Architect and Engineer of California*, the firm's work on the new Mission Dolores Church was also praised, stating, "the architects

⁴⁴ Ibid., p. 5-6.

⁴⁵ National Park Service, Spanish Colonial Missions Architecture and Preservation, Accessed online at <https://www.nps.gov/subjects/travelspanishmissions/architecture-and-preservation.htm>.

⁴⁶ Elizabeth McMillian, *California Colonial: the Spanish and Rancho Revival Styles* (Atglen: Schiffer Publishing, 2002), pp. 31-32.

⁴⁷ Bridget Maley, "Exposition Church' Inspired by the Swiss," *The New Fillmore*, <http://newfillmore.com/2015/05/01/exposition-church-inspired-by-the-swiss/>

⁴⁸ Bridget Maley, "Exposition Church' Inspired by the Swiss," *The New Fillmore*; "Shea & Lofquist, Architects (Partnership)," Pacific Coast Architecture Database, <http://pcad.lib.washington.edu/firm/790/>

⁴⁹ "Shea & Shea, Architects (Partnership)," Pacific Coast Architecture Database, <http://pcad.lib.washington.edu/firm/788/>; "Shea & Lofquist, Architects (Partnership)," Pacific Coast Architecture Database, <http://pcad.lib.washington.edu/firm/790/>

have successfully retained the several features which the Mission fathers introduced in the old abode [sic] buildings and have studiously avoided embellishment or enlargement of the simple lines which have made the Mission architecture a distinctive and altogether picturesque type in California buildings."⁵⁰ Upon Frank Shea's death in 1929, the *American Art Annual* published an obituary in memory of the late architect, observing, "For thirty years he was one of the leading architects of San Francisco, being city architect for two years following the fire when he designed and supervised the building of the City Hall of Justice. He was best known for the Catholic Churches he designed in all parts of Calif."⁵¹

Shea & Lofquist is listed in City Directories as having operated from 1908 to 1920. The firm operated out of 1425 Post Street (Shea's residence) in 1908 and the following year worked out of an office on the top floor of the Bank of Italy Building at 550 Montgomery Street. In 1918 they were located at 742 Market Street.⁵²

Artist: Luigi Brusatori

Luigi Brusatori was born in San Antonio, Italy in 1885 and educated at the Reggia Academy of the Beautiful Art in Milan. According to the 1993 landmark file, a seventeen-year-old Brusatori painted his first fresco at the church of San Marcaro near Milan. He immigrated to the United States in December of 1911. Brusatori's most notable San Francisco works, and possibly his few remaining in the United States, are at St. Francis of Assisi (Landmark No. 5), Our Lady of Guadalupe Church, and Saints Peter and Paul Church, all in North Beach. Other Brusatori commissions in California include the Church of the Sacred Heart in Red Bluff, the Church of Santa Clara in Oxnard, a Catholic Church in Eureka, and Milpitas, CA, and the Cathedral of Saint John Baptist (1915) in Fresno, CA. The Santa Clara Church murals in Oxnard were considered by some to be his best work. The murals were painted over following a fire at the church in 1972. Best known for his church commissions, according to the 1993 landmark file, Brusatori was hired to paint for a variety of clients, including restaurants, the Liberty Theater in Watsonville (1913), a mausoleum in San Pablo and brothels in San Francisco. In 1921, following the completion of the Santa Clara Church murals, he returned to Italy where he continued to paint frescoes, along with portraits and other works commissioned by wealthy patrons. He died in 1942.⁵³

⁵⁰ "The Architectural Work of Frank T. Shea and John O. Lofquist," *The Architect and Engineer of California, Pacific Coast States*, Vol. XVII, No. 1., May 1909.

⁵¹ *American Art Annual (1930)* p. 418.

⁵² "Frank T. Shea (Architect)," Pacific Coast Architecture Database. Accessed online at <http://pcad.lib.washington.edu/person/1177/>

⁵³ 906 Broadway Landmark Designation File, San Francisco Planning Department; Del Giudice, Luisa. *Oral History, Oral Culture, and Italian Americans*. New York: Palgrave MacMillan, 2009, 44-45.

Integrity

The seven aspects of integrity are location, design, materials, workmanship, setting, feeling, and association in relation to the period of significance established above. 906 Broadway retains a high degree of integrity and easily conveys its reinforced concrete construction and its design as a Mission Revival church. It also retains the aspects of integrity that help convey its strong associations with Our Lady of Guadalupe Church and the development of San Francisco's Latino and Spanish-speaking communities, particularly the Spanish-speaking enclave that developed around the church from the late nineteenth through the mid-twentieth century.

Location, Setting, Feeling, Association

906 Broadway was constructed in 1912, replacing an earlier (1880) church building of the same name that was destroyed in the 1906 earthquake and fire. The subject property has not been moved. It sits above ground and immediately to the north of the Broadway Tunnel, constructed in 1952 and is set between two three-level multi-family residential buildings, with one- to four-story multi-family residential buildings lining the remainder of the block on the north side of Broadway. Directly across from the former church is a large senior housing complex called the Lady Shaw Senior Center. Across the street at the southeast corner of the intersection of Broadway and Mason Street is the prominent Chinatown Public Health Center building. Both centers were constructed after the installation of the Broadway Tunnel, which necessitated the demolition of smaller-scale residential properties previously occupying that side of the street. The view of 906 Broadway, thus, has been obscured to some degree by changes in the built environment following construction of the Broadway Tunnel; however the large front setback of the Lady Shaw Senior Center ensures that the historic church can still be seen from Mason Street. As noted in the 1993 designation report, "from various vantage points on Russian Hill," 906 Broadway can be viewed "contextually with two other Catholic Churches, namely Saint Peter and Paul and Saint Francis Churches. All of which contribute significantly to the cityscape."⁵⁴

With its exterior largely intact from its period of significance, the building retains its feeling as a church. Similarly, the interior of the building retains its light filled, two-height inner volume sanctuary, maintaining the feeling of a church even though the altar and pews are no longer present. The visual references to Our Lady of Guadalupe and various other Catholic saints visible in the mosaics, murals, and stained glass, as well as the Mission Revival design and elaborate Renaissance and Baroque ornamentation on the interior, all contribute to the building's association with the primarily Latino Spanish-speaking Catholic community that worshipped at the former church.

While its setting has changed to some degree with the construction of the Broadway Tunnel in 1952 and subsequent physical changes in the area, the property retains its original location, as well as strong aspects of feeling and association, to convey its historical and architectural significance.

Design, Materials, Workmanship

906 Broadway retains the design features that were present during the established 1912-1950 period of significance. Prominent exterior design features and materials include the building's Mission Revival architectural style and its simple form, characterized by stucco facades, round arches, twin towers with copper crosses, and a central mosaic figure flanked by arched niches with sculpted figures. The primary façade also retains the "rectangular main entry surrounded by a round arched secondary entry on the west, and a rectangular bay with basket arched openings on the east."⁵⁵ 906 Broadway has undergone very few alterations since it was re-constructed in 1912. The mosaic of Our Lady of Guadalupe was installed in place of the original circular window on the front façade at an unknown date. It was restored in 1991 by Thomas and Gabriella Varga.

⁵⁴ Marsh, *Our Lady of Guadalupe Church Landmark Case Report*, pp. 5-6.

⁵⁵ *Ibid.* p. 2.

The interior, likewise, displays high integrity of design, materials and workmanship. Interior alterations, completed between 1994 and 2016, include seismic upgrades, removal of non-structural walls and partitions, and demolition of built-up flooring.⁵⁶ Reversible floor and stained-glass window coverings were installed in 2016. The interior retains its two-story height, rectangular axial floor plan, arched barrel ceilings, central nave with lower aisle wings, and an apse at the north end of the building. The lower aisle wings also retain their configuration. They are arranged into five bays, with each bay forming an arch defined by Corinthian columns. Historic interior finishes such as the faux-marble finish of the Corinthian columns and all Classical style murals remain, as do original stained-glass windows and interior millwork and molding. Furniture such as the altar and pews are no longer extant, but the historic interior finishes, materials, and design remain. 906 Broadway, thus, retains integrity of design, materials, and workmanship.



Our Lady of Guadalupe Church exterior showing original round window, circa 1912-1923. (Anne Cervantes/The Art Institute of Chicago, Archival Image Collection)



Interior view showing altar, circa 1912-1923. (Anne Cervantes/The Art Institute of Chicago, Archival Image Collection)

⁵⁶ Page and Turnbull, 906 Broadway Historic Resources Evaluation Part II, p. 6-7.

ARTICLE 10 REQUIREMENTS SECTION 1004 (b)

BOUNDARIES OF THE LANDMARK SITE

Encompassing all of and limited to Lot 009 in Assessor's Block 0149 on the north side of Broadway, between Taylor Street and Mason Street.

CHARACTER-DEFINING FEATURES

Whenever a building, site, object, or landscape is under consideration for Article 10 Landmark designation, the Historic Preservation Commission is required to identify character-defining features of the property. This is done to enable owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark. The character-defining features of Our Lady of Guadalupe Church are listed below.

The character-defining *exterior* features of the building are identified as the overall form, structure, height, massing, materials, and architectural ornamentation identified as:

- Two-story height
- Cruciform floor plan
- Reinforced concrete construction
- Twin towers topped with weathered copper crosses⁵⁷
- Rectangular central main entry, topped with "Iglesia de Nuestra Señora de Guadalupe" engraving
- Mosaic figure of Our Lady of Guadalupe within a round opening bordered by ornamental stucco detailing, topped with Dove of Peace mosaic, located above the central main entry⁵⁸
- Arched niches containing sculpted figures, flanking Our Lady of Guadalupe mosaic
- Arched secondary entries to the west and east of the central entry
- Projecting one-story bay of east entry
- Rusticated stucco base containing recessed, arched basement entry
- Stucco cladding
- Round arches
- Stone steps (currently covered with tile) approaching primary facade entrances

The character-defining *interior* features of the building include the overall form, structure, height, massing, materials, and architectural ornamentation identified as:

- Two-story volume
- Cruciform floor plan
- Nave with lower aisle wings and an apse and two side altars at the north end of building⁵⁹
- Five-bay side aisle arches
- All ceiling form and features, including but not limited to:
 - arched barrel vault nave ceiling
 - arched side aisle vault ceilings
 - dentil molding and simple cornice dividing upper and lower nave levels
 - beaded molding at the side aisle arches and apse
 - decorative ribbing at the barrel vault nave ceiling

⁵⁷ The landmark nomination report cites "gold crosses."

⁵⁸ The landmark nomination refers to the mosaic as a rose window, despite the lack of glazing.

⁵⁹ The landmark nomination cites a marble altar, which has since been removed.

- Corinthian columns supporting the side aisle arches, painted with a faux-marble finish and bound with a mid-column decorative cartouche belt
- Cross-vaulted side aisle ceilings visually delineated by wood moldings; each bay contains four separate cartouche motifs and a painted “x” highlighting the cross-vault
- The two north-most side aisle ceilings with features as described above and including cherub murals and round stained-glass laylights⁶⁰
- Corinthian pilasters at the side aisle walls, aligned with the Corinthian columns and painted with a faux-marble finish
- Engaged Corinthian columns circling the apse, painted with a faux-marble finish and bound with a mid-column decorative cartouche belt
- All murals on walls and ceiling painted in a Classical style, including but not limited to:
 - Fresco of the Holy Sacrament and the Coronation of the Blessed Virgin at the nave ceiling;
 - Fresco depicting the Last Supper and the Multiplication of the Loaves and Fishes at the apse;
 - side aisle banners featuring Latin script;
 - slightly projecting portrait medallions at the first-story nave arch junctions and organ loft balcony (featuring individual people);
 - flush portrait medallions above the narthex (featuring individual people);
 - crest medallions above the clerestory windows;
 - border frieze dividing upper and lower nave levels containing dentil molding, ovular forms, and painted cherub/floral motifs; and
 - painted statuary figures flanking clerestory windows^{61 62}
 - painted figures at the east and west walls of organ loft, within painted rope-coil frames
- Arched stained-glass aisle windows portraying the miracle at Guadalupe, the Sermon on the Mount, and other passages of the Bible⁶³
- Shallow arched stained-glass clerestory windows portraying saints (S. Francisco, S. Luis, Sta. Cecilia, Sta. Lucia, etc.), set within wood frames and topped with decorative, circular grilles
- Amber glass windows throughout the building
- Wood parquet flooring located at former pew seating areas⁶⁴
- Tile flooring located at center aisle and remaining areas
- Central entry hall cross-vaulted painted ceiling⁶⁵
- All interior millwork and molding, such as window surrounds, painted wood panels under molded wall sill, wood stair balustrade and newel posts
- Southeast entry room containing an arched stained-glass window and an arched multi-lite amber art-glass window, each flanked by blind niches
- Double-height arched pediment wood door surround and wood confessional vestibules at the south portion of the nave against the north-facing narthex wall⁶⁶
- Organ loft at south portion of nave

⁶⁰ The east-most side aisle ceiling no longer contains glazing within its skylight opening.

⁶¹ There are 12 Latin-script banners in total. Ten banners are located along the east and west side aisle walls; the two banners at the north-most bays are most pronounced and read “Christo Rey, Maria Reina” and “Padre Hijo, Espiritu Santo.” Two additional banners are located at the south end of the side aisle rows and face north.

⁶² The statuary figures flanking the clerestory windows are 2-D; however, the figures are seated upon a slightly projecting scroll that overlaps with the clerestory window frame.

⁶³ The north-most side aisle bays (featuring laylights) do not feature arched stained-glass windows.

⁶⁴ The new flooring materials are not affixed to the floor.

⁶⁵ Continued into (contemporary) bathroom.

⁶⁶ The confessional doors are not original.

- 24-set pipe mechanical Hook and Hastings organ⁶⁷

⁶⁷ The organ is not affixed to the building walls; however, the organ cannot be moved without incurring damage.

Interior Landmark Designation

According to Article 10, Section 1004(c) of the Planning Code, only those interiors that were historically publicly accessible are eligible for listing in Article 10. Article 10, Section 1004(c) of the Planning Code states,

(c) The property included in any such designation shall upon designation be subject to the controls and standards set forth in this Article 10. In addition, the said property shall be subject to the following further controls and standards if imposed by the designating ordinance:

For a publicly-owned landmark, review of proposed changes to significant interior architectural features.

For a privately-owned landmark, review of proposed changes requiring a permit to significant interior architectural features in those areas of the landmark that are or historically have been accessible to members of the public. The designating ordinance must clearly describe each significant interior architectural feature subject to this restriction.

The interior of Our Lady of Guadalupe Church, including both the sanctuary at the first floor and the basement, was historically accessible to members of the public during its period of significance, beginning with its opening in 1912 through its closure by the Catholic Archdiocese of San Francisco in 1992. Those who used the space during that time span included parishioners and others who participated in religious services and family and community celebrations and activities, as well as members of the public who may have visited the church. Even after its closure in 1992 and until the present day, former parishioners have continued to organize a procession to the building in observance of *Día de Nuestra Señora de Guadalupe*, or the feast day of Our Lady of Guadalupe.



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Resolution No. 1013

HEARING DATE DECEMBER 19, 2018

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

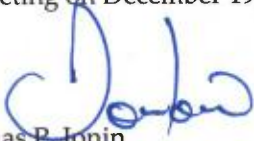
Case No. 2018-008948DES
Project: 906 Broadway (Our Lady of Guadalupe Church Landmark
 Amendment)
 Landmark Designation Amendment Initiation
Staff Contact: Desiree Smith (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

RESOLUTION TO INITIATE AMENDMENT TO ARTICLE 10 LANDMARK DESIGNATION FOR 906 BROADWAY (AKA IGLESIA DE NUESTRA SEÑORA DE GUADALUPE/OUR LADY OF GUADALUPE CHURCH), ASSESSOR'S PARCEL BLOCK NO. 0149, LOT NO. 009.

1. WHEREAS, on October 15, 1993, Ordinance No. 312-93 designated the exterior features of 906 Broadway as Landmark No. 204; and
2. WHEREAS, the Historic Preservation Commission, at its regular meeting of August 17, 2016, added the interior of 906 Broadway (aka Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church), Assessor's Parcel Block No. 0149, Lot 009, to its Landmark Designation Work Program; and
3. WHEREAS, Planning Department staff who meet the Secretary of Interior's Professional Qualification Standards prepared the amended Landmark Designation Report for 906 Broadway, which clarifies exterior character defining features, includes interior features, and provides an expanded history of the property and its surrounding community, and which was reviewed for accuracy and conformance with the purposes and standards of Article 10; and
4. WHEREAS, the Historic Preservation Commission, at its regular meeting of December 19, 2018, reviewed Department staff's analysis of 906 Broadway's historical significance and interior and exterior character defining features, pursuant to Article 10 as part of the Landmark Designation Case Report dated December 19, 2018; and
5. WHEREAS, the Historic Preservation Commission finds that the proposed amended Landmark designation of 906 Broadway is in the form prescribed by the Historic Preservation Commission and contains supporting historic, architectural, and/or cultural documentation; and

THEREFORE BE IT RESOLVED, that the Historic Preservation Commission hereby initiates amendment of the Landmark designation for 906 Broadway (aka Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church), Assessor's Parcel Block No. 0149, Lot 009 under Article 10 of the Planning Code.

I hereby certify that the foregoing Resolution was adopted by the Historic Preservation Commission at its meeting on December 19, 2018.



Jonas P. Ionin
Commission Secretary

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

NAYS: None

ABSENT: None

ADOPTED: December 19, 2018