File No. 131178 Committee Item No. 2
Board Item No. 12

COMMITTEE/BOARD OF SUPERVISORS

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Committee: Land Use and Economic Development **Date** February 10, 2014

Board of Supervisors Meeting **Date** 2.25.14

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☒	☒	**Ordinance**
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☐	☐	Article 11 Change of Designation Report
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Completed by: Andrea Ausberry **Date** February 7, 2014
Completed by: AA **Date** 2.12.14

[Planning Code - Article 11 Designation of 660 California Street]

Ordinance amending the Planning Code to change the designation of 660 California Street, Assessor's Block No. 0241, Lot No. 011 (a.k.a. the Old St. Mary's Rectory), from Category V (Unrated) to Category III (Contributory) under Planning Code, Article 11; and making environmental findings, and findings of consistency with the General Plan, and the eight priority policies of Planning Code, Section 101.1.

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

Section 1. Findings.

(a) The Planning Department has determined that the actions contemplated in this ordinance comply with the California Environmental Quality Act (California Public Resources Code Sections 21000 et seq.). Said determination is on file with the Clerk of the Board of Supervisors in File No. 131178 and is incorporated herein by reference.

(b) On November 20, 2013 the Historic Preservation Commission, in Resolution No. 719, adopted findings that the actions contemplated in this ordinance are consistent, on balance, with the City's General Plan and eight priority policies of Planning Code Section 101.1. The Board adopts these findings as its own. A copy of said Resolution is on file with the Clerk of the Board of Supervisors in File No. 131178, and is incorporated herein by reference.

(c) At that same public hearing, the Historic Preservation Commission, in Resolution No. 719 recommended that the Board of Supervisors change the Article 11 designation for 660 California Street. A copy of said Resolution is on file with the Clerk of the Board of Supervisors in File No. 131178 and is incorporated herein by reference.

(d) Pursuant to Planning Code Section 302, the Board finds that the proposed amendment to the Article 11 designation will serve the public necessity, convenience and welfare for the reasons set forth in the Historic Preservation Commission Resolution No. 719, which reasons are incorporated herein by reference as though fully set forth. A copy of said Resolution is on file with the Clerk of the Board of Supervisors in File No. 131178.

(e) The Board of Supervisors hereby finds that 660 California Street (Assessor's Block 0241, Lot 011), is located outside a conservation district, is over 40 years old, has been judged to be a Building of Individual Importance and has been rated either Very Good in Architectural Design or Excellent or Very Good in Relationship to the Environment. For these reasons, the Board finds that amending its designation from Category V (Unrated) to Category III (Contributory) will further the purposes of and conform to the standards set forth in Article 11 of the San Francisco Planning Code.

Section 2: Designation.

Pursuant to Sections 1102 and 1106 of the Planning Code, the designation of 660 California Street (Assessor's Block 0241, Lot 011) is hereby changed from Category V (Unrated) to Category III (Contributory). Appendix C of Article 11 of the San Francisco Planning Code is hereby amended to include this property.

Section 3. The property shall be subject to further controls and procedures pursuant to the San Francisco Planning Code and Article 11.

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

///

APPROVED AS TO FORM:
DENNIS J. HERRERA, City Attorney

By: _____
ANDREA RUIZ-ESQUIDE
Deputy City Attorney

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November 21, 2013

Ms. Angela Calvillo, Clerk
Board of Supervisors
City and County of San Francisco
City Hall, Room 244
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102

Re: **Transmittal of Planning Department Case Number 2013.1337U:**
660 California Street, Article 11 Change of Designation

BOS File No: _____ (pending)
Historic Preservation Commission Recommendation: *Approval*

Dear Ms. Calvillo,

On November 20, 2013 the San Francisco Historic Preservation Commission (hereinafter "HPC") conducted a duly noticed public hearing at a regularly scheduled meeting to consider a recommendation for a change of designation of 660 California Street, known historically as the Old St. Mary's Church Rectory, to the Board of Supervisors. At the hearing, the HPC voted to **approve** a resolution to recommend the change of designation from a Category V (Unrated) to a Category III (Contributory) building pursuant to Article 11 of the Planning Code.

The proposed amendments have been determined to be categorically exempt from environmental review under the California Environmental Quality Act Section 15060(c)(2).

Please find attached documents relating to the HPC's action. If you have any questions or require further information please do not hesitate to contact me.

Sincerely,

AnMarie Rodgers
Manager of Legislative Affairs

cc:
Supervisor David Chiu
Jason Elliott, Mayor's Office
Alisa Miller, Clerk's Office

Attachments (one copy of the following):
Historic Preservation Commission Resolution No. 719
Planning Department Case Report dated October 25, 2013
660 California Street Change of Designation Report
Designation Ordinance and Legislative Digest

131178 ✓

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Historic Preservation Commission
Resolution No. 719

HEARING DATE: NOVEMBER 20, 2013

RESOLUTION TO RECOMMEND TO THE BOARD OF SUPERVISORS AN ARTICLE 11 CHANGE OF DESIGNATION FOR 660 CALIFORNIA STREET, HISTORICALLY KNOWN AS THE OLD ST. MARY'S RECTORY, LOT 011 IN ASSESSOR'S BLOCK 0241, AS A CATEGORY III (CONTRIBUTORY) BUILDING PURSUANT TO SECTION 1106 OF THE PLANNING CODE

1. WHEREAS, the project sponsor Edward Suharski initiated the Article 11 change of designation of 660 California Street from a Category V (Unrated) to a Category III (Contributory) building and submitted an Article 11 Change of Designation report; and

2. WHEREAS, the 660 California Street Article 11 Change of Designation Report was prepared by Page and Turnbull, an architectural consulting firm that meets the Secretary of Interiors' Professional Qualification Standards for Historic Preservation; and

3. WHEREAS, the property owner, the Archdiocese of San Francisco, supports the change of designation; and

4. WHEREAS, Planning Department staff reviewed the application for completeness, accuracy, and conformance with the purposes and standards of Article 11; and

5. WHEREAS, the Historic Preservation Commission, at its regular meeting of November 20, 2013, reviewed Planning Department staff's analysis of 660 California Street's historical significance per Article 11 as part of the Case Report dated October 25, 2013; and

6. WHEREAS, the Historic Preservation Commission finds that 660 California Street meets the criteria for Category III building designation per Section 1102(c) of the Planning Code as documented in the Case Report dated October 25, 2013; and

7. WHEREAS, the Historic Preservation Commission finds that 660 California Street meets the grounds for a change of designation per Section 1106(h) in that by the passage of time the building has become at least 40 years old, making it eligible to be considered for designation as a Significant or Contributory building, and that the discovery of new factual information makes the building eligible for rating as a Building of Individual Importance and, therefore, eligible to be designated as a Contributory building; and

8. WHEREAS, the Historic Preservation Commission finds that 660 California Street appears to meet the eligibility requirements per Section 1106 of the Planning Code and warrants

Received at HPC Hearing 11/20/13
M. Brown

ARCHDIOCESE OF SAN FRANCISCO
REAL PROPERTY SUPPORT CORPORATION

1301 Post Street, Suite 102, San Francisco, CA 94109-6667 (415) 292-0800 Fax (415) 292-0805

November 19, 2013

Via E-mail to: mary.brown@sfgov.org

Mary Brown, MA
Preservation Planner
Planning Department
City and County of San Francisco
1650 Mission Street, Suite 400
San Francisco, CA 94103

Re: Application for Change of Article 11 Designation for Old St. Mary's Rectory at 660 California Street, San Francisco, CA

Dear Mary:

As you may be aware, the Rectory (also known as the Parish House) adjacent to Old St. Mary's Church is owned by The Archdiocese of San Francisco Parish and School Juridic Persons Real Property Support Corporation. We thank you for your willingness to submit the Application for Change of Article 11 Designation concerning the Rectory to the San Francisco Historic Preservation Commission for approval. If approved, the application would change the Article 11 Designation for the Rectory from "Unrated - Category V" to "Contributory Building - Category III."

We fully support the proposed change of Article 11 Designation for the Rectory, because it will ensure this important structure will remain intact as part of San Francisco's architectural heritage. We understand that there are currently only slightly more than three dozen buildings in San Francisco designated as Contributory Buildings - Category III, one of which is the Notre Dame des Victoires Rectory at 566 Bush Street. With such a limited number of buildings qualifying as Contributory Buildings - Category III, we, along with the parishioners of Old St. Mary's Church, would be honored if our Rectory is also recognized with such an important designation.

We sincerely hope that the San Francisco Historic Preservation Commission will support the proposed change in Article 11 Designation for the Old St. Mary's Rectory from Category V to Category III.

Should you have any question concerning the foregoing, please do not hesitate to contact the undersigned.

Very truly yours,

Jack M. Hammel
Executive Director

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Article 11 Change of Designation Case Report

HISTORIC PRESERVATION COMMISSION

HEARING DATE: NOVEMBER 20, 2013

Filing Date:	October 25, 2013
Case No.:	**2013.1337U**
Project Address:	**660 California Street**
Zoning:	(C-3-O) Downtown Office
Block/Lot:	0241/011
Property Owner:	Archdiocese of San Francisco
Project Sponsor:	Edward Suharski Edwards@fortress-us.com
Staff Contact:	Mary Brown – (415) 575-9074 mary.brown@sfgov.org
Reviewed By:	Tim Frye – (415) 575-6822 tim.frye@sfgov.org

PROJECT DESCRIPTION

The case before the Historic Preservation Commission is the consideration to recommend a change of designation of 660 California Street from a Category V (Unrated) building to a Category III (Contributory) building pursuant to Article 11 Section 1106 of the Planning Code.

PROPERTY DESCRIPTION & SURROUNDING LAND USE AND DEVELOPMENT

660 California Street, historically known as Old St. Mary's Rectory (Rectory), is located on the north side of California Street between Grant Avenue and Kearny Street. The four- to five-story rectangular plan building was designed in 1964 in a contextual Modern style by the master architectural firm Skidmore, Owings, and Merrill (SOM) and constructed in 1965-1966. It provides residential and office spaces for the Old St. Mary's Church complex which also contains the Old St. Mary's Church (reconstructed in 1906) and Sacristy (built 1929) located on an adjacent oversize corner lot at California Street and Grant Avenue. Old St. Mary's Church was designated Landmark No. 2 in 1968.

The reinforced concrete Rectory is clad with red brick and capped by a combination shed and flat roof. It features a full-width concrete balustrade and a series of seven concrete piers at the first story supporting a second story overhang. Windows at the upper stories are recessed and consist of metal-sash casement windows with concrete lintels and hoods. The primary façade terminates in a simple concrete cornice. Two bridges connect the Rectory to the Old St. Mary's Church and Sacristy buildings. The footprint of the Rectory covers most of the 2,652 sq. ft. parcel on which it sits. The attached Change of Designation Report contains a detailed building description on pages 7-15.

The subject building is located at the intersection of the Chinatown neighborhood and the Financial District. The Old St. Mary's Church, Rectory and Sacristy and the surrounding area to the east are zoned C-3-O (Downtown Office). Several large-scale Modern office buildings are located in the immediate vicinity including the Hartford Insurance Building at 636-650 California Street (also designed by SOM), the International Building at 601 California Street, and the Bank of America Center at 555 California Street. To the east and southeast, many blocks are zoned C-3-G (Downtown General) and C-3-R (Downtown Retail). To the north of the subject building, properties are zoned CVR (Chinatown Visitor Retail) and CCB (Chinatown Community Business). Directly across the street from the subject building is located St. Mary's Square, a public park set atop a parking garage.

ENVIRONMENTAL REVIEW STATUS

The Planning Department has determined that actions by regulatory agencies for protection of the environment (specifically in this case, Article 11 designation) are exempt from environmental review, pursuant to CEQA Guidelines Section 15308 (Class Eight - Categorical).

OTHER ACTIONS REQUIRED

If the Historic Preservation Commission adopts a resolution recommending approval of the change of designation, its recommendation will be sent by the Department to the Board of Supervisors. The recommendation would then be considered at a future Board of Supervisors hearing for formal Article 11 change of designation.

APPLICABLE PRESERVATION STANDARDS

ARTICLE 11

Section 1106 of the Planning Code authorizes the designation or change of designation of an individual structure or group of structures. Section 1106(a) outlines that a change of designation may be initiated by the Board of Supervisors, the Historic Preservation Commission, the property owner, an organization that has historic preservation stated as one of its goals in its bylaws or articles of incorporation, or by the application of at least 50 registered voters of the City. An application by the property owner, qualified organization, or 50 registered voters must contain historic, architectural, and/or cultural documentation to support the change of designation. If initiated by the Board of Supervisors, the change of designation would be referred to the HPC for its review and recommendation prior to passage by the Board of Supervisors.

Section 1102 of the Planning Code outlines the applicable standards for the five categories of Article 11 buildings which include Significant Buildings (Categories I and II), Contributory Buildings (Category III and IV), and unrated (Category V).

Section 1106(h) of the Planning Code outlines the six grounds for an Article 11 change of designation. The designation of a building is warranted if changes in the area in the vicinity of a building impact its relationship to the environment and therefore place it in a different category; or changes in Conservation District boundaries make a building eligible or ineligible for designation; or changes in the physical features of the building due to circumstances beyond the control of the owner; or restoration of the

building to its original quality and character; or by the passage of time, the building has become at least 40 years old; or the discovery of new factual information makes the building eligible for rating as a Building of Individual or Contextual Importance.

Section 1106(e) states that if the Historic Preservation Commission disapproves the proposed designation, such action shall be final, except upon the filing of a valid appeal to the Board of Supervisors within 30 days. An appeal, however, is not necessary in cases whereby the Board of Supervisors initiates the change of designation.

PUBLIC / NEIGHBORHOOD INPUT

Pursuant to Section 1106(b)(2), the Department mailed a hearing notification to all property owners located within 150' of 660 California Street. There is no known opposition to the proposed Article 11 change of designation of 660 California Street. The Department will provide any public correspondence received after the submittal of this report in the Historic Preservation Commission's correspondence folder.

PROPERTY OWNER INPUT

The property owner, the Archdiocese of San Francisco, initiated the Article 11 change of designation to an Article 11 Category III (Contributory) building.

STAFF ANALYSIS

The case report and analysis under review was prepared by Department preservation staff based upon the attached Change of Designation Report for 660 California Street.

The Department has determined that the subject property meets the requirements for an Article 11 change of designation to a Category III (Contributory) building. The justification for a change of designation is outlined below.

Pursuant to Section 1102(c) of the Planning Code, a Category III (Contributory) building must meet the following criteria:

(1) Is located outside a designated Conservation District; and
(2) Is at least 40 years old; and
(3) Is judged to be a Building of Individual Importance; and
(4) Is rated either Very Good in Architectural Design or Excellent or Very Good in Relationship to the Environment.

660 California Street meets the first and second criteria in that the subject building is not located within a designated Conservation District, and it was constructed 47 years ago and therefore meets the age eligibility requirement.

660 California Street meets the third criterion regarding Individual Importance. The Department concurs with the Change of Designation Report prepared for the Archdiocese of San Francisco by Page & Turnbull, an architectural consulting firm that meets the Secretary of the Interior's Professional Qualifications for Historic Preservation. 660 California Street is judged to be of Individual Importance for the following reasons as set forth on pages 49-50 of the Change of Designation Report:

> 660 California Street is associated with local efforts by the Catholic Church to engage with contemporary art and architecture to accommodate new liturgical forms and create ecclesiastical buildings that resonated with modern audiences. These artistic developments are rooted in religious practice, but constitute a significant theme in the history of religious art and architecture. Scholars have interpreted these trends as part of an important, and even avant-garde, "renaissance" in Catholic and Christian artistic expression during the twentieth century.
>
> The Paulist Fathers have a long history of utilizing modern media to engage their communities in religious dialogue, and in the San Francisco Bay Area the order appears to have similarly embraced modern architecture as part of its religious outreach efforts. The order employed leading regional modern architects and liturgical artists in the design of the Old St. Mary's Rectory, and the building served as an important religious and artistic statement to the surrounding Catholic and secular communities. In its design, Old St. Mary's Rectory looked toward the "vertical parish" of office workers in the new commercial towers of the downtown business district and put a distinctly modern face on one of San Francisco's oldest Catholic parishes. At the time of its construction, Old Saint Mary's Rectory was one of only a few architecturally modern Catholic ecclesiastical buildings in San Francisco. It continues alongside Mario Ciampi's Corpus Christi Church (62 Santa Rose Avenue), Pietro Belluschi and Pier Luigi Nervi's Cathedral of St. Mary of the Assumption (1111 Gough Street) as one of only a handful of modern Catholic religious buildings in San Francisco with critically recognized modernist designers.
>
> 660 California Street also appears individually important as an example of the work of master architecture firm SOM under the design leadership of Edward Charles "Chuck" Bassett. SOM's San Francisco office distinguished itself within the firm and in critical circles with architectural designs that paid greater attention to environmental and historic context and demonstrated greater willingness to experiment with alternative expressions of modernism. The Old St. Mary's Rectory is a key example of the SOM San Francisco office design approach under Bassett, as well as one of Bassett's few small-scale urban projects that exemplify these principles.
>
> 660 California Street appears individually important as an early example of contextual design in San Francisco, carried out by a prominent mid-century architect working as Design Partner for one of the country's leading architectural firms. Though Bassett is most noted for leading the design for buildings such as the Alcoa Building, his oral history statements and critical reviews of his work make clear his interest in contextual design. The Old St. Mary's Rectory is thus simultaneously atypical for design work by SOM at the national level, while also standing as a well-realized example of SOM's chief Design Partner in San Francisco.

660 California Street meets the fourth criterion in that it appears "very good" in architectural design and/or "excellent" in relationship to the environment. The Department concurs with the Change of Designation Report for the following reasons as set forth on page 50 of the report:

> 660 California Street appears to possess a rating of "Good" or "Very Good" in association with its architectural design. The building was noticed soon after its construction by a feature article in *Architectural Record*, a leading architectural publication. Only ten years after its construction, it was also given a "2" rating in the 1976 Department of City Planning Architectural Quality Survey, meaning that it was rated as being in approximately the top ten percent of the city's building stock.
>
> 660 California Street appears to possess a rating of "Excellent" in Relationship to the Environment. As noted by the 1976 Architectural Quality Survey, the building was consciously designed to smooth the transition between

> the Hartford Insurance Building to the east, and Old St. Mary's Church to the west. Though designed in a Modernist idiom, the building is quite sympathetic to Old St. Mary's Church, which was originally constructed more than a century earlier. Like Old St. Mary's Church, the Rectory is clad with brick and employs the use of concrete window hoods which allude to the Gothic window hoods of the Church. The Rectory's massing is also particularly successful in integrating with Old St. Mary's; the peak of the roofline is matched with the shoulder of the church. The window openings on the Rectory's upper floors also carry the height of the church doors and windows. The first-story concrete piers and balustrade of the Rectory also successfully blend with the adjacent Hartford Insurance Building by recalling the latter's entry loggia and the rigid grid of its fenestration.

The Department has further determined that the subject property meets the following grounds for an Article 11 change of designation per Section 1106(h):

> By the passage of time, the building has become at least 40 years old, making it eligible to be considered for designation as a Significant or Contributory building, pursuant to Section 1102; and
>
> The discovery of new factual information (for example, information about the history of the building) makes the building eligible for rating as a Building of Individual or Contextual Importance and, therefore, eligible to be designated as a Significant or Contributory Building.

660 California Street meets the grounds for a change of designation per Section 1106(h) in that by the passage of time the building is now 47 years old, and the discovery of new factual information about the building's history and significant associations—documented above and in the Article 11 Change of Designation Report—makes the building eligible for rating as a Building of Individual Importance and, therefore, eligible to be designated as a Contributory building.

CHARACTER-DEFINING FEATURES

The Historic Preservation Commission identifies the character-defining features of a property to enable property owners and the public to understand which elements are considered most important to preserve the property's historical and architectural character. While interior character-defining features may be present, Article 11 limits designation to the exterior features.[1]

The character-defining features of the 660 California Street, the Old St. Mary's Rectory, are included on pages 53-54 of the Change of Designation Report and as indicated in photographs and are copied below.

Overall:

- Rectangular plan and four- to five-stories over basement massing
- All exterior elevations and rooflines
- Reinforced concrete structure
- Brick cladding
- Combination split side-gable roof (or twin shed roof) and flat roof

[1] Interiors are subject to Article 11 if proposed interior alterations result in any visual or material impact to the exterior of the building (per Planning Code Section 1110(g)(3).

South (primary) façade:

- Full-width concrete balustrade and series of seven concrete piers supporting an overhang of the second story
- Partially glazed wood entrance doors
- Brick pavers at entrance porch
- Plaque with embossed design which reads, "Erected in 1966 on the site of the original rectory built in 1854."
- Tall fixed metal-sash windows with textured glass at the first story; metal-sash casement windows with concrete lintels and hoods above; metal balconettes at the third and fourth stories
- Simple concrete cornice

West façade:

- Brick bridge connecting the rectory to the church with Gothic arched opening on the ground floor for automobiles (pre-dates the 1966 rectory, likely ca. 1929)
- Brick corbeled surrounds, concrete hoods, and metal guardrails at openings

North (rear) façade:

- Covered bridge to the sacristy to the north with a steel and concrete deck, wood posts, a bracketed gable roof, and wood railings with an intricate pierced and saw cut pattern (predates the 1966 rectory, likely built in 1929 when the sacristy was constructed)
- Metal-sash casement windows with concrete lintels and hoods above; metal grilles at the first and second stories and metal balconettes at the third, fourth, and fifth stories
- Angled bay window at the second story (rectory chapel) with hand-chipped glass set in cast concrete panels (designed by Mark Adams)

East façade:

- Single vertical column of slightly recessed metal-sash windows with metal balconettes at every story

GENERAL PLAN POLICIES

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

OBJECTIVE 2: Conservation of resources that provide a sense of nature, continuity with the past, and freedom from overcrowding.

POLICY 4: Preserve notable landmarks and areas of historic, architectural or aesthetic value, and promote the preservation of other buildings and features that provide continuity with past development.

The Downtown Plan of the San Francisco General Plan contains the following relevant objectives and policies.

OBJECTIVE 12:	Conserve resources that provide continuity with San Francisco's past.
POLICY 12.1:	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 12.2:	Use care in remodeling significant older buildings to enhance rather than weaken their original character.

Designating 660 California Street as an Article 11 Category III (Contributory) building is consistent with the objectives and policies of the Urban Design Element and the Downtown Plan of the San Francisco General Plan. Article 11 designation will further continuity with the past because the building will be preserved for the benefit of future generations. Article 11 incentivizes preservation through the transfer of unused development rights. Designation as an Article 11 Contributory building will also require that the Planning Department and the Historic Preservation Commission review proposed work that may have an impact on character-defining features. Both entities will utilize the Secretary of Interior's Standards for the Treatment of Historic Properties in their review to ensure that only appropriate, compatible alterations are made.

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

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

The proposed change of designation will further Priority Policy No. 7, that landmarks and historic buildings be preserved. Article 11 designation as a Category III (Contributory) building of 660 California Street will help to preserve an important historical resource that is associated with the Catholic Church's efforts to engage with contemporary art and architecture to accommodate new liturgical forms and create ecclesiastical buildings that resonated with modern audiences; with the Paulist Fathers who similarly embraced modern architecture as part of their religious outreach efforts; with the master architecture firm SOM under the design leadership of Chuck Bassett; and with significant early postwar contextual design.

BOUNDARIES OF THE ARTICLE 11 SITE

The proposed Article 11 designation covers Assessor's Block 0241, Lot 011—on which the subject building is located—as well as any portion of the two connecting covered bridges that link the subject building to the Old St. Mary's Church and the Sacristy located on the adjacent Assessor's Block 0241, Lot 012.

PLANNING DEPARTMENT RECOMMENDATION

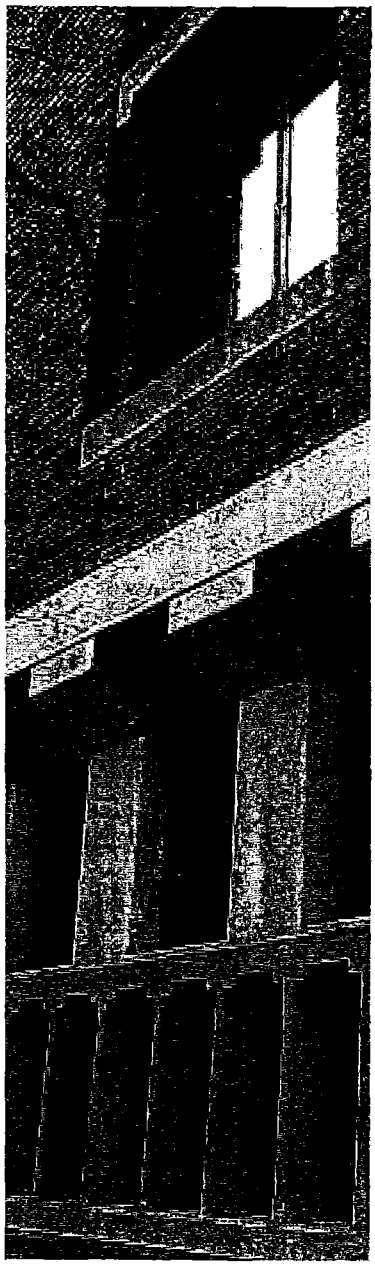
Based on the Department's analysis presented in this Case Report, 660 California Street meets the designation criteria for an Article 11 Category III (Contributory) building pursuant to Planning Code Section 1102. Likewise, a change of designation is warranted as the subject building meets the Grounds for Designation as outlined in Planning Code Section 1106(h).

The Department recommends that the Historic Preservation Commission approve the proposed change of designation for 660 California Street from a Category V (unrated building) to a Category III (Contributory) building.

The Historic Preservation Commission may recommend approval, disapproval, or approval with modifications of the proposed Article 11 change of designation of 660 California Street.

ATTACHMENTS

A. Draft Resolution
B. Article 11 Change of Designation Report
C. Designation Ordinance



660 CALIFORNIA STREET
SAN FRANCISCO, CA

ARTICLE 11 CHANGE OF DESIGNATION REPORT
[13011]

Prepared for
Archdiocese of San Francisco

PAGE & TURNBULL
imagining change in historic environments through design, research, and technology

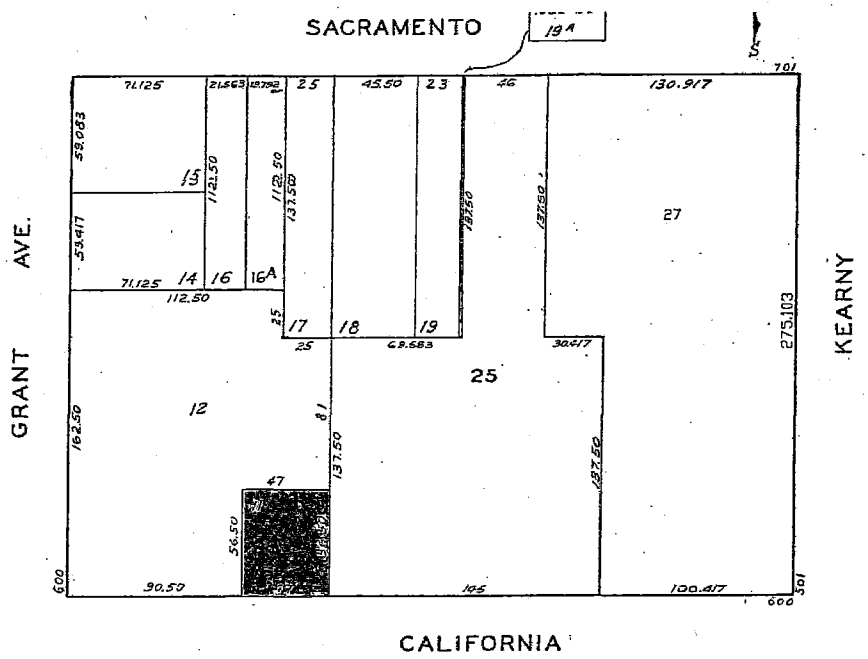
OCTOBER 23, 2013

FINAL

TABLE OF CONTENTS

I. INTRODUCTION

This Article 11 Change of Designation Report has been prepared at the request of the Archdiocese of San Francisco for the Old St. Mary's Church Rectory, located at 660 California Street (APN 0241/011) in San Francisco's Chinatown neighborhood. The Rectory (also referred to as the Parish House) was designed by architecture firm Skidmore Owings & Merrill (SOM) and completed in 1966. 660 California Street is currently an unrated building and is by default a Category V building per Article 11 of the San Francisco Planning Code.



San Francisco Assessor's block map with the subject parcel highlighted in gray. (San Francisco Assessor's map, edited by author)

METHODOLOGY

This report follows professional standards for the completion of historic resource studies. In includes a building description, a site history, current and historic photographs and an examination of the building's current historic status. This report also provides an opinion of the building's eligibility for listing as a Category III building under Article 11 of the San Francisco Planning Code.

Page & Turnbull prepared this report using research collected at various local repositories, including San Francisco Architectural Heritage, San Francisco Department of Building Inspection, San Francisco Public Library, and the San Francisco Historical Photograph Collection.

II. SUMMARY OF DETERMINATION

Old St. Mary's Rectory appears to be individually eligible for listing as a Category III resource (Contributory Building) in Article 11 of the San Francisco Planning Code. The property is significant at the local level for several reasons. It is individually important for its association with local efforts by the Catholic Church to engage with contemporary art and architecture to accommodate new liturgical forms and create ecclesiastical buildings that resonated with modern audiences; for its association with the Paulist Order's embrace of modern architecture as part of its religious outreach efforts; as an important example of the work of master architecture firm SOM under the design leadership of Edward Charles "Chuck" Bassett ; and as an early example of contextual design in San Francisco by a prominent architecture firm. The period of significance is 1966, the year the building was constructed. The building has experienced almost no exterior modifications since its construction and retains excellent integrity.

Old St. Mary's Church Rectory does not currently contribute to any recognized local, state, or federal historic district.

III. CURRENT HISTORIC STATUS

The following section examines the national, state, and local historical ratings currently assigned to the rectory building at 660 California Street.

NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places (National Register) is the nation's most comprehensive inventory of historic resources. The National Register is administered by the National Park Service and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level.

660 California Street is not currently listed in the National Register of Historic Places. Though the San Francisco Property Information Database show that the property is located within the boundaries of a Chinatown National Register Historic District, this historic district does not appear to have actually been listed; it does not appear on the National Park Service website under any research tools.

CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register of Historical Resources (California Register) is an inventory of significant architectural, archaeological, and historical resources in the State of California. Resources can be listed in the California Register through a number of methods. State Historical Landmarks and National Register-listed properties are automatically listed in the California Register. Properties can also be nominated to the California Register by local governments, private organizations, or citizens. The evaluative criteria used by the California Register for determining eligibility are closely based on those developed by the National Park Service for the National Register of Historic Places.

660 California Street is not currently listed in the California Register of Historical Resources.

SAN FRANCISCO CITY LANDMARKS

San Francisco City Landmarks are buildings, properties, structures, sites, districts and objects of "special character or special historical, architectural or aesthetic interest or value and are an important part of the City's historical and architectural heritage."[1] Adopted in 1967 as Article 10 of the City Planning Code, the San Francisco City Landmark program protects listed buildings from inappropriate alterations and demolitions through review by the San Francisco Historic Preservation Commission. These properties are important to the city's history and help to provide significant and unique examples of the past that are irreplaceable. In addition, these landmarks help to protect the surrounding neighborhood development and enhance the educational and cultural dimension of the city.

660 California Street is not listed as a San Francisco City Landmark or Structure of Merit. However, the building is directly adjacent—and attached to—San Francisco Landmark #2: Old St. Mary's Church. The church was constructed in 1853-54 as the first Roman Catholic Cathedral in California. The building was largely destroyed by fire following the 1906 Earthquake, and soon reconstructed to look like the original. The landmark designation ordinance for Old St. Mary's (53-68) was certified on March 15, 1968. The ordinance makes no mention of the Parish House, and names the boundaries of the landmark as being wholly contained in lot 12 of Assessor's Block 242.

[1] San Francisco Planning Department, *Preservation Bulletin No. 9 – Landmarks.* (San Francisco, CA: January 2003)

CALIFORNIA HISTORICAL RESOURCE STATUS CODE

Properties listed or under review by the State of California Office of Historic Preservation are assigned a California Historical Resource Status Code (Status Code) of "1" to "7" to establish their historical significance in relation to the National Register of Historic Places (National Register or NR) or California Register of Historical Resources (California Register or CR). Properties with a Status Code of "1" or "2" are either eligible for listing in the California Register or the National Register, or are already listed in one or both of the registers. Properties assigned Status Codes of "3" or "4" appear to be eligible for listing in either register, but normally require more research to support this rating. Properties assigned a Status Code of "5" have typically been determined to be locally significant or to have contextual importance. Properties with a Status Code of "6" are not eligible for listing in either register. Finally, a Status Code of "7" means that the resource has not been evaluated for the National Register or the California Register, or needs reevaluation.

660 California Street is listed in the California Historic Resources Information System (CHRIS) database with a status code of "6Y," which means that the building was "Determined ineligible for NR [the National Register] by consensus through Section 106 process – Not evaluated for CR [California Register] or Local Listing." When the building was evaluated in 1997, it was 31 years old at the time, which is likely why it was determined ineligible for listing.

SAN FRANCISCO ARCHITECTURAL HERITAGE

San Francisco Architectural Heritage (Heritage) is the city's oldest not-for-profit organization dedicated to increasing awareness and preservation of San Francisco's unique architectural heritage. Heritage has completed several major architectural surveys in San Francisco, the most important of which was the 1977-78 Downtown Survey. This survey, published in publication *Splendid Survivors* in 1978, forms the basis of San Francisco's Downtown Plan, though the Planning Department used their own methodology to reach their own findings. Heritage ratings range from "D" (minor or no importance) to "A" (highest importance). In 1984, the original survey area was expanded from the Downtown to include the South of Market area in a survey called "Splendid Extended."

660 California Street was <u>not</u> located in the Downtown or South of Market areas surveyed by Heritage.

1976 DEPARTMENT OF CITY PLANNING ARCHITECTURAL SURVEY

The 1976 Department of City Planning Architectural Survey (1976 DCP Survey) is what is referred to in preservation parlance as a "reconnaissance" or "windshield" survey. The survey looked at the entire City and County of San Francisco to identify and rate architecturally significant buildings and structures on a scale of "-2" (detrimental) to "+5" (extraordinary). No research was performed and the potential historical significance of a resource was not considered when a rating was assigned. Buildings rated "3" or higher in the survey represent approximately the top two percent of San Francisco's building stock in terms of architectural significance. However, it should be noted here that the 1976 DCP Survey has come under increasing scrutiny over the past decade due to the fact that it has not been updated in over twenty-five years. As a result, the 1976 DCP Survey has not been officially recognized by the San Francisco Planning Department as a valid local register of historic resources for the purposes of the California Environmental Quality Act (CEQA).

660 California Street was assigned a rating of "2" in the 1976 DCP Survey, meaning that it was rated as being in the top ten percent of the city's building stock. The Field Notes section of the form states: "Consciously designed transition from Hartford on the right [the Hartford Building, also designed by SOM] to Old St. Mary's on left. While it is impossible to change gears so abruptly it makes the best of a tough situation."

DOWNTOWN AREA PLAN

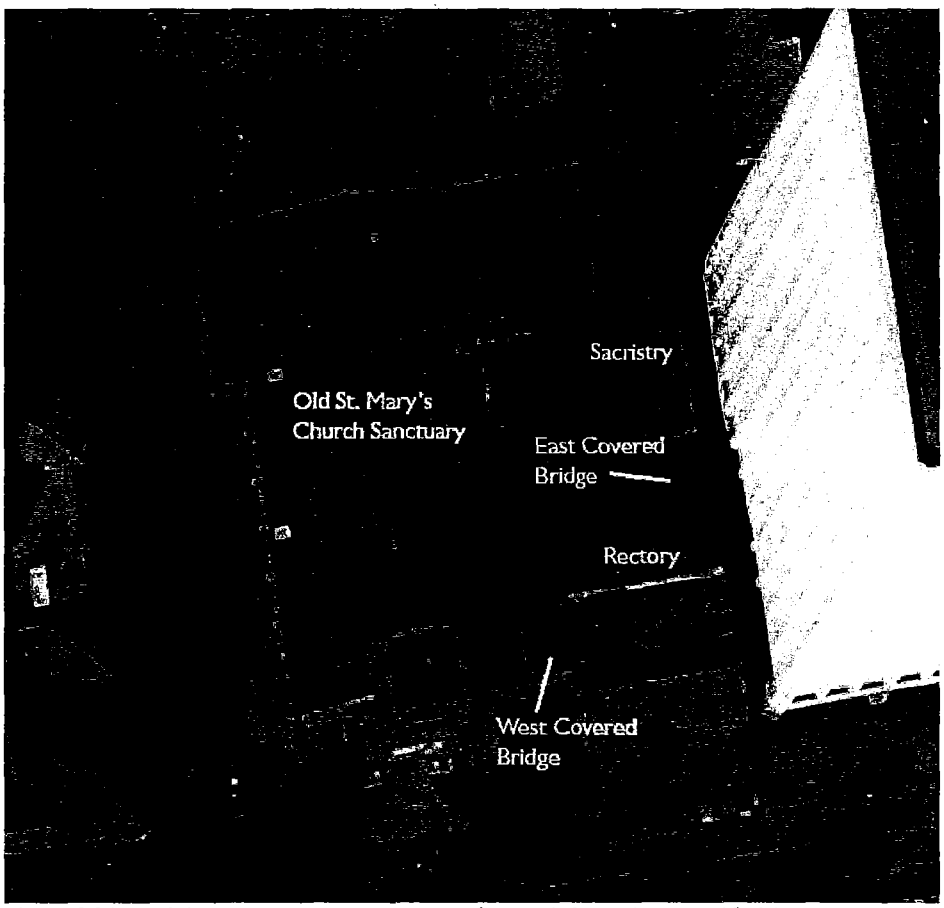
Adopted in 1985 as Article 11 of the San Francisco Planning Code, the Downtown Area Plan is a set of objectives and policies created by the San Francisco Planning Department that guide decisions affecting San Francisco's Downtown. The Downtown Area Plan asserts that past development, as represented by both significant buildings and by areas of established character, must be preserved to provide a physical and material connection to San Francisco's history. In order to achieve these aims, the Downtown Area Plan has a rating system for historical resources, based upon San Francisco Architectural Heritage's Survey of Downtown resources, as well as policies for sensitive development in the downtown area. As part of the implementation strategy for these policies, the Planning Department requires the retention of the highest quality buildings and preservation of their significant features. Thus, the Downtown Area Plan identifies Significant and Contributing Buildings as part of its rating system for historical resources. Significant Buildings are those resources with the highest architectural and environmental importance; buildings whose demolition would constitute an irreplaceable loss to the quality and character of the downtown. Contributing Buildings are those resources that are of secondary importance, or provide context for other historic resources in the downtown. The Downtown Area Plan includes 251 resources listed as Significant Buildings with classifications of Category I and Category II. These resources have the highest level of significance and may be sensitively altered depending on their classification. Contributing Buildings are classified as either Category III or IV and are encouraged to be retained, but not required, as per the Downtown Area Plan.

660 California Street was not rated and by default is classified as "Unrated - Category V" per section 1102.1(e).[2]

[2] San Francisco Planning Department, *City and County of San Francisco Municipal Code*, Article 11, Section 1102 (a)

IV. ARCHITECTURAL DESCRIPTION

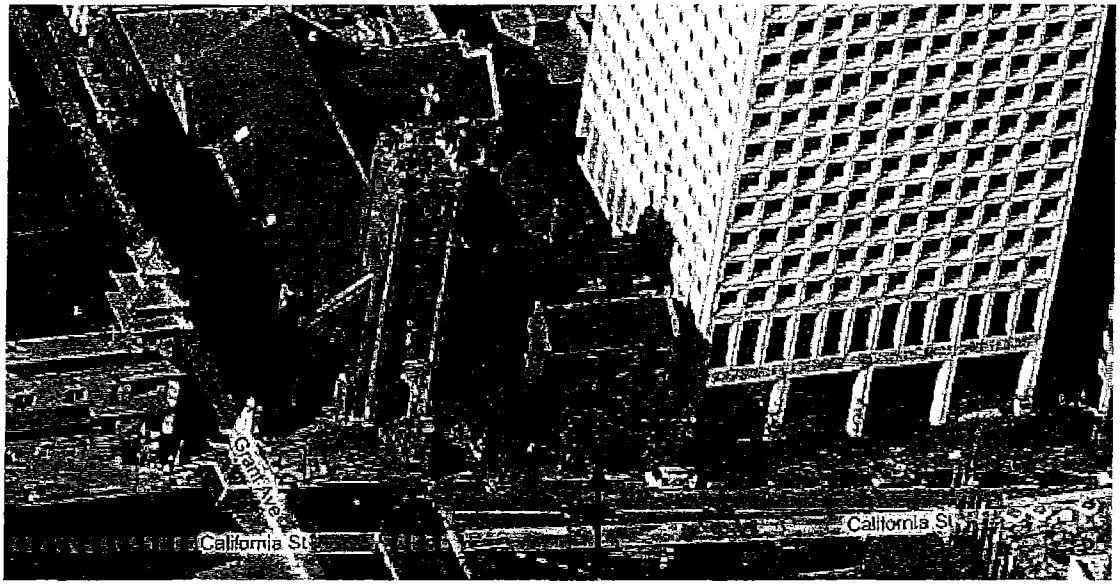
The Old St. Mary's Rectory (also known as the Parish House) at 660 California Street is located on a 47' x 56.5' rectangular parcel immediately east of Old St. Mary's Church. Designed in 1964 and constructed in 1966, 660 California Street is a four-to-five story over basement (with sub-basement) reinforced concrete building containing both residential and office spaces. The building is rectangular in plan and occupies the full dimensions of its lot. The building is clad with brick and capped by a combination shed and flat roof. The foundation is concrete.



Aerial view of Old St. Mary's complex to rectory at lower right and covered bridges connecting to the sacristy and sanctuary.
(Bing.com maps, edited by author)

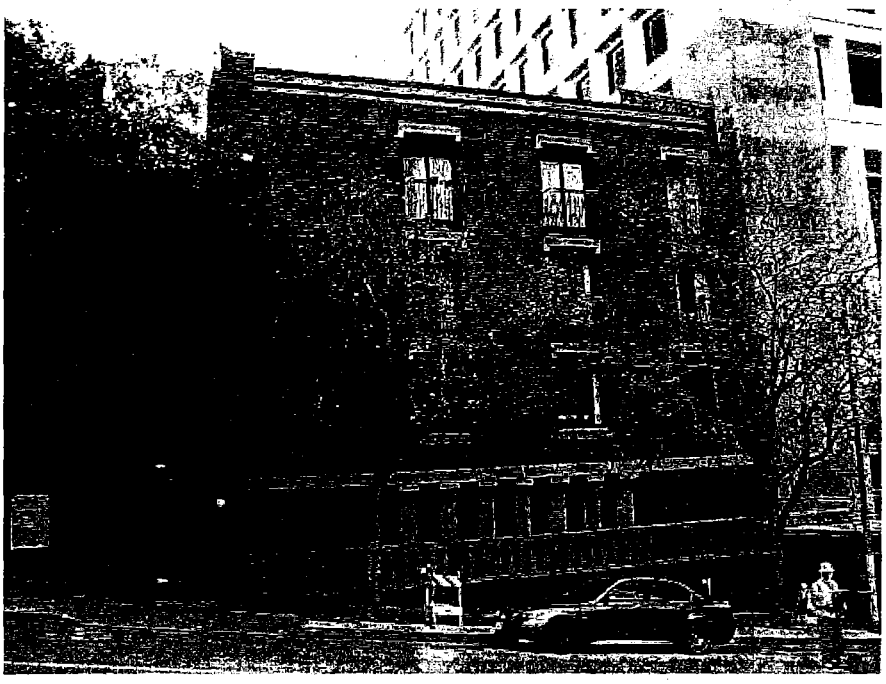
The primary façade of 660 California Street faces south onto California Street. The first story features a full-width concrete balustrade and a series of seven concrete piers supporting the overhang of the second story. A modest entrance is located at the southwest corner and features a partially-glazed wood door (covered with security bars) approached by a brick-paved porch. A bronze metal call box is located west of the door and labeled "Old St. Mary's Parish House" and a square light fixture trimmed in the same wood as the door is located overhead. An additional partially-glazed wood double door (covered with security bars) is located near the east end of the first story. This door is only accessible from the interior building and has no connection to the sidewalk. The east end of the building exterior features a plaque at the sidewalk level which states the building was "Erected in 1966 on the site of the original rectory built in 1854." It is accompanied by an embossed design

featuring a globe map, floriated ornament and the inscription "Going Therefore to Teach He All Nations." At the base is a book reading: "There shall be one fold one shepherd John 10:16." The plaque and embossed design are original to the building.

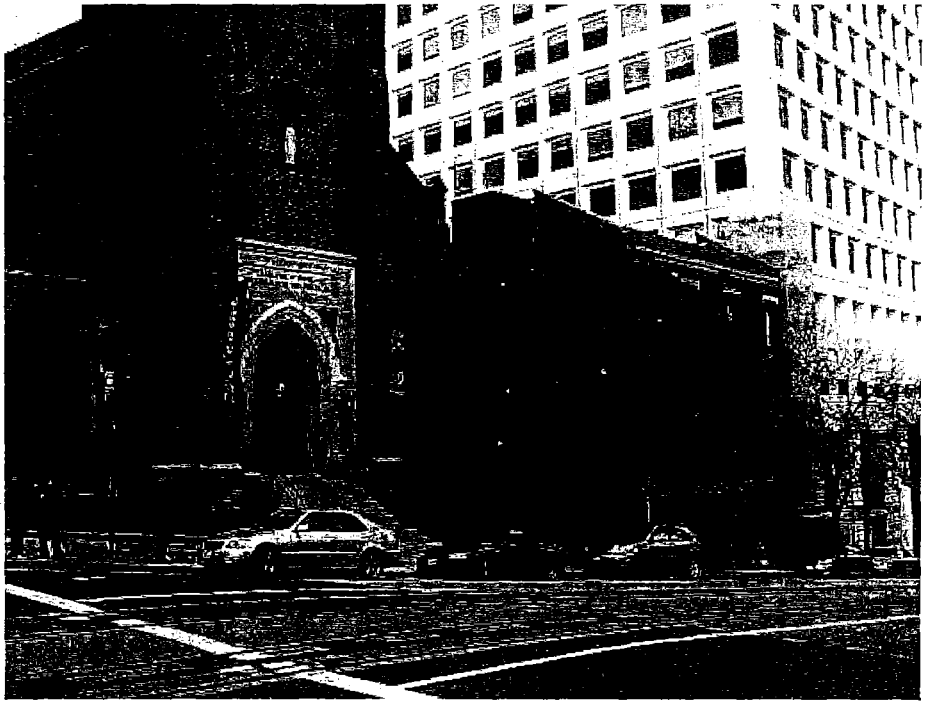


Satellite photo showing the Old St. Mary's Rectory at 660 California Street.
(Bing.com maps, edited by author)

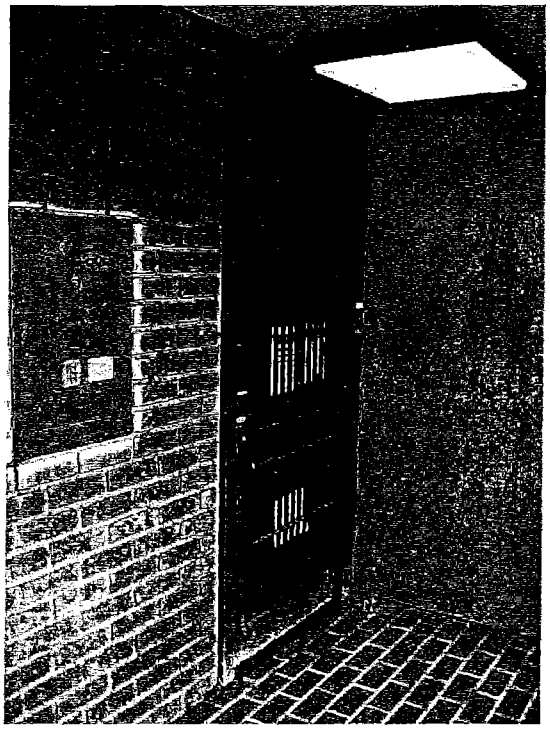
Fenestration on the first story of the primary façade consists of tall fixed metal-sash windows with textured glass located between the columns. Fenestration on the upper floors is asymmetrical, with three windows on each floor located east of unornamented wall surface. The windows are recessed and consist of metal-sash casement windows with concrete lintels and hoods. The brick cladding on either side of the windows is corbelled and the windows on the third and fourth story include metal balconettes. The primary façade terminates in a simple concrete cornice and a split side-gable roof (or twin shed roof) with concrete coping and a flat mechanical well at the center of the roof.



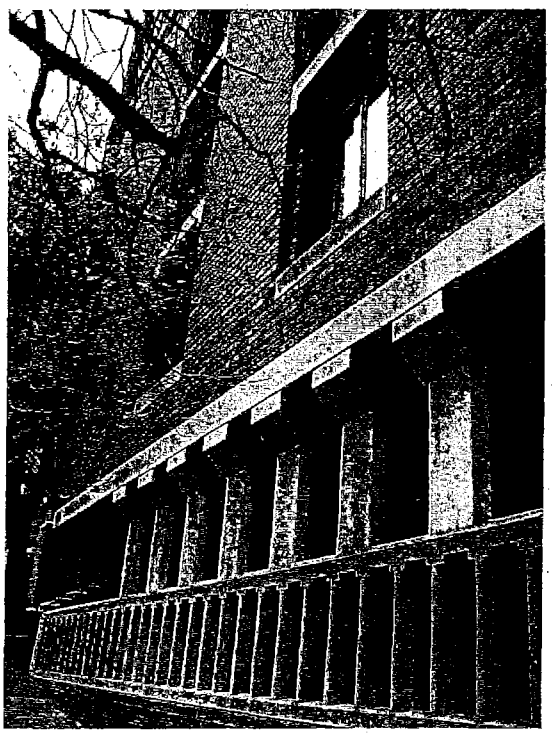
View north of the primary façade, looking northeast from across California Street.
(Page & Turnbull, March 2013)



View northeast with Old St. Mary's at left, looking northeast.
(Page & Turnbull, March 2013)



Detail of entry at southwest corner.
(Page & Turnbull, March 2013



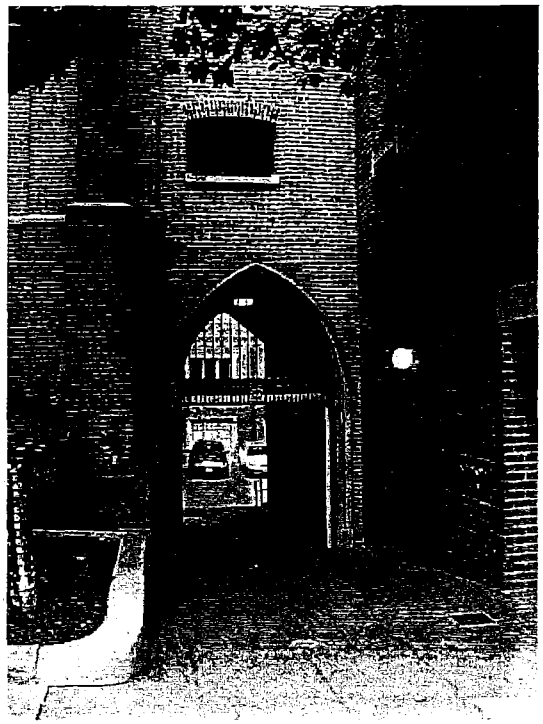
Detail of balustrade, looking northwest.
(Page & Turnbull, March 2013)

West Facade

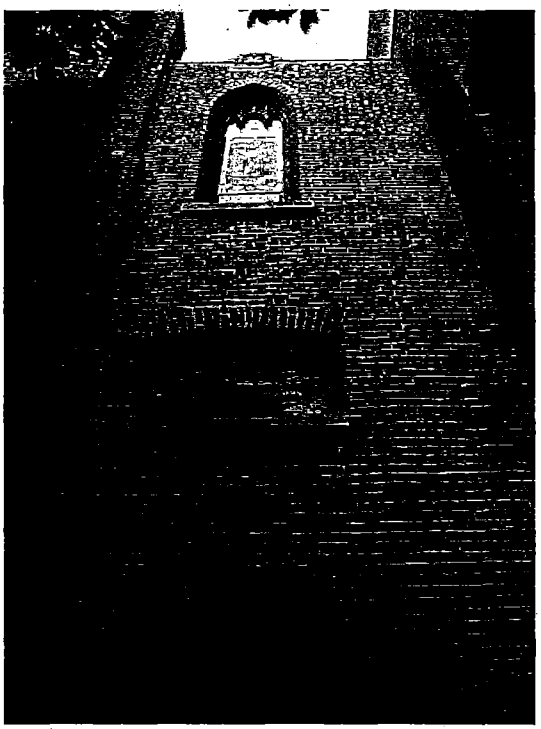
At the center of the west facade, the building is attached to Old St. Mary's Church via a three-story bridge clad with brick. Previously, this bridge connected the church to an earlier parish house located on the same site as the present building. The bridge appears to have replaced a previous hyphen ca. 1929, when additions were made to the earlier parish house. The bridge features a Gothic arch opening on the ground floor which permits the passage of automobiles to a courtyard parking lot. The arch opening features concrete molding and a metal grille. Above the gate are two stained glass windows with tracery as the second and third stories; the window at the second story is nearly rectangular with a slight upper arch and the window at the third story is in the shape of a Gothic arch. Both have concrete lintels.

On the west façade of the rectory, a flush metal entry door is located adjacent to the bridge to the south. It features a brick corbeled surround and is crowned with a concrete hood. Above, on floors two through four, are large open-air openings identically sized to the door. They offer ventilation to an interior staircase. The opening on the second floor is covered with metal security bars, while those on the third and fourth story have metal railings.

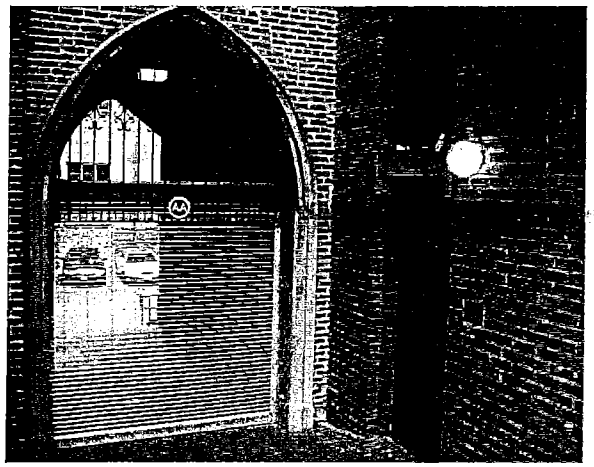
On the north side of the bridge, the west façade contains no openings. The façade terminates in a broken pediment with shed roof parapets to south and north and a flat parapet at center. A penthouse is located on the flat roof adjacent to the west parapet.



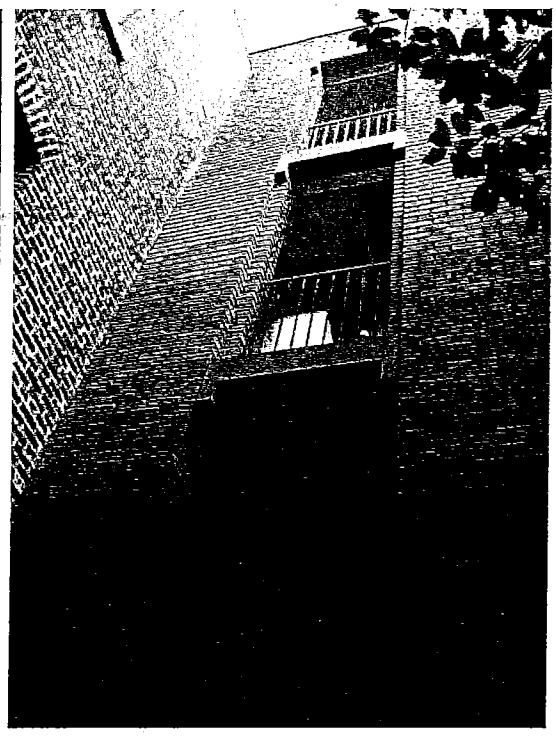
Entry to the parking lot below covered bridge which connects the rectory (right) to the sanctuary (left).
Page & Turnbull, March 2013)



Closer view of upper two stories of west bridge connector.
(Page & Turnbull, March 2013)



Detail of entry on west façade, adjacent to the bridge and gate to the rear parking area, looking northeast.
(Page & Turnbull, March 2013)



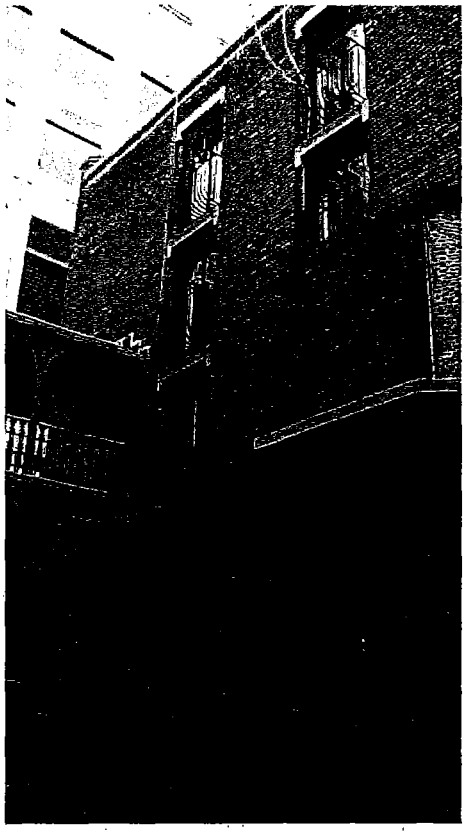
Detail of openings to stairwell on the west façade, looking east.
(Page & Turnbull, March 2013)

North (Rear) Facade

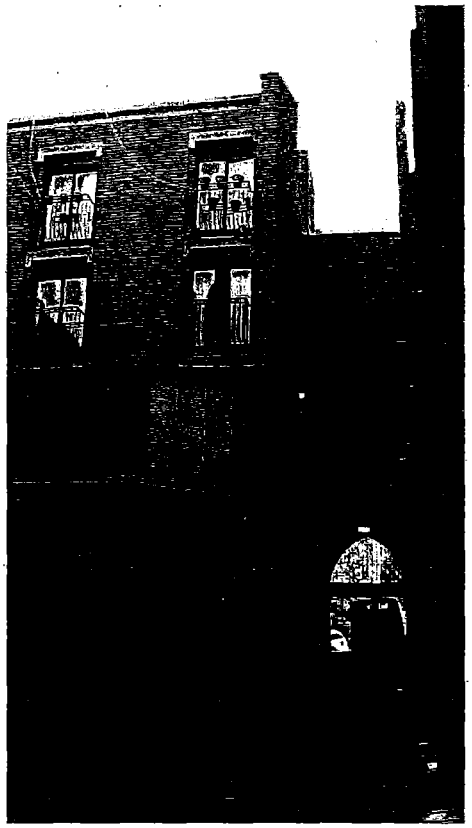
The rear of the building faces north onto a former garden designed by SOM (later converted to a parking lot) and the church sacristy. This façade features identical cladding and fenestration to the primary façade, but reversed such that the blank (unfenestrated) expanse of wall is at the eastern end, versus at the western end on the primary façade. The eastern end of the rear façade also features a covered bridge connecting with the sacristy to the north. The bridge features a steel and concrete deck, with wood posts and a bracketed gable roof. The bridge railings are also wood and feature an intricate pierced and saw cut pattern. This bridge appears to have been salvaged from the previous rectory that stood on the site and was built when the sacristy was erected in 1929. Below the bridge, at the northeastern corner of the first story, is a flush metal door.

The western end of the north façade includes an angled bay window on the second story featuring hand-chipped glass set in cast concrete panels. This window was designed by Mark Adams to depict the Holy Ghost.[3] Below, the base of the first-story windows are located below grade and are fronted by a brick retaining wall with a metal railing. These windows are also covered with metal security bars.

[3] Skidmore, Owings & Merrill. Press release describing the design for Old St. Mary's Rectory. Circa 1966 document held in the SOM archives at the San Francisco office.

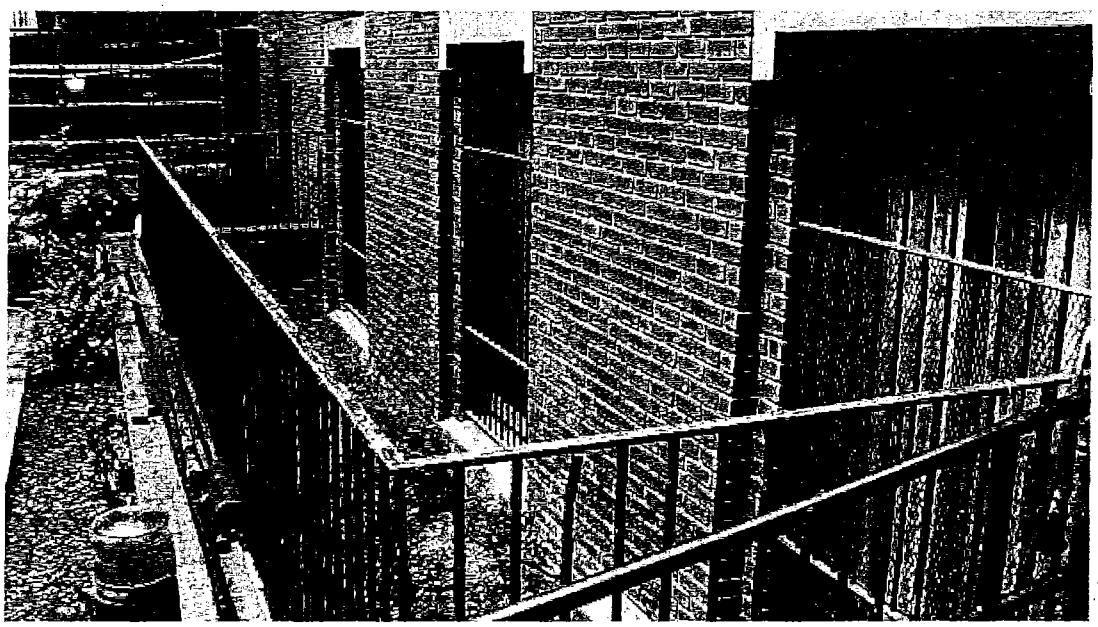


Detail of the east end of the rear (north) façade, looking southeast.
(Page & Turnbull, April 2013)



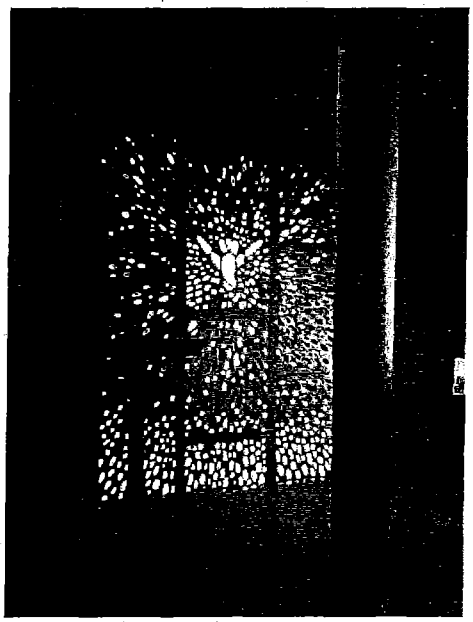
Detail of the west end of the rear (north) façade, looking south.
(Page & Turnbull, April 2013)

Detail of bridge at east end of the rear (north) façade, looking southeast.
(Page & Turnbull, April 2013)



Detail of ground floor window well along rear (north) façade, looking southeast.
(Page & Turnbull, April 2013)

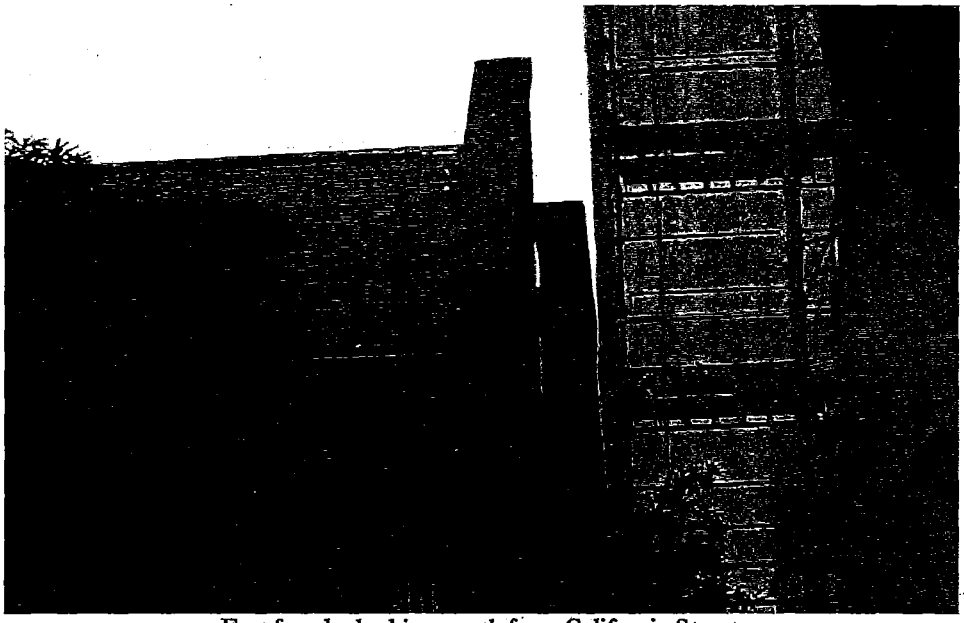
Interior details of faceted glass window in rectory chapel by Mark Adams, looking north.
(Page & Turnbull, August 2013)



Stained glass window from the interior, looking northwest.
(Page & Turnbull, August 2013)

East Façade

The east façade is situated in close proximity to the adjacent building. At center, it features a vertical column of slightly recessed metal-sash windows with small concrete balconies and metal balcony railings at all four floors. The façade terminates in a broken pediment with shed roof parapets to south and north and a flat parapet at center.



East façade, looking north from California Street.
(Page & Turnbull, April 2013)

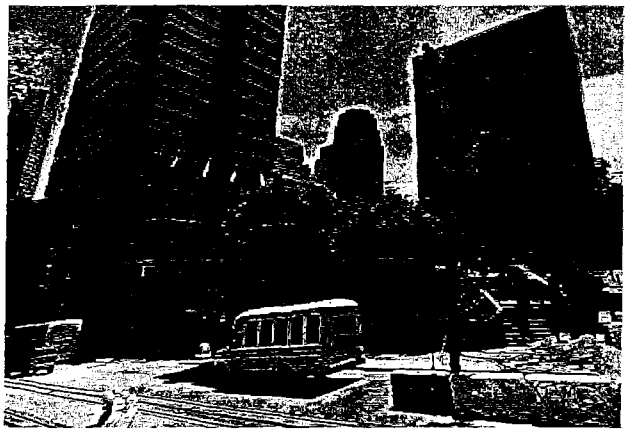
SOM model of Rectory showing east façade.
(Page & Turnbull, April 2013).

SURROUNDING NEIGHBORHOOD

St. Mary's Rectory is located in the Chinatown neighborhood near its intersection with the Financial District. Buildings in the vicinity reflect these differing uses, with the Chinatown area—particularly the north-south commercial axes along Grant Avenue and Stockton Street—marked primarily by three- or four-story mixed use buildings. Most buildings in Chinatown are clad with brick and exhibit Classical Revival design features, although a fair number were also intentionally constructed with ornament designed to reflect the architecture of China.

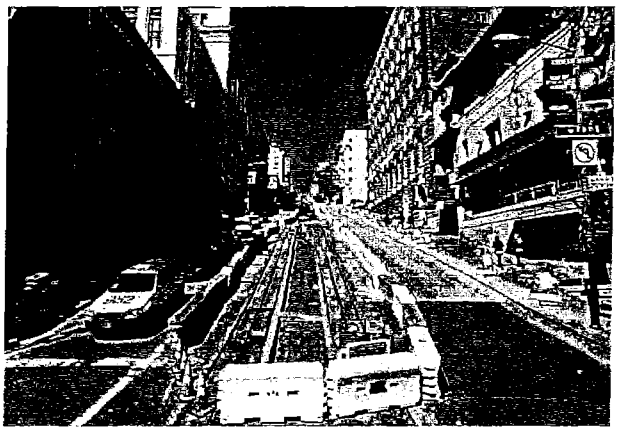
By contrast, California Street immediately to the east runs into the Financial District and is characterized by high-rise construction ranging from ten to more than fifty stories in height. The older buildings in the Financial District typically employ Classical Revival design features, while others, such as the Bank of America Center at 555 California Street are distinctly Modern. West of Grant Avenue, the neighborhood becomes increasingly residential as it rises along the slopes of Nob Hill, and is most frequently characterized by three- to eight-story flats and apartment buildings constructed during the early 20th century. One of the most prominent features in the immediate area of St. Mary's Rectory is St. Mary's Square, a public park located across the street which was reconstructed atop a parking garage in 1957.

View north along Grant Avenue adjacent to the northwest corner of Old St. Mary's Church.
(Google maps, 2013)



View southeast on California Street from Old St. Mary's Church to St. Mary's Square.
(Google maps, 2013)

View south along California Street from Grant Avenue toward the Financial District (rectory is on the left).
(Google maps, 2013)



View north along California Street from the intersection of Grant Avenue toward the crest of Nob Hill.
(Google maps, 2013)

V. HISTORIC CONTEXT

EARLY SAN FRANCISCO HISTORY

Prior to the arrival of the Spanish in the late eighteenth century, over 10,000 Native Americans belonging to the Ohlone culture made their homes around San Francisco Bay and along the Coast from Monterey to the Golden Gate. The Ohlone were hunter-gatherers and lived off the abundant native plants and animals. The mainstays of the Ohlone diet consisted of acorns, which were ground up into meal; various shellfishes; nuts, seeds and berries; as well as game including deer, elk and bear. Tules and various reeds were used to weave baskets as well as to fabricate dwellings.

European settlement of what is now San Francisco took place in 1776 with the simultaneous establishment of the Presidio of San Francisco by representatives of the Spanish Viceroy and the founding of Mission San Francisco de Asis (Mission Dolores) by the Franciscan missionaries. The Spanish colonial era persisted until 1821, when Mexico earned its independence from Spain, taking with it the former Spanish colony of Alta California. During the Mexican period, the region's economy was based primarily on cattle ranching, and a small trading village known as Yerba Buena grew up around a plaza (today known as Portsmouth Square) located above a cove in San Francisco Bay. In 1839, a few streets were laid out around the Plaza, and settlement expanded up the slopes of Nob Hill. The area where Old St. Mary's Church stands was in part of early San Francisco. Prior to filling in the bay, the shoreline was only two blocks to the east of the building.

During the Mexican-American war in 1846, San Francisco was occupied by U.S. military forces, and the following year the village was renamed San Francisco. Around the same time, a surveyor named Jasper O'Farrell extended the original street grid, while also laying out Market Street from what is now the Ferry Building to Twin Peaks. Blocks north of this line were laid out in small 50-*vara* square blocks, whereas blocks south of Market were laid out in larger 100-*vara* blocks.[4]

The discovery of gold at Sutter's Mill in 1848 brought explosive growth to San Francisco, with thousands of would-be gold-seekers making their way to the isolated outpost on the edge of the North American continent. Between 1846 and 1852, the population of San Francisco mushroomed from less than one thousand people to almost 35,000. The lack of level land for development around Portsmouth Square soon pushed development south to Market Street, eastward onto filled tidal lands, and westward toward Nob Hill. At this time, most buildings in San Francisco were concentrated downtown, and the outlying portions of the peninsula remained unsettled throughout much of the late nineteenth century.

With the decline of gold production during the mid-1850s, San Francisco's economy diversified to include agriculture, manufacturing, shipping, construction, and banking.[5] Prospering from these industries, a new elite of merchants, bankers, and industrialists arose to shape the development of the city as the foremost financial, industrial and shipping center of the West.

CHINATOWN NEIGHBORHOOD HISTORY

The following history of Chinatown is taken from Knapp Architects' report, "Historic Resource Evaluation: Chinese Hospital," completed in November 2011:

[4] *Vara* is derived from an antiquated Spanish unit of measurement.
[5] Rand Richards, *Historic San Francisco. A Concise History and Guide* (San Francisco: Heritage House Publishers, 2001), 77.

The first Chinese immigrants came to San Francisco in the mid-1800s to find work in the mining and railroad industries as well as to escape certain political oppression. The first Chinese-owned businesses were concentrated around Portsmouth Square and later spread toward Kearny and Grant Streets. The Chinese were isolated both by their culture and by local laws which imposed restrictions on their everyday lives. Certain taxes and exclusionary acts impacted immigration numbers and where Chinese children could attend school.

Chinatown grew at a rapid pace as Chinese immigrants, mostly male laborers and labor brokers, settled in California. The area had good access to the waterfront and originally was about twelve blocks in total area. By 1905, the population of Chinatown had increased to 40,000 residents and the community extended from Sacramento Street to Pacific Avenue and from Kearny to Stockton Streets ....

In 1906, when San Francisco was devastated by both Earthquake and Fire, Chinatown did not escape the massive destruction .... During the rebuilding of San Francisco's Chinatown, a conscious effort was made to reconstruct the area with certain architectural designs and features which would reflect the Chinese culture and architecture. The stylistically unique features of the buildings in the neighborhood allow for an immediate visual connection between the Chinese culture and the buildings which are a part of the neighborhood. The Chinese merchant and community leader Look Tin Eli was a primary influence in the rebuilding of the neighborhood with this distinct style.

There were two driving forces behind the dedicated efforts to rebuild Chinatown in the same location and with interesting and appealing architecture. The first was that the community was the focus of anti-Chinese sentiment that was reflected in the state legislature and community upheaval. Following the almost total destruction of the neighborhood following the 1906 Earthquake and Fire, a concerted effort was made to relocate those who had been living in San Francisco's Chinatown, both to other areas in the city, as well as across the Bay to Oakland. The redevelopment of Chinatown in the same location where it had developed prior to 1906 helped to preserve a sense of cultural continuity important to the Chinese community.

Tourism was the second reason for the redevelopment of Chinatown into a distinct neighborhood with recognizable architectural features. At the turn of the century, Chinatown was under constant scrutiny as an unsafe, overcrowded and unhealthy neighborhood. After a series of quarantines and the damage of the 1906 Earthquake and Fire, the local business and land owners thought to capitalize on the opportunity to create a more appealing version of Chinatown....

Architects from outside the Chinese community were hired to design buildings with a distinct Chinese style and feeling. Ross and Burgren, Meyers and Ward, Schroepfer and Bolles, and Julia Morgan were some of the architects brought in to create a Chinatown that would not only be seen as much cleaner, but would catch the eye of the new world traveler who wanted to explore the ethnic neighborhoods of the city. Each of the architectural elements was meant to not only recreate Chinatown as a clean and interesting city within a city but also to represent positive elements of Chinatown. The pagoda design, with its layered roofs and curly eaves became a common theme within the new Chinatown. This design was meant to draw the eye upwards, away from the alleys and cellars that Chinatown had been infamous for. By

> 1917, a travel guide would note that San Francisco's Chinatown was a noteworthy stopover in the city: "Aside from the Latin Quarter in Paris, there is probably no better known nor more picturesque section of any major city in the world than San Francisco's Oriental Colony, called Chinatown."
>
> Historic Chinatown was designed to express Chinese architectural and cultural motifs. This aesthetic now historically marks the neighborhood. The more than one hundred year history of these collective blocks is the physical remnant of the desire of a specific community to remain intact and to ensure that its culture remained economically viable. Today, San Francisco's Chinatown is the second oldest and largest continuous Chinatown in the United States.[6]

St. Mary's Church History

St. Mary's Church, commonly known as "Old St. Mary's Church," is San Francisco Landmark #2 and California Registered Landmark #810. The building was constructed as a Gothic-style cathedral in 1854 under the guidance of Bishop Joseph Sadoc Alemany, whose See included all of California from San Jose to the Oregon border. The land was donated by Irish immigrant John Sullivan, and William Craine and Thomas England served as architects. The foundation was constructed using local sandstone, while Chinese granite and bricks from New England were used for the remainder.

By 1880 the area around St. Mary's had become notorious for gambling and prostitution. As described in *Old St. Mary's – Her Story*:

> The peak of Nob Hill was highly fashionable still—the Railroad Four had built mansions there. But two blocks down, where St. Mary's hugged the eastern slope of the hill, the whole neighborhood was at the least sordid. The Cathedral was surrounded with tenements where six Chinese families would crowd into a single room to live. There were shanties for bums and no-goods—and worst of all were the cribs and opium dens lining the streets. Dupont [Grant] itself, running right by St. Mary's, was the highway to the Barbary Coast. Those who travelled the highway were dope addicts and murderers, drunkards, sailors of the world, and prostitutes crying their wares.[7]

Plans were made to construct a new Cathedral of St. Mary of the Asumption on Van Ness Avenue, which was completed in 1891. The former cathedral then became a parish church.[8] In 1894, the church was staffed by the Missionary Society of St. Paul the Apostle, more commonly known as the Paulists. The Paulists were formed in 1858 as an American missionary movement geared to converting Protestants to Catholicism. At Old St. Mary's, the Paulists worked to convert residents in Chinatown to the Catholic faith, as well as to "abolish the flagrant immorality thrusting its corrupt visage from every door and window that looked upon Old St. Mary's."[9]

The 1906 Earthquake and Fire left the church gutted with only its outer walls and bell tower still standing. For a time, the parishioners worshipped in a temporary wooden church constructed on the

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[6] Knapp Architects, "Historic Resource Evaluation: Chinese Hospital," November 2011, 10-13.
[7] Marion McClintock, Carmel Armstrong and Pete LaBianca, *Old St. Mary's – Her Story*, (San Francisco: Old St. Mary's, 1954).
[8] Old St. Mary's Cathedral, "The History of Old Saint Mary's + Holy Family," http://www.oldsaintmarys.org/html/history.html accessed 15 March 2013.
[9] Thomas Denis McSweeney, *Cathedral on California Street; The Story of St. Mary's Cathedral, 1854-1891, and of Old St. Mary's, a Paulist Church, 1894-1951*, (Fresno: Academy of California Church History, 1952), 58.

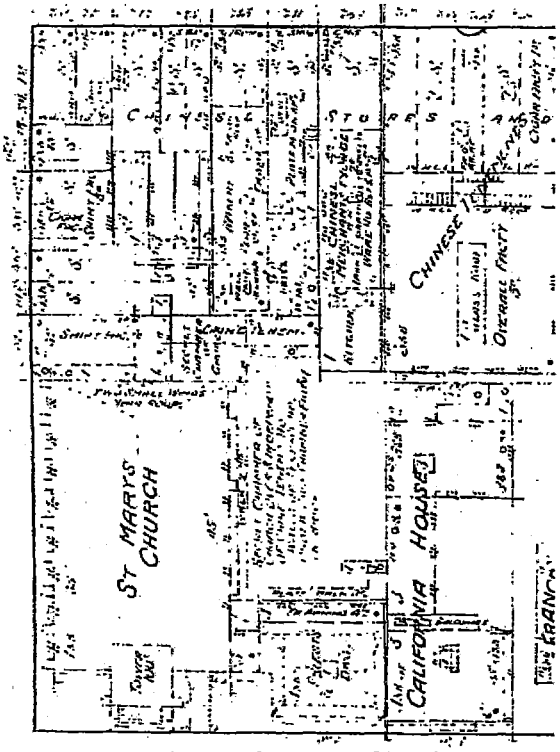
site of the present rectory. The church was reconstructed by architect Thomas J. Welsh using steel framing in place of wooden structural elements and rededicated in June 1909. A new three-story rectory was completed in August 1909 immediately to the east. Across the street, a new city park was dedicated as St. Mary's Square.[10]

In 1928, the rectory was enlarged with the addition of a new fourth story, and the windows altered to conform more closely to the architecture of the church.[11] The following year, a 50-foot addition was made to the church allowing for the addition of a sacristy and transept. A 500-seat parish hall auditorium was also constructed at the basement level. During World War II, the basement auditorium was used to host social and dance events for military personnel. In 1966, a fire occurred in the attic of the church forcing its closure for nine months. Around the same time, the existing rectory was demolished in order to construct the present rectory at 660 California Street. Like its predecessor, the current rectory is attached to both the church and sacristy via bridges.

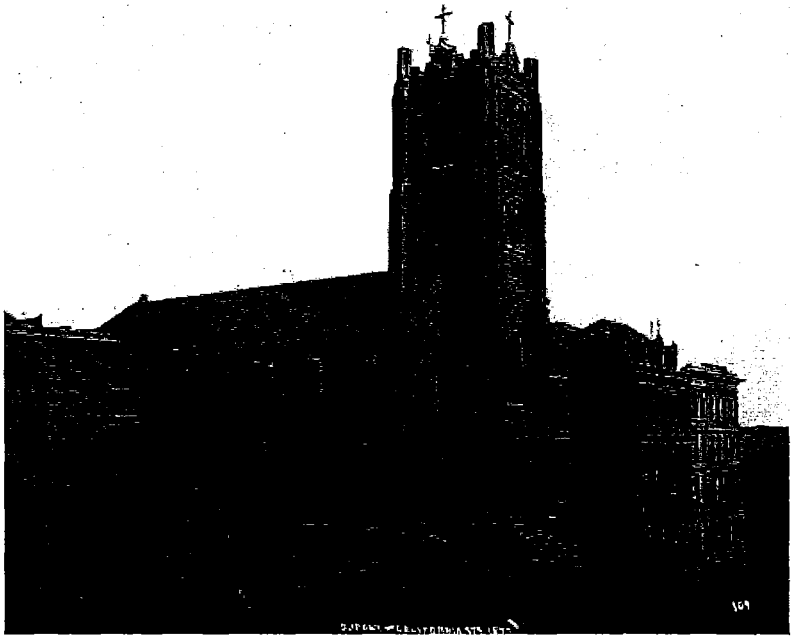
PROJECT SITE HISTORY

St. Mary's Church has occupied its present site since 1854. The earliest Sanborn fire insurance map for the area was produced in 1887. It shows St. Mary's in its present location and connected to a three-story "Priest's Dw'g" [dwelling]. A notation on the map states that there is a "Secret chamber [sacristy] of church over & independent of Chinese tenement house. Walls of tenement house under the chamber filled with brick." Based on the map, California Street acted somewhat as a racial dividing line. East of the church were the California House and Hotel De France, while the western half of the block along Sacramento Street was lined with Chinese Tenements. Across California Street from St. Mary's, the alleys of Quincy Street and St. Mary's Place (today's St. Mary's Square) were lined almost exclusively with buildings labeled "Female Boarding," or brothels. The 1899 Sanborn map shows essentially the same conditions, although nearly all the brothels on the block between Quincy Street and St. Mary's Place are shown as vacant.

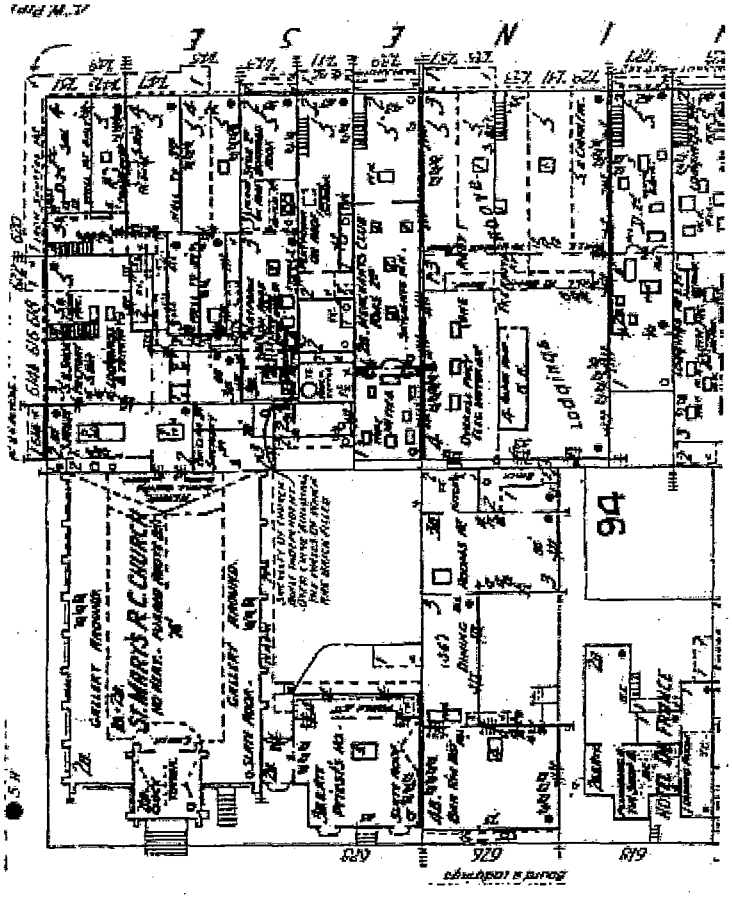
[10] Old St. Mary's Cathedral, "The History of Old Saint Mary's + Holy Family," http://www.oldsaintmarys.org/html/history.html accessed 15 March 2013.
[11] Thomas Denis McSweeney, *Cathedral on California Street; The Story of St. Mary's Cathedral, 1854-1891, and of Old St. Mary's, a Paulist Church, 1894-1951*, (Fresno: Academy of California Church History, 1952), 63.



1887 Sanborn map showing St. Mary's Church at lower left.



Old St. Mary's Church and rectory, 1865
(SFPL Historic Image AAB-0715)

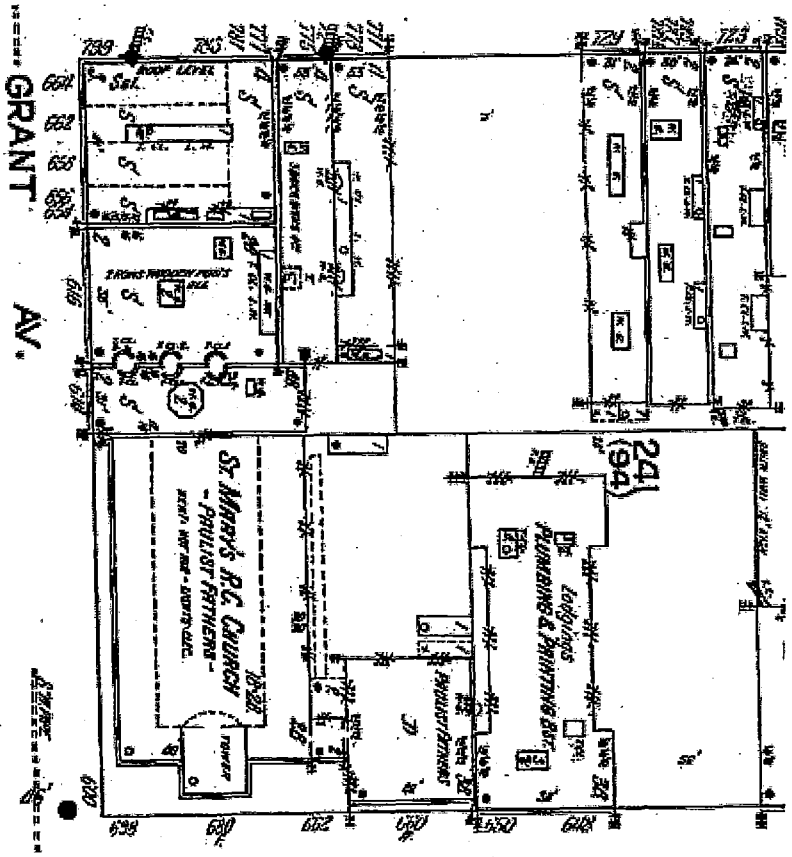


1900 Sanborn map shows essentially the same conditions.

Old St. Mary's following the 1906 Earthquake
(SFPL Historic Image AAC-2704)

Following the 1906 Earthquake, the neighborhood was approximately 90 percent reconstructed by 1913. The Sanborn map of that year shows the subject block featuring a number of stores, as well as two hotels. St. Mary's Church is shown as being home to the Paulist Fathers and featuring heat, lights and electricity. Adjacent is a new three-story-over basement frame rectory labeled as "Paulist Fathers."

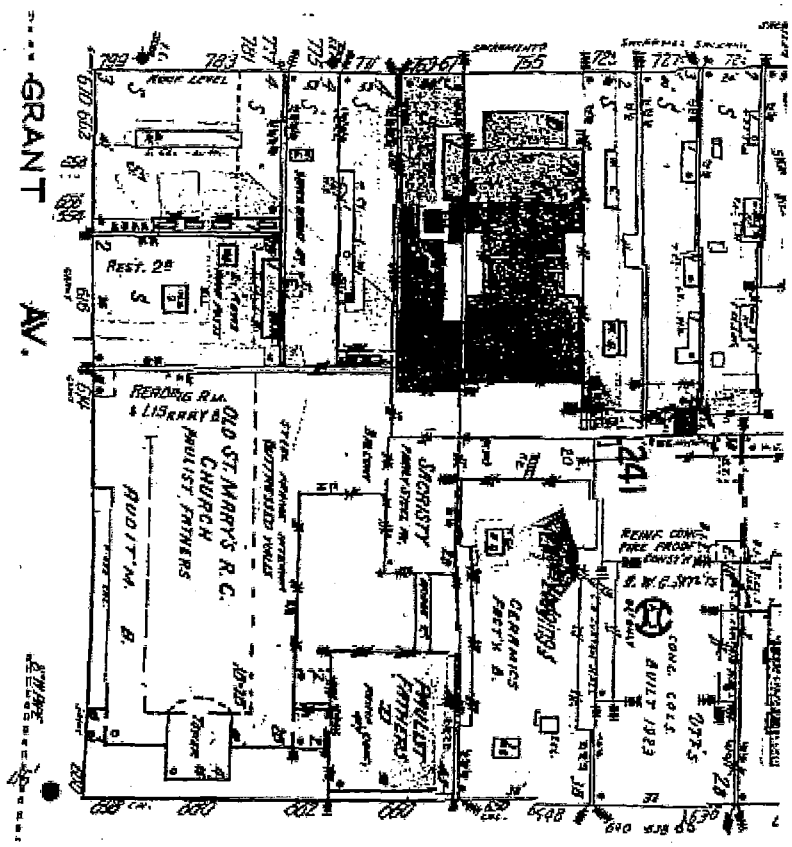
The 1950 Sanborn map shows the block as entirely built out. The 1929 additions to St. Mary's are also shown, demonstrating that the church expanded to the east behind the rectory in order to construct the sacristy, which was connected to the rectory via a second-story bridge. The 1928 addition of a new fourth story to the parish house is also shown on the Sanborn map as being constructed of reinforced concrete.



1913 Sanborn map with St. Mary's and rectory at lower left.

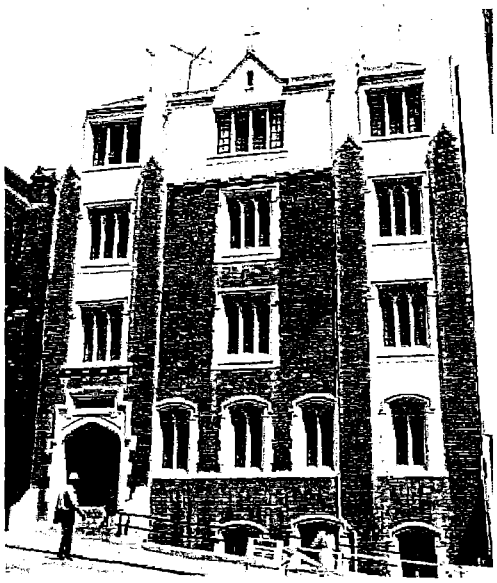
Old St. Mary's Church and rectory, 1919.
(SFPL Historic Image AAB-0721)

Old St. Mary's Church and rectory, 1933. Note the addition of a new fourth story to the rectory.
(SFPL Historic Image AAB-0728)



1950 Sanborn map with St. Mary's and previous rectory at lower left. Note the addition of the sacristy, as well as a new fourth story for the rectory.

Old St. Mary's Church and rectory, 1964.
(SFPL Historic Image AAB-0751)



Rectory of Old St. Mary's Church, 1964.
(SFPL Historic Image AAB-0751)

The New Rectory

By the 1960s, the St. Mary's Rectory built in 1909 was no longer in conformance with city codes and in need of extensive repairs and renovation. As related in the September 1965 issue of the Old St. Mary's *Paulist Calendar* publication:

> In its happy youthtime, the rectory was held in respectful esteem. The little brick and wood neighbors looked up to Six-Sixty. Through the decades, however, the little ones were replaced by steely giants with concrete muscles that looked down on the little parish house. Age, too, brought infirmities .... Strangely, while the ancient church became venerable and antique, the ancestral rectory became old and antiquated. Time had been kind to the church but severe to the rectory.
>
> Debilitated and humiliated, the deflated little rectory set out on a course of law-breaking. Hastily constructed after the Great Fire, it now openly flaunted the fire code with defective staircases and faulty wiring. Quixotically, it had a fire alarm but no fire escapes! Its corroded plumbing, poor drainage and archaic garbage disposal violated most of the regulations of the Department of Health. A sieve-like roof and porous walls lent a mouldy appearance to the once stately churchman.[12]

Construction of a new rectory was connected in several ways with the construction of a new skyscraper immediately to the east. In 1964, the 33-story Hartford Insurance Building was erected immediately east of St. Mary's at 636-50 California Street. Designed by Skidmore, Owings & Merrill (SOM), the Hartford building was "briefly the city's tallest and most controversial building because of its proximity to Chinatown."[13] Original plans and drawings made by SOM indicate that plans to coordinate access between the Old St. Mary's property and the Hartford Insurance Building were being considered at least as early as 1962, when plans were issued describing the "Hartford Building

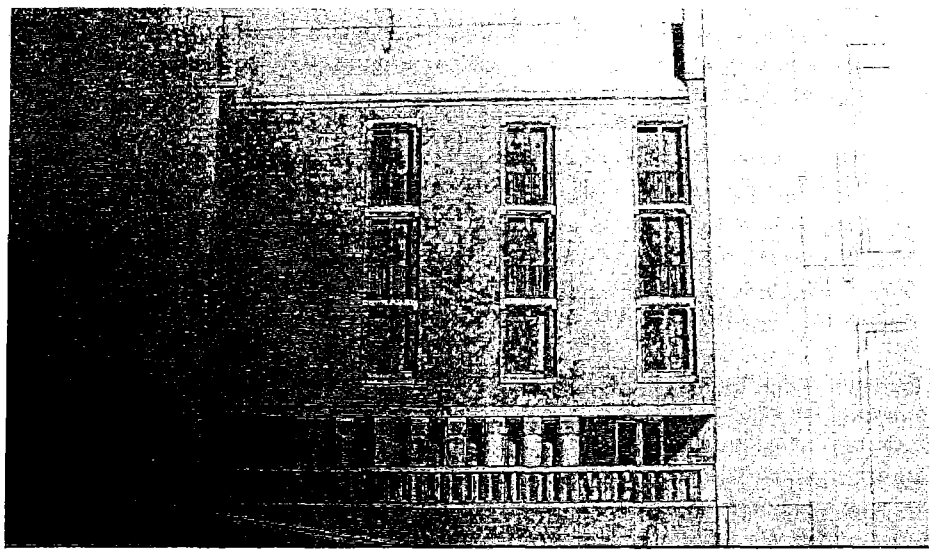
[12] Father John Carvlin, C.S.P., "Condemned!" *Paulist Calendar*, September 1965, 11.

[13] Sally B. Woodbridge and John M. Woodbridge, *Architecture San Francisco The Guide*, (San Francisco: 101 Productions, 1982), 25.

Link to St. Mary's Courtyard." This coordination between the parish and insurance company proved critical in engaging SOM to design the rectory building.

In early 1964, Father John Carvlin, pastor at Old Saint Mary's, came before the Building Committee of the Archdiocese of San Francisco to discuss the merits of renovating the 1910 rectory versus building a new structure.[14] The committee asked Father Carvlin to consult with an architect on the matter, and suggested that he speak with SOM, as the firm had worked well with the parish and diocese during the construction of the adjacent Hartford Insurance Building. By May, SOM had surveyed the buildings and proposed costs and preliminary designs for the new rectory. The firm presented preliminary design drawings to the building committee in August 1964 and final working drawings in April 1965.[15]

Plans held in the Old St. Mary's Church archive show that SOM's involvement in the rectory's design was complete; detailed plans are shown even for the placement of the furniture and the design of bedspreads. SOM commonly executed these details for clients and encouraged the Archiocese Building Committee to approve such work based on the firm's increased buying power and intimate knowledge of what furnishings would work most efficiently and comfortably in the firm's designs.[16] Artworks were also commissioned for the Chapel, including Mark Adams' Stations of the Cross and bay window depicting the Holy Ghost, as well as the tabernacle, crucifix, candle holders and other accessories, which were designed by Norman Grag of Nevada City, California.[17] At some point, a detailed model of the rectory was also constructed. The model remains extant (encased in plastic) in the rectory.



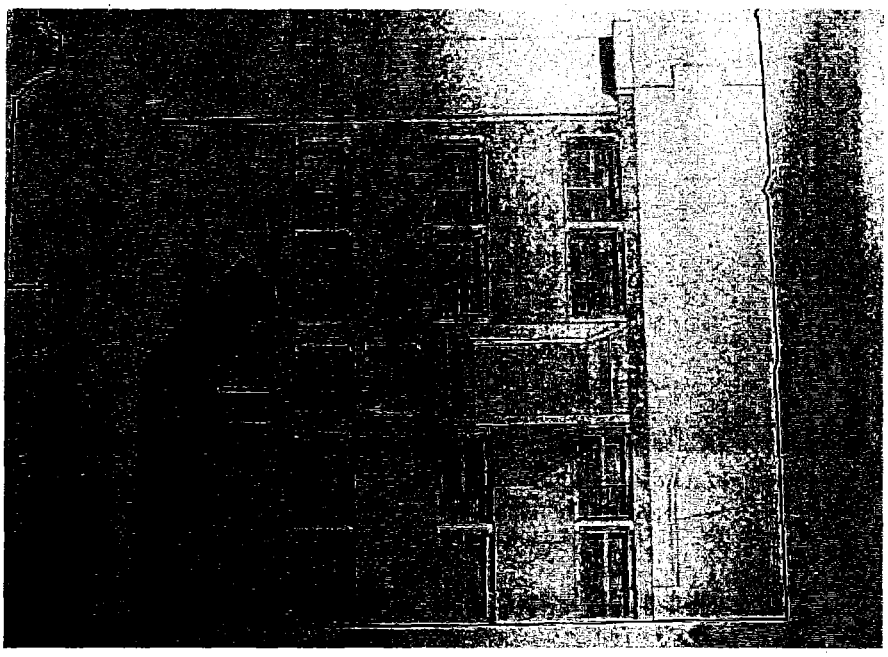
SOM drawing of the new rectory's primary façade, 20 October 1964.
(Old St. Mary's Church archives)

[14] Though the Paulist Fathers operated the Old St. Mary's parish, the Archdiocese of San Francisco retained ownership of the buildings and land. All building decisions for the parish thus went before the Archdiocese Building Committee.

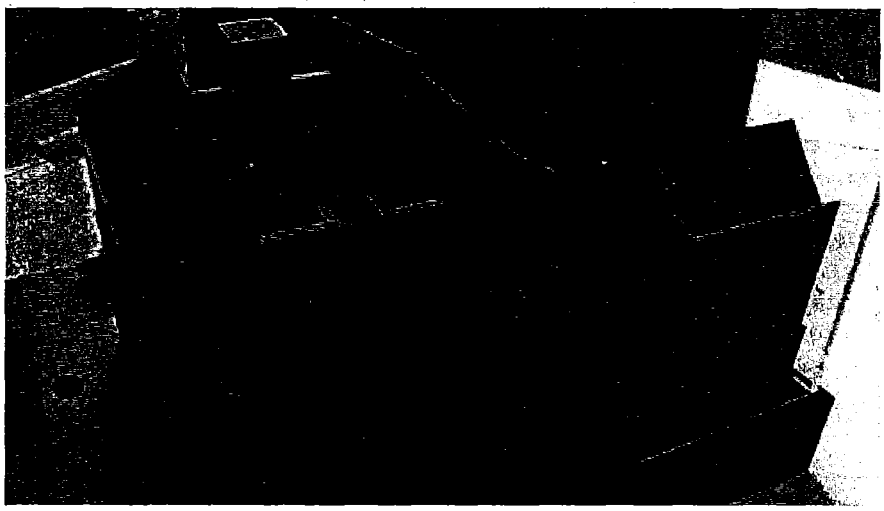
[15] Archdiocese of San Francisco, Building Committee Meeting Minutes, Old Saint Mary's, February 26, 1964, page 33; May 6, 1964, pages 81-82; April 28, 1965, page 81; Archives of the Archdiocese of San Francisco, St. Patrick's Seminary, Menlo Park, California.

[16] Archdiocese of San Francisco, Building Committee Meeting Minutes, August 26, 1964, pages 151-152.

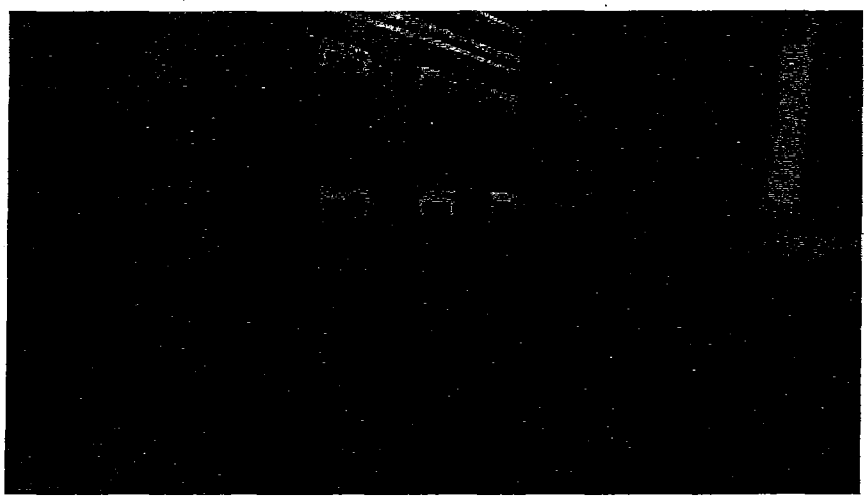
[17] Skidmore, Owings & Merrill. Press release describing the design for Old St. Mary's Rectory. Circa 1966 document held in the SOM archives at the San Francisco office.



SOM drawing of the new rectory's rear façade, 20 October 1964.
(Old St. Mary's Church archives)



SOM model of the new rectory as viewed from the Hartford Building (east).
(Page & Turnbull, April 2013)



Detail of the SOM model of the new rectory showing the integrated fenestration pattern between Old St. Mary's and the new rectory.
(Page & Turnbull, April 2013)

The old rectory was demolished in May 1965 and the cornerstone for the new rectory was blessed in January 1966.[18] According to Father Daniel McCotter of Old St. Mary's Church, Hartford Insurance may have contributed some funds to construction of the new rectory with the understanding that the church would not later allow the construction of a building taller than the Hartford Insurance Building on that lot.[19] Artist Mark Adams gave a similar account in a 1985 oral history that the Hartford Insurance Company subsidized the architectural fees for the site in order to have a rectory building that would be more compatible and lower in scale than the previous rectory building.[20] Archival materials in the collection of Old St. Mary's and the Archdiocese of San Francisco, however, show no evidence of such an arrangement. According to these records, the parish paid SOM a fee of approximately $60,000 for design work on the rectory and renovation designs for the auditorium in the basement of Old St. Mary's Church. This fee was higher as a percentage of the total cost of the building than the Archdiocese typically paid, and the matter had to be brought to the Archbishop before the Building Committee could approve the fee.[21] The parish also undertook a $600,000 fundraising campaign to pay for construction and furnishing of the rectory in the mid-1960s to which the Paulist Fathers contributed $50,000. Based on this evidence, the Hartford Insurance Company appears to have had no role in the design or financing of the building, though coordination likely continued between the company and the parish on the logistics of their respective construction projects.

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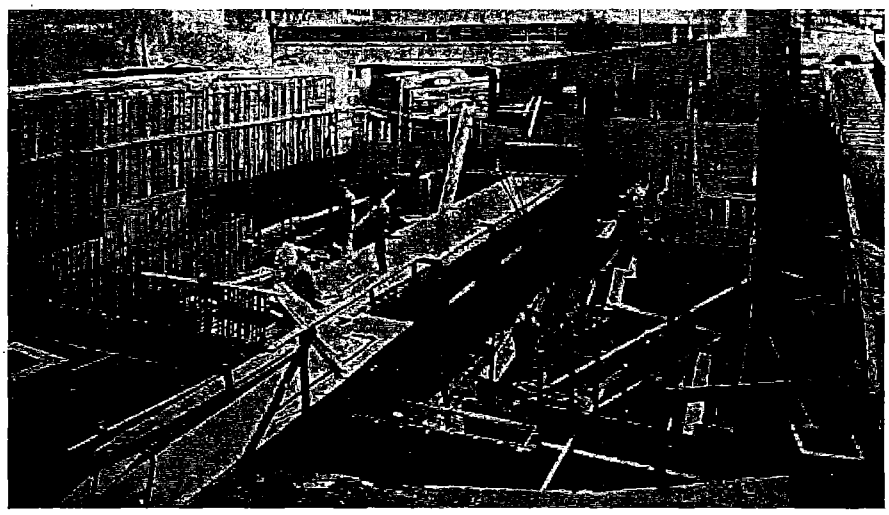
[18] "Progress Report of Paulist Center and Old St. Mary's Parish House," *Paulist Calendar*, January 1966, 10-11.

[19] Father Daniel McCotter, personal communication, 11 April 2013.

[20] Mark Adams, "Religious Art Work Commissions in the Bay Area," interview with Susan B. Riess, Renaissance of Religious Art and Architecture in the San Francisco Bay Area, 1946-1968, compiled by Regional Oral History Office, Bancroft Library, University of California, Berkeley, 1985, page 497.

[21] Archdiocese of San Francisco, Building Committee Meeting Minutes, May 6, 1964, pages 81-82; August 26, 1964, pages 151-152; October 14, 1964, page 175.

Demolition of the old Rectory, 1965.
(*Paulist Calendar*, September 1965.)



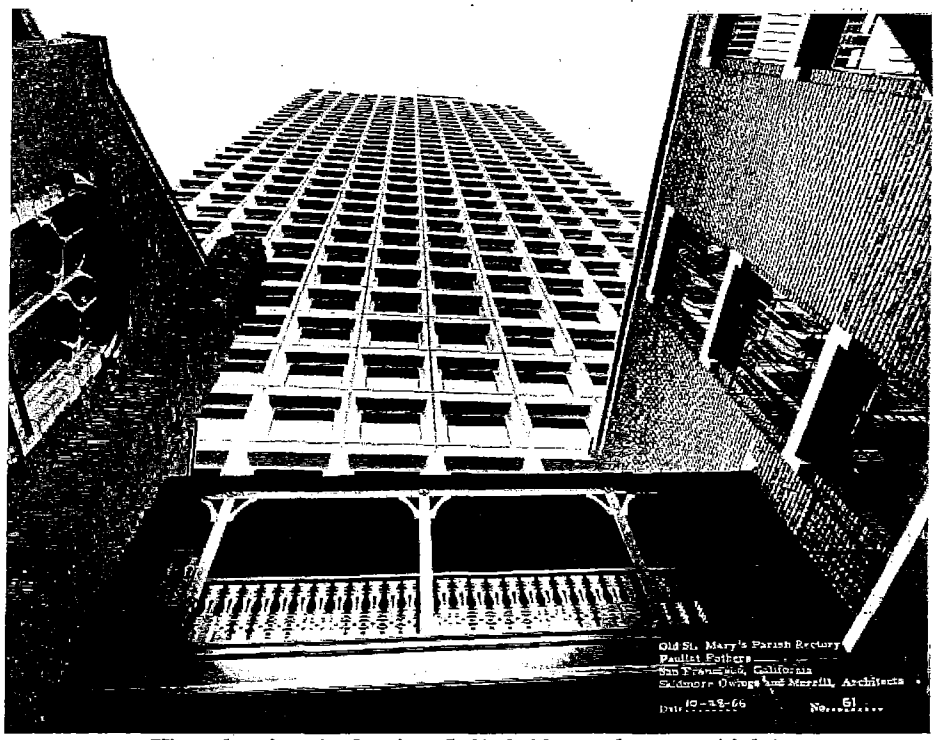
Construction of the new Rectory, 1965.
(*Paulist Calendar*, November 1965.)

The new rectory was completed in 1966. A press release from SOM describes the design process for the building:

> The new Rectory for Old St. Mary's Parish posed the most difficult and interesting design problem this firm has had for some time. The Hartford tower was well on its way toward completion when Father Carvlin of Old St. Mary's approached us in regard to planning the new building. We were both flattered and interested by the opportunity. Here, next to Hartford, the tallest building in San Francisco, was to be built a new Rectory for the Paulist Fathers, perhaps the last small building to be erected on the eastern slope of California Street.
>
> The existing structure fell so far short of fulfilling today's requirements that renovation could not seriously be entertained. Planned for another era, wasteful of space and far short of proper code standards, the existing rectory simply could not

embrace the expanding involvement of the Church with the community .... The new building is very little larger than the old rectory and its displacement on the site is almost identical. For example, the lovely wooden bridge which spans across to the Sacristy was kept intact. The handsome court in the rear was disturbed during construction, but it has been replaced with due thought to maintaining and improving its proper scale and special charm. The landscaping of the rectory and of Hartford are directly related by brick steps, walls and contiguous planting, permitting the pedestrian to move from beneath the larger building into the courtyard of the other—a pleasant and rare interlude for the urban stroller.

The first requirement of any new structure is, of course, that it fulfills its proper function, that it fulfills the reason for which it is built; however, there are other considerations equally important, and especially in this case. We have tried to make the new Rectory compatible in spirit and nature with the existing buildings so that the singular identity of the Old St. Mary's group would be maintained and reinforced rather than destroyed, and to express the essentially residential quality of its use without sweetness and, most important, without losing the urban quality of its setting.[22]



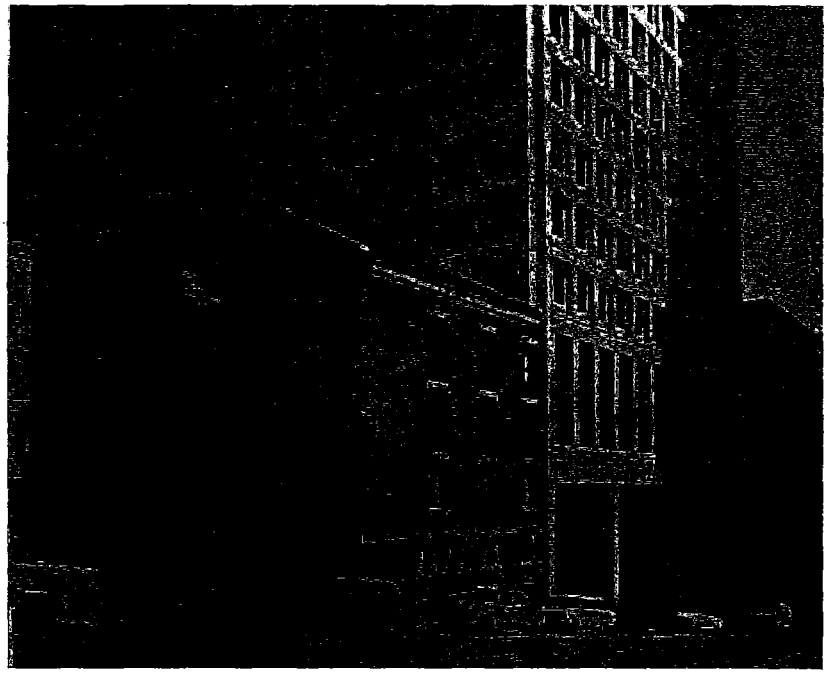
View showing the Sacristy (left), bridge and rectory (right) in relation to the Hartford Building, October 1966. (©Skidmore, Owings & Merrill LLP 2013)

[22] Skidmore, Owings & Merrill. Press release describing the design for Old St. Mary's Rectory. Circa 1966 document held in the SOM archives at the San Francisco office.

Both the Hartford Building and the rectory were profiled in the May 1967 issue of *Architectural Record* as part of the article "Hartford Plaza and Old St. Mary's Rectory." According to the article, the Rectory was designed to integrate with both Old St. Mary's and the Hartford Building.

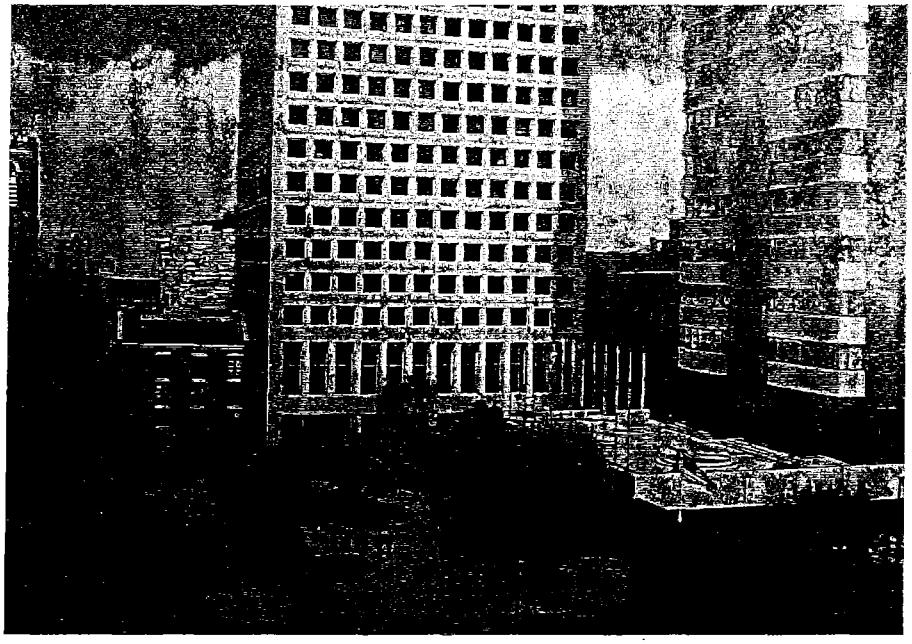
> The Rectory replaces a 57-year old building which had been found to be unrepairable. The new Rectory, designed after Hartford Plaza was completed, ties in with Old St. Mary's, of which it is a part, but is in no way incongruous with the Hartford building which it also closely adjoins. The obvious difference in scale is handled so appropriately that each building meets its obligations—architectural and functional—individually and naturally. The Rectory would be a handsome town house in any location; its location here is particularly happy for its effect on the city. The building's concrete frame is faced with red brick and trimmed with sandblasted concrete, clearly recalling the old church. The entrance detail, however, is the key to the building's character: sensitively detailed, but essentially a strong and masculine building.[23]

The Old St. Mary's rectory was one of SOM's earlier projects in San Francisco. Besides the Hartford Building, the firm's only other projects during this period included St. Aidan's Episcopal Church (1963) and the University of the Pacific Dental School (1965). Over the remainder of the 1960s, however, SOM would work on a number of prominent commissions, including the Crown Zellerbach Building (1959), Alcoa Building (1967), Bechtel Building (1967) and the Bank of America World Headquarters (1967-69). A more complete list of their San Francisco projects is presented later in this report.

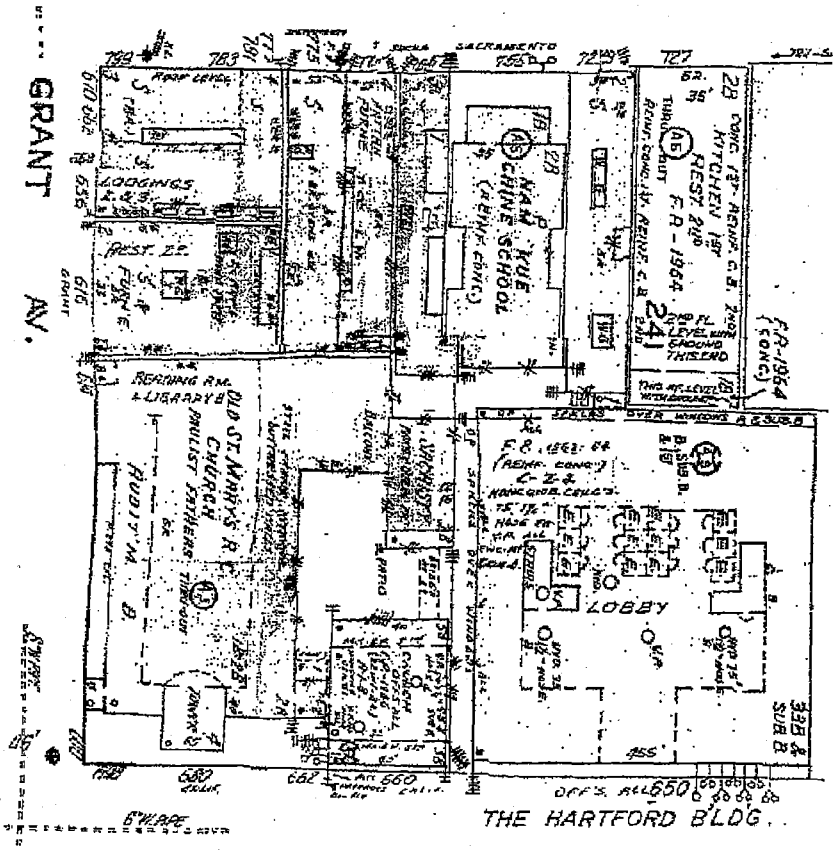


Old St. Mary's Rectory and Hartford building.
(*Architectural Record*, May, 1967, p.137)

[23] "Hartford Plaza and Old St. Mary's Rectory – Two Buildings in San Francisco by Skidmore, Owings & Merrill," *Architectural Record*, Vol. 141, No. 5, May 1967, 137.



Old St. Mary's Rectory and Hartford building.
(*Architectural Record*, May, 1967, p.131)



1998 Sanborn map showing current rectory at 660 California Street.

CONSTRUCTION CHRONOLOGY

The following provides a timeline of the construction history of 660 California Street, including all known alterations. Note that research at the San Francisco Department of Building Inspection revealed that building permits for work at St. Mary's Cathedral are frequently intermingled with the address for 660 California Street. The original building permit for the subject building was also filed under the address of 614 Grant Street.

24 May 1965: Permit to construct a 2,680 sq. ft. rectory, 44-feet high with 14 dwelling units. Building designed to accommodate one additional story. Cost: $272,000. Owner: Roman Catholic Archbishop of San Francisco. Architect: Skidmore, Owings & Merrill. Contractor: Cahill Construction. (Building Permit #284649).

5 May 1966: A permit for work at St. Mary's Church states that the "Bridge from Rectory under construction to the existing library." (Building Permit #329570).

1 April 1983: Make all necessary fixes in order to comply with the parapet ordinance. Cost: $55,000. Contractor: Frank Portman Co. (Building Permit #492106).

3 March 1992: Divide existing office space into two offices, a closet and waiting room with metal studs, drywall and aluminum window wall. Cost: $1,000. Architect: Berline & Associates, Contractor: Not shown (Building Permit #693779).

14 September 1992: Revision to fire sprinkler system. Cost: $2,000. Contractor: Birsch Plumbing (Building Permit #707034).

SKIDMORE OWINGS & MERRILL (SOM), ARCHITECTURE FIRM

Skidmore, Owings & Merrill LLP (SOM) is an architectural and engineering firm formed in Chicago in 1936 by Louis Skidmore (1897-1962) and his brother-in-law, Nathaniel Owings (1903-1984). John O. Merrill (1896-1975), a structural engineer, joined the partnership in 1939. The first branch opened in New York City in 1937. By 1950, the firm had grown to include seven partners, including architect Gordon Bunshaft, who assumed leadership of the New York office. By 1952, the company numbered 14 partners and more than 1,000 employees with offices in New York, Chicago, San Francisco, and Portland, Oregon.[24]

By the mid-1950s, SOM had a well-established national reputation for modernist architecture that, in the words of Nathaniel Owings, combined "economy and aesthetics."[25] Though the firm founders were not modernists, they hired graduates of modernist-oriented architecture programs like the Massachusetts Institute of Technology and the Illinois Institute of Technology. Symbolic modernity and economic construction proved attractive to American business interests, and SOM was one of the most sought-after architecture firms in the nation for corporate architectural commissions in the mid twentieth-century.[26]

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[24] *International Directory of Company Histories*, Vol. 69, St. James Press, 2005.
[25] Nicholas Adams, *Skidmore, Owings & Merrill: SOM Since 1936* (Milan□ : [England?]: Electa Architecture□ ; distributed by Phaidon Press, 2007), 12.
[26] Ibid., 27.

Since that time, the firm has been most often identified with high-end commercial skyscrapers of International style or "glass box" construction, with clean geometric lines. SOM designed some of the tallest buildings in the world at the time they were built, including the John Hancock Center (1969) and Sears Tower (1973) in Chicago, and Burj Khalifa (2010) in Dubai. Other well-known projects include the Lever House (1952) in New York City and the Air Force Academy Chapel (1958) in Colorado Springs, Colorado. To date, SOM has designed over 10,000 buildings throughout the world and presently maintains offices in New York City, Chicago, San Francisco, Washington D.C., London, Brussels, Hong Kong, and Shanghai.[27]

SOM San Francisco and Edward Charles "Chuck" Bassett (1921-1999)

SOM opened their San Francisco branch office in 1947 in response to a request from J.D. Zellerbach to consult with Timothy Pfleuger on the design of UC San Francisco Hospital (1955).[28] John Barney Rodgers and Charles Wiley were the first managing and design partners, respectively, for the new office. Until the mid-1950s, SOM primarily staffed the San Francisco office with architects from other branches on a project-by-project basis. Most notably, Walter Netsch spent several years in the office when designing the U.S. Naval Postgraduate School in Monterey (1955). In 1955, the firm hired Edward Charles "Chuck" Bassett (1921-1999) as the first permanent head of design in San Francisco. Bassett received a Masters of Arts in architecture from Cranbrook Academy of Art in 1950 and immediately went to work at the office of Saarinen & Saarinen in Chicago. After joining SOM's San Francisco office, Bassett stayed until his retirement in 1981. Bassett joined Bill Hartmann in SOM's Chicago headquarters, Gordon Bunshaft in New York (opened 1937), and Pietro Belluschi in John Merrill Jr. in Portland, OR (1951-1990) as regional design partners.

In San Francisco, SOM was at the fore of introducing modern architectural design in the downtown business district. Under Chuck Bassett, the firm designed the John Hancock Western Home Office Building (1958) and the first International style, glass curtain-wall high-rise building in San Francisco, the Crown-Zellerbach Building (1959). Over the next twenty-plus years, the firm went on to design nearly half of the city's downtown high-rise buildings, including the Alcoa Building at One Maritime Plaza (1967), arguably the most architecturally significant structure in the city's ambitious Golden Gateway Redevelopment project.[29] Though best known for its downtown commercial architecture, SOM also took on numerous small-scale commissions across the city and the San Francisco Bay region.

From the 1949 through the 1980s, some of SOM's notable San Francisco projects include the following buildings. Those credited to Chuck Bassett are highlighted in bold.[30]

Office Buildings

- **Crown Zellerbach Building, 1 Bush Plaza (1959; associated with Hertzka and Knowles)**
- **John Hancock Life Insurance Company Office Building (now Industrial Indemnity Building), 255 California Street (1960)**

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[27] "Skidmore, Owings, and Merrill," Wikipedia. Website accessed 20 November 2012 from: http://en.wikipedia.org/wiki/Skidmore,_Owings_and_Merrill

[28] Adams, *Skidmore, Owings & Merrill*, 36.

[29] Peter Booth Wiley, *National Trust Guide-- San Francisco: America's Guide for Architecture and History Travelers* (New York: John Wiley & Sons, 2000), 138–139.

[30] List of projects collected from the following sources: Nicholas Adams, *Skidmore, Owings & Merrill SOM since 1936* (Milan: Electra, 2006); *Pacific Coast Architectural Database*, web site accessed 15 November 2012 from: https://digital.lib.washington.edu/architect; Nicholas Adams, "The Beach Hotel Redefined: Chuck Bassett & Manua Kea," SOM, website accessed 15 November 20120 from: http://www.som.com/content.cfm/chuck_bassett_mauna_kea_2; San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design, 1935-1970: Historic Context Statement" (2010).

- **Hartford Insurance Building, 650 California Street (1964)**
- University of the Pacific Dental School, 2155 Webster Street (1965)
- **Bank of America World Headquarters Building, 555 California Street (1967-69; in association with Wurster, Bernardi & Emmons)**
- Bechtel Building, 50 Beale Street (1967)
- **Alcoa Building, 1 Maritime Plaza (1967)**
- Hyatt on Union Square, 345 Stockton Street (1972)
- **Qantas Airlines Building (now Tiffany Building), 350 Post Street (1972)**
- 1 Metro Plaza (1973)
- Crocker Bank Computer Center, 155 5th Street (1974)
- **California First Bank Building (now Union Bank), 350 California Street (1977)**
- 45 Fremont Street (1978)
- 595 Market Street (1979)
- Bank of America Computer Center, 1455-1525 Van Ness Avenue (1979)
- **Shaklee Terraces, 1 Front Street (1979)**
- Hastings College of the Law, 200 McAllister Street (1980)
- **Crocker Center Tower and Galleria, 1 Montgomery Street (1982)**
- **Federal Reserve Bank of San Francisco, 101 Market Street (1982)**
- 5 Fremont Center (1984)
- State of California State Office Building #2, 505 Van Ness Avenue (1986)
- 345 California Center, 333 California Street (1986)
- 388 Market Street (1987)
- 505 Montgomery Street (1987-88)

Other

- Mt. Zion Hospital (1949; associated architects with Milton T. Pflueger)
- Greyhound Maintenance Facility, 450 Irwin Street (1951)
- St. Aidan's Episcopal Church, 101 Gold Mine Drive (1963)
- Midtown Park Apartments, 1415 Scott Street (1964)
- BART Montgomery and Powell Street stations (1967)
- Old St. Mary's Rectory, 660 California Street (1966)
- **Louise M. Davies Symphony Hall, 201 Van Ness Avenue (1977-80)**

Chuck Bassett also designed numerous award-winning buildings in the greater western United States. His notable projects in the greater Bay Area include the Oakland-Alameda County Coliseum Complex (1966) and the Kaiser Center Expansion, Ordway Building (1971) in Oakland. Bassett designed the Columbus City Hall in Columbus, Indiana (1981), an epicenter of Modern design experimentation with works by I.M. Pei, Cesar Pelli, Robert Venturi, Eliel Saarinen, Harry Weese, TAC, Roche Dinkeloo & Associates, and Richard Meier.[31] Further afield, his Mauna Kea Beach Hotel in Kameula Bay, Hawaii (1965) and Weyerhaeuser Corporate Headquarters and Technology Center in Tacoma, Washington (1978) are considered pioneering re-imaginations of their respective building types.[32] Chuck Bassett worked on only two small-scale residential projects in the scope of his career with SOM: Northern California Congregational Housing's Carmel Valley Manor retirement community (1963) in Carmel, CA and the Old St. Mary's Rectory.[33]

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[31] Industrialist and philanthropist J. Irwin Miller, head of the Cummins Foundation, began a program of subsidizing public buildings in Columbus, IN if city leaders chose high caliber architects and architectural firms. The result is a city with seven National Historic Landmark buildings and works by some of the world's leading modern architects.

[32] Edward Charles Bassett and Skidmore, Owings & Merrill, *Edward Charles Bassett 1921-1999: a Collection of His Drawings* (San Francisco, Calif.: Skidmore, Owings & Merrill, 2005), 114.

[33] Ibid.

Chuck Bassett and Design at SOM

In the post-World War II era, SOM presented itself as the epitome of organizational coherence and cooperation in modern architectural design. The firm did not release the names of individual designers in press releases, and presented each building as ". . . not just an achievement for the architect, contractor, and client, but . . . a sign of the collective national progress produced by commercial efficiency and blunt-talking business acumen."[34]

While SOM presented a unified front to its clients, the firm was not a centralized design regime, nor did it always speak the same language of international modernism. In historian Nicholas Adams's words, "Despite a public façade that sometimes appears monolithic, SOM functions more like a federated group of city states or affiliated research teams, each ruled in its own way with its own sense of history and purpose." While their overall goals were similar and change was "never immediate or total," individual design partners decided the design approaches and emphases in their offices.[35] Each SOM branch operated with some design independence, though often under the review and influence of powerful individual partners. The most notable of these was Gordon Bunshaft in New York, who over the course of his forty-two years with the firm (1937-1979) was the most successful in controlling design work. However, while there was cohesiveness in the firm's dedication to modernism writ large, there was never one centralized design language or design leader at SOM. By 1960, even Bunshaft's firm-wide influence had begun to wane.[36]

The San Francisco SOM office under Chuck Bassett was the most outstanding example of design independence and regional approaches to modernism within the firm. Contemporary architecture observers began to point out regional distinctions in the office's work even before Bassett's arrival. When questioned by a journalist in 1958 about why the firm's West Coast buildings differed in style from their East Coast brethren, Nathaniel Owings replied that the firm was in no way doggedly adherent to a "stainless-steel standard" and were pursuing more plastic design idioms with vigor. He also noted that considerations of climate, seismic instability, and the distance building materials had to travel to the West Coast influenced regional design approaches.[37] What began as a practical differentiation in design based on geography, however, soon came to be a more deliberate differentiation based on evolving architectural ideas.

With Bassett's arrival in 1955, the SOM San Francisco office began to differentiate itself even further from the design regimes in New York and Chicago, still dominated at that time by New York design partner Gordon Bunshaft.[38] Bassett's architectural experience and training set him apart from many of his colleagues. His work with Eliel and Eero Saarinen in Chicago before moving to San Francisco gave him an appreciation for site context, architectural history, and a design process that was more collaborative and organic than the sequential or traditional studio practices in New York and Chicago. Bassett also had no commitment to formal or material continuity between his projects; he approached each project based on its unique circumstances rather than applying particular aesthetics or material solutions to all work.[39] Arthur Drexler, curator of architectural design at the Museum of Modern Art, noted in 1974 that the key differences in the San Francisco SOM office under Bassett

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[34] Adams, *Skidmore, Owings & Merrill*, 27.

[35] Ibid., 15.

[36] Ibid., 15, 24; Drexler, Arthur, *Architecture of Skidmore, Owings & Merrill, 1963-1973*, 1st Monacelli Press ed (New York: Monacelli Press, 2009), 10.

[37] Adams, *Skidmore, Owings & Merrill*, 11.

[38] Nicholas Adams, "The Beach Hotel Redefined: Chuck Bassett & Mauna Kea," n.d., https://www.somchina.cn/node/6093.

[39] Ibid.

were less preoccupation with structural imperatives in design, less emphasis on prominent engineering solutions to building problems, and a greater openness to experimentation.[40] Indeed, contemporary architectural observers note that some of Bassett's projects, such as Carmel Valley Manor, trended toward the "ordinariness" in architecture advocated for by postmodernists like Robert Venturi, though without the accompanying sense of irony.[41]

This is not to say that Bassett's direction was always appreciated in the firm. Gordon Bunshaft was critical of Bassett's work, but was unable to assert his usual level of influence because of geographic distance, protection within the firm by Owings (who had since relocated to San Francisco), Bassett's independent client base, and his critical support from architecture critic Allan Temko.[42] The two design partners' most notable scuffle was over Bassett's first project at SOM, the John Hancock Western Home Office (1958). While the building embraces principles of the Modern movement, the project is respectful of existing architectural tradition in its massing and tripartite divisions, displays decorative elements unrelated to structure, and demonstrates a context-sensitive design awareness unusual for the firm at the time. Bunshaft had seen a model of the building and disliked it, and reportedly led colleagues in low whistles during the building presentation at the 1957 annual partners meeting.[43] Bassett's John Hancock building ultimately sparked internal debate in the firm over the non-structural decorative elements and the virtues of disciplined structural design versus more plastic forms.

By the late 1970s, architectural and public critics of SOM's designs (and modernism writ large) built major portions of their arguments on the habit of firm designers to ignore cultural and urban context. In this regard, Bassett and the San Francisco office stood out within the firm and more broadly as an exception in the design culture at SOM and a forbearer of what the next generation of designers at the firm and elsewhere would more fully embrace.[44]

MARK ADAMS, ARTIST (1925-2006)

Mark Adams was an American painter, tapestry maker, and glass artist well-known for his decorative installations in mid twentieth-century ecclesiastical and commercial buildings in the western United States. A convert to Catholicism in his twenties, Adams was a significant figure in the renaissance in Catholic liturgical art occurring in the Bay Area and elsewhere after World War II. Adams received art training at the Syracuse University School of Fine Arts, painter Hans Hoffman's School of Fine Arts in New York, Columbia University, and with noted French tapestry designer Jean Lurcat. Adams moved to San Francisco in 1946, living and working in the Bay Area until his death. Shortly after arriving in California, Adams found employment as a laborer on the restoration of Mission San Carlos Borromeo in Carmel. He completed his first ecclesiastical commission for the mission, painting a series of the Stations of the Cross. Moving back to San Francisco after the mission project, Adams designed windows for Gump's Department Store before beginning to work full-time as an independent tapestry maker and glass artist. One of Adams' first exhibitions was the Catholic Art Forum show of new liturgical art at the deYoung Museum in 1952.[45]

Over the next thirty years, Adams designed windows and tapestries for some of the Bay Area's most iconic religious buildings as well as smaller commissions for more than a dozen more modest

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[40] Drexler, Arthur, *Architecture of Skidmore, Owings & Merrill, 1963-1973*, 10, 32.

[41] Ibid., 32.

[42] Adams, *Skidmore, Owings & Merrill*, 36.

[43] Ibid., 120, 124.

[44] Ibid., 38.

[45] Mark Adams, "Religious Art Work Commissions in the Bay Area," interview with Susan B. Riess, Renaissance of Religious Art and Architecture in the San Francisco Bay Area, 1946-1968, compiled by Regional Oral History Office, Bancroft Library, University of California, Berkeley, 1985).

ecclesiastical buildings. His best known work are the Fire and Water stained glass windows at Temple Emanu-el and clerestory windows at Grace Cathedral, both in San Francisco. Adams also had a steady professional relationship with SOM and its patrons, completing a painted mural at the Crown Zellerbach Building in 1959, a tapestry for the SOM offices and Nathaniel Owings' personal residence in 1960, the murals on the exterior of St. Aidan's Episcopal Church in 1963, the painted stations of the cross and dove faceted window in the chapel at Old St. Mary's Rectory in 1966, two tapestries for SOM's Weyerhaeuser Headquarters Building in Tacoma, Washington in 1966 and 1971, and a tapestry for the Bank of California Building in San Francisco in 1968.[46]

CATHOLICISM AND MODERN ARCHITECTURE IN THE TWENTIETH CENTURY

The embrace of modern architecture by the Roman Catholic Church in the twentieth century was closely associated with the Catholic Liturgical Movement, an effort by progressive clergy, artists, and architects to rethink the form and character of the Catholic liturgy and, by extension, liturgical space. The Roman Catholic Church codified some of the tenets of the Liturgical Movement in the proceedings of the Second Vatican Council in the 1960s, but the reform movement began reshaping the plan and style of Catholic ecclesiastical architecture in Europe and America long before Vatican II. As early as the 1920s, European, and to a lesser extent, American architects and liturgical reformers were encouraging greater simplicity in church design, investigating new ecclesiastical plans and forms to accommodate renewed liturgy, and reviving the role of the Catholic Church as a patron of the arts.[47] The parallel development of Modernism in architecture in the same period and the movements' corresponding values of functionalism; simplicity in design; and open, adaptable interior space offered liturgical reformers an idiom ideally suited to spatially expressing their religious ideas. The liturgical reforms and associated architectural principles of Liturgical Movement became more widespread, though by no means universally adopted, in Europe and the United States after World War II.

The European Roots of Liturgical and Architectural Reform ca. 1909-ca. 1960

The modern Catholic Liturgical Movement began in the first two decades of the twentieth century with a series of conferences in Belgium (1909) and Germany (1914) that explored avenues for renewing the Catholic liturgy in the wake of more modern biblical and historical religious scholarship. During the period, religious scholars were increasingly looking to the early Christian liturgy as an ideal expression of the church as a corporate body.[48] Leaders of the fledgling Liturgical Movement studied, proposed, and promoted ways to revive early church practices, principally through restructuring the Catholic mass as a more communal activity.[49] The Liturgical Movement had significant impact on the religious life of the Catholic Church over the course of the early twentieth century and inspired similar reform movements in many major Protestant faiths.[50]

By the 1920s, German monastic and religious communities had begun working to translate new liturgical ideas into new church architecture.[51] A group of German architects, clergy and artists met in 1922 to author a set of basic principles for modernized church design.[52] Basing their approach on the idea that the church was a house for people of God as well as a liturgical and pastoral tool, the group

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[46] Ibid.

[47] Albert Christ-Janer, *Modern Church Architecture; a Guide to the Form and Spirit of 20th Century Religious Buildings*, Dodge Books (New York: Dodge Book Dept., McGraw-Hill, 1962), 102.

[48] Peter Hammond, *Liturgy and Architecture* (London: Barrie and Rockliff, 1960), 13.

[49] Ibid., 50–51; Steven J. Schloeder, "Rudolf Schwarz and His Reception in America," *Das Munster*, January 2011, 22.

[50] Hammond, *Liturgy and Architecture*, 13.

[51] Ibid., 52–53.

[52] Ibid., 33.

advocated for removing decorative distractions and putting emphasis on building plan and purpose.[53] Early modern European architects like Rudolf Schwarz, Dominikus Böhm, and Auguste Perret experimented with new church plans and forms according to these principles. Well before the 1960s, these designers created circular, octagonal, central altar, square, elliptical, and trapezoidal churches with minimal decoration and uninterrupted interior space.[54] Scholars typically point to Perret's Notre-Dame du Raincy (1923) as the beginning of a modern church architecture in the twentieth century. The reinforced concrete, compressed basilica had no choir, the altar set nearer the congregation, and a light and open interior to accommodate the as-yet unsanctioned liturgical reforms.[55] Dominikus Böhm was more ambitious in his rethinking of church forms in the period, employing parabolic arches and other secular architectural forms that he characterized as Gothic architecture in modern parlance.[56] Liturgical Movement stalwart Rudolf Schwarz also designed a series of churches in the 1920s with functionalist principles based on liturgical rather than aesthetic considerations, most notably Corpus Christi in Aachen (1930).[57] Schwarz's influential 1938 book of church plans - *The Church Incarnate: the Sacred Function of Christian Architecture* – went so far as to propose a new iconography for Christian churches based on the stages of Christ's life and ministry. Many of the popular plans for later, modern Catholic churches drew inspiration from Schwarz's examples.[58]

Germany continued to be influential after World War II in bringing modern architectural principles to ecclesiastical buildings. In 1946, the German Liturgical Commission published the first Catholic guide to functional approaches to church planning and design, "Directives for the Shaping of the House of God, according to the Spirit of the Roman Liturgy." The directives advocated for a modern idiom for church architecture stating, "The church edifice today is intended for the people of our times. Hence it must be fashioned in such a way that the people of our times may recognize and feel that it is addressed to them."[59] Many of the directives are now common spatial practices in Catholic architecture. The guide called for more emphasis of the altar as the heart of the sanctuary space; more uninterrupted or barrier-free space between congregation and altar area; fewer distractions such as side chapels and altars or stations of the cross; moderate interior furnishings; more careful, quality artistic decoration with an eye toward schematic coherence; and more modestly-sized church buildings.[60] The publication heavily influenced the form and character of church rebuilding in Germany in the late 1940s and 1950s, as well as thinking about church architecture in the United States in the post-World War II period.[61]

The Catholic Church grew rapidly in the decades after World War II, with record numbers of new churches constructed during postwar rebuilding efforts in Europe, suburban expansion in the U.S., and modernization programs in developing countries. The 1950s were a particularly productive period of experimentation in church form and the use of modern materials. In France, the progressive Dominican Father Pierre Couturier oversaw two acclaimed design projects by Le Corbusier: the Notre Dame du Haut (1954) pilgrimage chapel in Ronchamp and the Sainte Marie de la Tourette (1960) monastery near Lyon. Other notable projects from the 1950s include the reinforced concrete Priory of St. Anselm in Tokyo (1955) by Antonin Raymond and L.L. Rado, Felix Candela's Church of La Virgen Milagrosa in Mexico City (1955), Rudolf Schwarz's L-shaped and

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[53] Peter Hammond, *Towards a Church Architecture* (London: Architectural Press, 1962), 19.
[54] Hammond, *Liturgy and Architecture*, 4.
[55] Ibid., 52–53.
[56] Hammond, *Liturgy and Architecture*, 58.
[57] Ibid., 55–56.
[58] Schloeder, *Architecture in Communion*, 234.
[59] Christ-Janer, *Modern Church Architecture; a Guide to the Form and Spirit of 20th Century Religious Buildings*, 2.
[60] Hammond, *Towards a Church Architecture*, 250–254.
[61] Hammond, *Liturgy and Architecture*, 33.

elliptical structures at the Church of St. Anna in Duren, German (1956) and the Church of St. Michael in Frankfurt (1954), and Oscar Niemeyer's spiral-shaped Chapel of the President's Palace in Brasilia (1958).

The renaissance in church form and style during the 1950s accompanied similar developments in allied liturgical arts. Though high Modernism eschewed architectural ornament, by the 1950s, architects and artists were beginning to question these principles. The decade saw a series of ecclesiastical commissions with coordinated ornamental schemes ranging from decorative masonry work to stained glass window wall installations. One of the most influential liturgical arts reformers of the period, French Dominican Father Pierre Couturier, led a movement in the late 1940s to reject sentimental or copyist artworks and revive the role of the Catholic Church as a patron of the arts.[62] As part of this effort, Couturier was responsible for commissioning the Church of Notre Dame de Toute Grace at Assy, France (1950) with murals by Fernand Léger, mosaics by Henri Matisse, tabernacle doors by George Braque, and paintings and stained glass by Marc Chagall.[63] He also supervised decoration of the Chapel of the Rosary in Vence, France (1950), with architectural advice from Auguste Perret and complete decorative scheme by Henri Matisse.[64]

By the 1960s, the liturgical and architectural tenets of the Liturgical Movement had gained a solid foothold in religious intellectual circles in Europe and the United States. While conservatism remained strong in church building in many parts of the world, there were growing calls among religious thinkers to make use of modern building materials and techniques and create an "architecture of today" imbued with the vitality of modern, rather than historical imagery.[65] Anglican Peter Hammond, whose 1960 book *Liturgy and Architecture* profoundly influenced Catholic and Anglican church design, advocated for more use-oriented, plan-driven design in ecclesiastical architecture, reflecting the mechanics and spirit of reformed liturgy.[66] Writing in 1962, noted Catholic theologian Charles Davis called for taking advantage of modern materials and techniques to solve the liturgical spatial problems of the day and express the church's identity in understandable terms.[67] Church buildings, he argued, must be,

> "an authentic image of a living and active community that has a message for the present world. To imitate past styles is to convey the impression that the Christian Church is an anachronistic survival, irrelevant to the modern world and its problems. If the material church represents us, it must speak in our language."[68]

British Catholic architect and architecture critic Lance Wright similarly argued in the 1960s that modern architecture was ideally suited to express modern ideas about religious life. He asserted that the three main characteristics of modern architecture – its provisional nature, economy, and continuous nature of space – corresponded with the identity of Christians as pilgrims, the spirit of poverty and concern for social justice, and the new emphasis on the unity of Christians and Christian communities.[69] These thinkers and writers were at the fore of architectural and artistic reform in Catholic and ecclesiastical architecture, but their ideas and approaches stood as a consistent pressure against more conservative ideals.

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[62] Christ-Janer, *Modern Church Architecture; a Guide to the Form and Spirit of 20th Century Religious Buildings*, 82.
[63] Ibid., 84.
[64] Ibid., 88.
[65] Hammond, *Liturgy and Architecture*, 6.
[66] Schloeder, *Architecture in Communion*, 26.
[67] Hammond, *Towards a Church Architecture*, 109–110.
[68] Ibid., 115.
[69] Ibid., 233–37.

Liturgical and Architectural Reform in the United States (ca.1920-ca. 1960)

Liturgical and architectural reform movements in European Catholicism had little impact on religious life and church design in the U.S. before the end of World War II. However, architects like Frank Lloyd Wright, Barry Byrne, and later Mies van der Rohe, Marcel Breuer, and Eliel Saarinen contributed to a fledgling architectural, if not liturgical renewal in American religious architecture in the early twentieth century.[70] Among these, the most overlooked is Barry Byrne, a devout Catholic and student of Frank Lloyd Wright. Byrne was deeply interested in liturgical reform and experimented with alternative church plans based on new liturgical forms as early as the 1920s.[71] By the 1940s, several regional architects in the U.S. were experimenting with more simple, austere forms of church architecture utilizing traditional materials. Paul Thiry's brick Church of our Lady of the Lake in Seattle (1941) and Pietro Belluschi's wood-frame Church of St. Thomas More in Portland (1938) are notable early examples.[72]

On the whole, however, Roman Catholic architecture in the United States was decidedly conservative before the late 1940s. The foremost voice in art and architectural matters for the Catholic Church during the period was the Liturgical Arts Society, an organization founded in 1928 in New York to promote art in the service of Roman Catholic culture and religious practice. During its first two decades, the society's journal *Liturgical Arts* was partial to contemporary iterations of Gothic Revival design. The publication published some isolated articles on architectural modernism in Europe during the period, including the work of Rudolf Schwarz. Father Hans Reinhold, a German refugee, liturgical reformer, and friend of Rudolph Schwarz, published a series of articles in *Liturgical Arts, The Architectural Forum*, and other publications in the late 1930s on the impact of the German Liturgical Movement on art and architecture. By the early 1950s, the German Liturgical Commission's 1947 directives on church building were available in English, as was Schwarz's *The Church Incarnate*. Leading Catholic scholars on art and architecture heavily promoted Schwarz's work in the U.S., and his ideas influenced the forms and styles of a generation of contemporary churches in the decades that followed.[73]

During the 1950s, there was a marked increase in modern ecclesiastical design across denominations in the U.S., as well as lively discussion and debate about church form and aesthetics among American Catholic liturgists, artists, and architects. *Liturgical Arts* published a series of articles beginning the early 1950s addressing the matter of modernism and art in Catholic architecture. Most notably, the journal presented a interviews with leading architects engaged in Catholic church design at the 1951 meeting of the American Institute of Architects. Pietro Belluschi, John Murphy, and Paul Thiry, among others, encouraged the church and its architects to find an imaginative contemporary design language for new churches, use simpler materials, and employ a creative rather than imitative approach in liturgical art and architecture.[74]

Local diocese also began embracing more modern tenets in their building campaigns. In 1957, the Roman Catholic Diocese of Superior, Wisconsin issued the first guide to liturgically progressive church architecture in the U.S. Drafted by a group of architects, theologians, liturgists, an artist, a canonist, and a pastor, the guide used the main points of 1947 German directives as the starting

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[70] Vincent L. Michael, *The Architecture of Barry Byrne: Taking the Prairie School to Europe* (Urbana: University of Illinois Press, 2013), 103–105.

[71] Vincent L. Michael, *The Architecture of Barry Byrne: Taking the Prairie School to Europe*, 2013, 103–105.

[72] Christ-Janer, *Modern Church Architecture; a Guide to the Form and Spirit of 20th Century Religious Buildings*, 30–39.

[73] Hammond, *Towards a Church Architecture*, 245; Steven J. Schloeder, "Rudolf Schwarz and His Reception in America," 49.

[74] "Architecture Today - A Symposium," *Liturgical Arts* 19 (November 1950): 20–24.

point.[75] The guide advocated for using expert architects in close collaboration with church leadership; careful, coherent planning of interior decoration and art with artistic consultants; more abstraction in church decoration and art; a balance of hierarchy and unity in the sanctuary arrangement; and better acoustics. Strikingly, the guide also stated, "The church edifice is constructed to serve men of our age. Its architectural language should not be archaic or foreign, but contemporary and genuine in expression. True Christian tradition accepts the true, good and beautiful in each age and culture."[76]

By the late 1950s, the dialogue in Catholic art circles took an even more progressive tone. In a 1958 address to a liturgical arts conference, the Rev. Robert Dwyer, Bishop of Reno, Nevada went so far as to call the symbolic language of the cathedral form dead and appeal for the development of new, living forms of art and architecture for the modern church. Dwyer also acknowledged, however, that rarely in the history of church aesthetics had the rift between the clergy and laity, artist and architect been wider on issues of style.[77] It was often the adventurous parish or diocese with close ties to the liturgical movement or contemporary art and architecture circles that pursued the most ambitious modernist designs.

In the United States, the Liturgical Movement and its associated embrace of modern architectural principles centered on the Benedictine community at the Abbey of St. John the Baptist in Collegeville, Minnesota, then the largest Benedictine community in the world. The Benedictines were at the head of the Liturgical Movement in Europe, and as an order embraced experiments in church architecture that facilitated and supported these reforms.[78] Beginning in the 1950s, the Benedictines at St. John's began a 100-year planning process to transform their traditional complex of buildings into a more modern statement of faith and practice. They envisioned their new campus being shaped "with all the genius of present-day materials and techniques."[79] To implement the plan, the order invited architects such as Richard Neutra, Eliel Saarinen, Walter Gropius, Pietro Belluschi, and Marcel Breuer to submit design proposals, stating that, "the modern architect with his orientation toward functionalism and honest use of materials is uniquely qualified to produce a catholic work."[80] The order ultimately hired Marcel Breuer and structural engineer Pier Luigi Nervi to design a series of buildings on the campus, beginning with a monumental reinforced-concrete trapezoidal church with free-standing bell tower (1960) and a new monastic wing (1960).[81] Breuer designed six additional buildings on the campus over the course of the 1960s. The modern architecture at the Abbey of St. John was widely published in secular and religious art journals, and members of the order appear to have also acted as informal architectural advisors on other Catholic building projects.

The Second Vatican Council and More Widespread Architectural Change (1963-)

The proceedings of the Second Vatican Council officially sanctioned and codified many of the liturgical reforms and architectural conventions European and American religious scholars and architects had developed over the preceding fifty years. Recognizing the need to respond to the religious life of a church transformed by the events of the early twentieth century, Pope John XXIII convened a Vatican Council in Rome in October 1962 to examine the state of the faith. In the Council's second session in 1963, the bishops approved a new constitution on the liturgy, the *Sacrosanctum Concilium*, with the aim of adapting parts of the liturgy to contemporary needs,

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[75] Hammond, *Liturgy and Architecture*, 33–34, 41.

[76] Hammond, *Towards a Church Architecture*, 256.

[77] Dwyer, Robert, "Art and Architecture for the Church in Our Age," *Liturgical Arts* 27 (November 1958): 3, 4.

[78] Christ-Janer, *Modern Church Architecture; a Guide to the Form and Spirit of 20th Century Religious Buildings*, 61.

[79] Ibid., 281.

[80] Ibid.

[81] Ibid., 281–286.

promoting unity among Christian believers, and reinvigorating Christian life.[82] The most significant change in the liturgy was the encouragement of greater participation by the laity, including saying mass in the local vernacular, and cautious incorporation of local customs into liturgical practice. Notably, the constitution dealt with the relationship between the liturgy and sacred art and architecture. The document is careful to state that the church favored no particular style of art or architecture, and that the church had always welcomed styles according to the talents and circumstances of the times.[83] The document states,

> "The art of our own days, coming from every race and region, shall also be given free scope in the Church, provided that it adorns the sacred buildings and holy rites with due reverence and honor; thereby it is enabled to contribute its own voice to that wonderful chorus of praise in honor of the Catholic faith sung by great men in times gone by."[84]

Addressing buildings specifically, the constitution stated, "And when churches are to be built, let great care be taken that they be suitable for the celebration of liturgical services and for the active participation of the faithful."[85] The document also called for review and revision of earlier canons and statutes governing building construction and internal arrangement and appointment of churches to amend those no longer in line with the reformed liturgy.[86] The Second Vatican Council thus officially encouraged design flexibility and the appropriate incorporation of new ideas in liturgical art and architecture across the Catholic world.

Modern Catholic Arts and Architecture in San Francisco (ca. 1950-)

In the decades following World War II, the San Francisco Bay Area saw a marked increase in church construction in the process of urban decentralization and the suburban building boom. The increase created opportunities for greater experimentation in architectural forms and liturgical art well before the formalized liturgical changes of the Second Vatican Council. As Suzanne Reiss observed in her collection of oral histories of period Bay Area ecclesiastical architects and artists, "North to Sonoma County and south to the city of San Jose, the Bay Area was the scene of intense creative activity in the liturgical arts…strengthened by the flourishing of the secular arts in the area in that same period."[87]

Some of the Catholic Church's first forays into architectural modernism in the Bay Area date from the 1950s, often with coordinated artistic programs. Vincent Raney (1905-2001) designed St. Ann's Chapel (1950) in Palo Alto, complete with a liturgical art program by French painter Andre Girard. Mario Ciampi's (1907-2006) Chapel of our Lady of Fatima at the Hanna Center for Boys in Sonoma County (1949-1950) was another early foray into more austere, geometric church design. In San Francisco, the earliest example of architectural modernism in Catholic ecclesiastical design was Ciampi's design for Corpus Christi Church (62 Santa Rosa Avenue, 1950). This church included exterior and interior sculpture by Elio Benvenuto, later San Francisco Arts Commission program director. Catholic Art Forum member and clerical liaison Rev. Vital Vodusek (1906-1973) also hired

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[82] "Second Vatican Council," http://en.wikipedia.org/wiki/Second_Vatican_Council, accessed 8/20/2103; "Sacrosanctum Concilium," http://en.wikipedia.org/wiki/Sacrosanctum_Concilium, accessed 8/20/2013

[83] Second Vatican Council, "Sacrosanctum Concilium," 1963, http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html.

[84] Ibid., Section 123.

[85] Ibid., Section 124.

[86] Ibid., Section 128.

[87] Suzanne B. Riess and Bancroft Library, "Renaissance of Religious Art and Architecture in the San Francisco Bay Area, 1946-1968: And Related Material," 1985, iii.

Ciampi to redesign the street facade of his parish church, Church of the Nativity (240 Fell Street) in the early 1950s.[88] Modern churches of more modest design followed, including the Church of the Visitacion (655 Sunnydale Avenue, 1952) and St. Paul of the Shipwreck (1122 Jamestown Avenue, 1960). Holy Name of Jesus (1555 39th Avenue, 1964) was the first new church interior specifically designed to accommodate the recently finalized liturgical changes of the Second Vatican Council.[89]

In 1952, a group of artists, architects, and clergy in the Bay Area interested in Catholic liturgical arts organized the Catholic Art Forum with the goal of bringing Catholic arts into the twentieth century. The Catholic Art Forum mission was "to foster interest and appreciation of liturgical and religious art of the Roman Catholic tradition, with particular emphasis on the contemporary in so far as it does not contradict tradition." Members included architect Mario Ciampi; muralist and glass and tapestry artist Mark Adams; and noted sculptor Ruth Cravath. The group did a series of outreach campaigns to local clergy and cooperatively sponsored exhibits and lectures on contemporary art, including architectural design, at St. Patrick's Seminary in Menlo Park and the deYoung Museum (1952).[90]

The Archdiocese of San Francisco made its most dramatic foray into modernism in the early 1970s with the Cathedral of St. Mary of the Assumption (1971). After losing the previous cathedral on Van Ness Avenue to fire in 1962, the archdiocese hired local architects Paul Ryan, John Lee, and Angus McSweeney to design a new building at the corner of Gough Street and Geary Boulevard. Ryan, Lee and McSweeney initially presented Archbishop Joseph McGucken with a series of traditional Romanesque and California Mission style designs. Dissatisfied with the conservatism of the proposals, *San Francisco Chronicle* architecture critic Allan Temko, members of the Catholic Art Forum, and Father Godfrey Diekmann from St. John's Abbey in Collegeville, Minnesota intervened, encouraging the archbishop to build a more modern cathedral. The archdiocese eventually agreed, hiring architect Pietro Belluschi and structural engineer Pier Luigi Nervi to work with the local architects. The resulting parabaloid form and open interior at the cathedral reflect new tenets of Catholic liturgical practice and openness to new architectural forms post-Vatican II.[91] In a 1983 oral history, architect Paul Ryan noted that though he was classically trained at the Ecole des Beax Arts, he advocated at the archdiocese for a distinctive, enduring design rather than, as he put it, a "cliché of the moment." After completion of the controversial design, Ryan remarked that he defended its contemporary rather than Gothic form saying Gothic architecture "... was most apropos to the people of the twelfth and thirteenth centuries, but it no longer speaks to men of our times in our terms. Therefore, we have to have something that is right"[92]

The Paulist Fathers and Architectural Modernism

Founded in 1858, the Paulist Fathers take as their mission to share the Catholic faith and Christian message while meeting contemporary culture on its own terms. The order has a history of using the most modern forms of media – from mobile home chapels to the internet – to promote their work.[93] The construction of the new rectory at Old St. Mary's in a modern architectural style can be seen as

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[88] Mario Ciampi, "Religious Art Work Commissions in the Bay Area," interview with Susan B. Riess, Renaissance of Religious Art and Architecture in the San Francisco Bay Area, 1946-1968, compiled by Regional Oral History Office, Bancroft Library, University of California, Berkeley, 1985, pp. i, 232-233.

[89] Holy Name of Jesus Parish, "Church History," accessed August 2, 2013, http://holynamesf.org/church-history/.

[90] Riess and Bancroft Library, "Renaissance of Religious Art and Architecture in the San Francisco Bay Area, 1946-1968," 1985, Overview, i.

[91] Raine, George, "First post-Vatican II Cathedral, New St. Mary's Reflected – and Rose Above – Turmoil of the Times," *Catholic San Francisco*, April 20, 2011, http://www.catholic-sf.org/printer_friendly.php?id=58475.

[92] Paul Ryan, Religious Art Work Commissions in the Bay Area," interview with Susan B. Riess, Renaissance of Religious Art and Architecture in the San Francisco Bay Area, 1946-1968, compiled by Regional Oral History Office, Bancroft Library, University of California, Berkeley, 1985, pp. 166-167.

[93] "Paulist History," accessed August 5, 2013, http://www.paulist.org/history/paulist-history.

another example of the Paulists' willingness to engage with contemporary culture in the course of their ministry. None of the Paulist Fathers in San Francisco appear to have had architectural training, but they sought the assistance of some of the best regional architects and artists working in contemporary idioms for their building projects in the Bay Area.

The Paulist Fathers arrived in San Francisco in 1894 with the intention of establishing a mission church in the growing city. Archbishop Patrick Riordan gave them the use of Old St. Mary's parish, making it the second Paulist parish in the United States. The Paulist fathers used the site as a home base for travelling missionaries as well as the center of their missions to the adjacent communities of Chinese immigrants and itinerant seamen. The order's local mission activities expanded in 1906 when the archbishop asked the Paulists to oversee the fledgling Newman Club at the University of California, Berkeley.[94]

While the Paulist mission and Old Saint Mary's thrived during the first half of the twentieth century, by the 1960s, the parish was rapidly losing families to the suburbs. In a March 1965 copy of the *Paulist Calendar*, Father Carvlin noted the shift in the congregation as "hundreds of bedrooms have been supplanted by thousands of office rooms." He saw opportunity in the change, however, writing that "What the parish has lost in sleepers, it has gained in workers. . . the horizontal parish of 1908 has become the vertical parish of 1965." Father Carvlin went on to envision the new rectory as a center of the parish community and the new religious community of downtown workers.[95] In 1967, Father Anthony Wilhelm and Father Michael Ryan wrote to their Superior General in New York officially proposing a "Wall Street apostolate" to the new downtown population of transient office workers, bankers, and businessmen. The outreach program would include lecture series, seminars and discussion groups, music programming, a book store, and leadership training, all scheduled to accommodate workers during their lunch hour.[96]

Architecture was an important part of the Paulist mission in the San Francisco Bay Area. It is clear from period church publications about the rectory, for example, that the Paulists were keen for the new building to match both the landmark Old St. Mary's church and its "modern" neighbors. The fundraising brochure for the rectory stated, ". . . this handsome new Paulist Center takes its important place in downtown San Francisco's continuing modern development. Physically the center blends beautifully between the church itself and the neighboring new office building. Spiritually, it is an inspiring symbol of one enduring relationship between religion and business, further strengthened by this convenient 'bridge of brick and mortar'."[97] The Paulists similarly embraced modernism in their campus ministry in progressive Berkeley. Newman Hall (1967) on the University of California, Berkeley campus has an innovative ecclesiastical form and strikingly modern design. Architect Mario Ciampi evoked the "historic tent in the desert" with a fan-shaped, open sanctuary space; floating ceiling, and minimally-enclosing, reinforced concrete walls. Berkeley artist Stephen de Staebler sculpted the altar, tabernacle, crucifix, lectern, and altar chair for the sanctuary in tandem with Ciampi's design.[98]

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[94] McNamara, Patrick J. and Jewett, Clayton E., "The Paulists in San Francisco," accessed August 15, 2013, http://www.paulist.org/associates/paulists-san-francisco.

[95] Father John Carvlin, "The Third Little House," *Paulist Calendar*, March 1965, 11.

[96] McNamara, Patrick J. and Jewett, Clayton E., "The Paulists in San Francisco."

[97] Old Saint Mary's Church, "Old Saint Mary's Paulist Center," ca 1964, Old Saint Mary's Parish.

[98] Holy Spirit Parish, "Newman Hall - Art and Architecture," accessed August 20, 2013, http://calnewman.org/about/art-and-architecture/.

ST. MARY'S RECTORY AS AN EXAMPLE OF CONTEXTUAL DESIGN

The *San Francisco Modern Architecture and Landscape Design 1935 – 1970* historic context statement says of Chuck Bassett: "As the chief designer at SOM's San Francisco office, Bassett broke from the purist "International Style" designs of East Coast and European Modernists. Rather than starting with a blank slate, he accepted his buildings' historic surroundings and developed relationships with pedestrians and the streetscape."[99]

In 1992, an oral history interview with Bassett was conducted under the auspices of the Chicago Architects Oral History Project. At several times, Bassett stated his interest in contextual design:

> I've always been interested in what architecture always has been. I feel that I am not someone who has license to do anything I want. Rather, I feel myself a part of a continuum, a tradition of building, and that my buildings, if at all possible, should fit into that. The two bellwethers of my attitude are: Is there a context and, is it worthwhile? If so, then you play that game. If you do not have an architectural context, but have a site with unhampered opportunity, then you do something in which the marriage of the building to the site and the landscape is as fine as you can make it. Those are the two things which have always made me go. I've never been interested in doing a building in which its individuality, or I think a better word for today would be its novelty, made it important.[100]

Contextual design is not necessarily a new phenomenon. For centuries, architects and builders have designed structures that sought to integrate with their surroundings in an aesthetically pleasing manner. However, contextual design was quite rare during the advent of modernist architecture. As related in Norman Tyler's *Historic Preservation – An Introduction to Its History, Principles and Practice*:

> From the 1930s through the 1960s, modernist-trained architects generally ignored older buildings and their styles and tried to design in a modern mode. Respect for historical elements was not looked upon favorably, which led to the covering or defacement of many elegant nineteenth-century facades.[101]

The architectural critic Brent Brolin also noted that: "The modernist architectural code of ethics maintained that history was irrelevant, that our age was unique and therefore our architecture must be cut off from the past … Because of this overwhelming belief several generations of architects have felt little need to accommodate their work to the older, theoretically obsolete architecture around it."[102]

Perhaps the most prominent early example of contextual design in the United States is Lafayette Square in Washington, D.C. During the early 1960s, Jacqueline Kennedy was alarmed by plans to replace historic buildings facing the square with a new federal office building. In 1962, President Kennedy asked San Francisco architect, John Carl Warnecke (who would later design the President's memorial), to submit new plans for the site. Unlike previous designs, Warnecke's plans integrated several historic buildings lining the square with the new buildings. A study of the Warnecke's involvement with Lafayette Square states that:

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[99] Mary Brown, Preservation Planner, *San Francisco Modern Architecture and Landscape Design 1935 – 1970 Historic Context Statement*, (San Francisco Planning Department, 2010), 201.
[100] "Oral History of Edward Charles Bassett," Interviewed by Betty J. Blum, Compiled under the auspices of the Chicago Architects Oral History Project, 1992: 85.
[101] Norman Tyler, Historic Preservation – An Introduction to Its History, Principles and Practice, (New York: W.W. Norton & Company, 2000), 139.
[102] Ibid.

> ... the President may have contacted the only major architect in the United States who had a vision of both the old and the new. Warnecke had received his Masters Degree at Harvard University studying under Walter Gropius, the founder of the Bauhaus and Modern Architecture, but he had also apprenticed and worked for his father, Carl I. Warnecke, who had studied architecture in the Ecole des Beaux Arts in Paris, France prior to World War I.[103]

Warnecke's completed design is frequently cited as an important example of contextual design, as the new office buildings "responded deferentially to the residential structures lining Jackson and Madison Places."[104] Warnecke was also accused of "facadism," because several of the houses were not restorations, but new construction behind historic facades. In defense of Warnecke, architectural critics countered "that the designs were simultaneously modern and respectful of the existing historical context—what one contemporary termed a 'humanistic' approach."[105] Scholars have also held that Warnecke's approach was strongly influenced by the regional modernism developed by San Francisco Bay Area architects such as William Wurster, who as early as the 1940s had advocated for the preservation of Lafayette Square.[106]

In many respects, historic preservation principles such as adaptive reuse and contextual design were still in their infancy during the 1960s in San Francisco. In particular, this period was characterized by massive urban renewal projects that resulted in the complete demolition of Victorian-era neighborhoods. According to the *National Trust Guide San Francisco*, one of the earliest examples of postwar contextual design in San Francisco is Charles Moore's 1964 addition to the Mutual Savings Bank at 1 Kearny Street.[107] This project was contemporary with Wurster, Bernardi & Emmons' adaptive reuse of the Ghirardelli chocolate factory buildings, which were reopened in 1964 as Ghirardelli Square—a project that was met with both widespread acclaim and financial success.[108]

However, the SOM-designed John Hancock Building (now known as the Industrial Indemnity Building) at 255 California (1959) could also be considered another early example of postwar contextual design. The *National Trust Guide* describes the building as being overtly sympathetic to its neighbors: "The building sits on piers whose curving arches pick up the shape of the windows on the top floor of the Dollar Building across the street."[109] Similarly, *Architecture - San Francisco The Guide* by Sally B. and John M. Woodbridge states that the Hancock Building "was and is still remarkable for its deference in scale and wall composition to its neighbors."[110]

The John Hancock Building was an award-winning project for Edward Charles Bassett. During the same oral interview discussed previously, Bassett said of the building:

> That was my first chance to do my own thing. That building is a very personal response to a specific problem. It was a fine site on an important street. It was my

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[103] The Warnecke Institute of Design, "The Last Ditch Stand – Howe the Art of Politics and Architecture Saved the Heart of the Nation's Capital in the 1960s," Preliminary Report prepared March 28, 1994. Held in the collection of the Environmental Design Library, University of California, Berkeley.

[104] Kurt Helfrich, "Modernism for Washington? The Kennedys and the Redesign of Lafayette Square," Washington History, Vol. 8, No. 1 (Spring/Summer 1996), 35.

[105] Ibid: 36.

[106] Ibid.

[107] *National Trust Guide San Francisco*, 142.

[108] G. Bland Platt Associates. National Register nomination firm for Pioneer Woolen Mills/Ghirardelli Square. 1970. On file with the California Office of Historic Preservation.

[109] Wiley, *National Trust Guide San Francisco*, 171.

[110] Sally B. and John M. Woodbridge, *San Francisco The Guide*, (San Francisco: 101 Productions, 1982), 30.

> first chance to be what I really am, given the chance—a contextual architect, putting a building into an existing cityscape, where cornice lines and masses and window breakups and heights are already established. It's the sort of thing that really excites me.[111]

While the John Hancock Building may have been sympathetic to its neighbors, it can be reasonably argued that the 1964 design for a new rectory at Old St. Mary's Church is one of earliest overt examples of postwar contextual design in San Francisco. Research did not reveal, however, the extent to which the overall design was influenced by the desires of the Paulists, or by Bassett. Some of the deftest design work, however, is clearly the work of SOM. This includes interrupting the rectory's side-gable roof with a flat center section. This not only provided space for mechanical equipment, but also prevented what would have otherwise been a full extension of the roofline from overwhelming the lines and massing of the church. The circa 1966 press release (previously discussed) from SOM regarding the Rectory states:

> We have tried to make the new Rectory compatible in spirit and nature with the existing buildings so that the singular identity of the Old St. Mary's group would be maintained and reinforced rather than destroyed, and to express the essentially residential quality of its use without sweetness and, most important, without losing the urban quality of its setting.[112]

Similarly, the April 1965 issue of the *Paulist Calendar*, published after the initial design was complete, states that:

> This change has been planned with a happy memory of the past and a bright hope for the future. Being respectful of the old, we wish to conform with the oldest building on St. Mary's Square – historic Old St. Mary's Church. Being receptive of the new, we hope to blend with the newest structure on the Square – Hartford Plaza. So the new rectory will be early American on the outside – modern American on the inside.[113]

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[111] "Oral History of Edward Charles Bassett," Interviewed by Betty J. Blum, Compiled under the auspices of the Chicago Architects Oral History Project, 1992: 80.

[112] Skidmore, Owings & Merrill. Press release describing the design for Old St. Mary's Rectory. Circa 1966 document held in the SOM archives at the San Francisco office.

[113] Father John Carvlin, C.S.P., "660 … Yesterday and Tomorrow!" *Paulist Calendar*, August 1965, 13.

VI. EVALUATION

ARTICLE 11 OF PLANNING CODE

Article 11 of the Planning Code specifically attends to the "preservation of buildings and districts of architectural, historical, and aesthetic importance in the C-3 Districts." This code is one of the primary legal forces behind historic preservation in San Francisco. Section 1102 of the San Francisco Planning Code defines the criteria for each of the five categories (I-V) of historic designation within the Downtown Area Plan. Presently, 660 California Street has a Category V (Unrated) designation, which is the default rating for "buildings not designated as significant or contributory."

Section 1102. Standards for Designation of Buildings

Page & Turnbull believes that research supports the re-designation of 660 California Street as a Category III (Contributory) building. According to Section 1102 of the Planning Code, a Category III building designation must meet the following criteria:

(1) Located outside a designated Conservation District [and inside a C-3 District]; and

(2) At least 40 years old; and

(3) Judged to be a Building of Individual Importance; and

(4) Rated either Very Good in Architectural Design or Excellent or Very Good in Relationship to the Environment.

Criterion 1

The first criterion for Category III eligibility in Section 1102(c) of the Planning Code states that a building must be located outside a designated conservation district. 660 California Street is located within the C-3-O (Downtown-Office) zoning district but it is located outside the boundaries of any established conservation district. 660 California Street meets the first criterion for designation.

Criterion 2

The second criterion states that a building must be at least 40 years of age. Constructed in 1966, 660 California Street is today 47 years old. 660 California Street meets the second criterion for designation.

Criterion 3

The third criterion states that a building should be of "Individual Importance." 660 California Street appears individually important for several reasons, including its association with local efforts by the Catholic Church to engage with contemporary art and architecture to accommodate new liturgical forms and create ecclesiastical buildings that resonated with modern audiences. These artistic developments are rooted in religious practice, but constitute a significant theme in the history of religious art and architecture. Scholars have interpreted these trends as part of an important, and even avant-garde, "renaissance" in Catholic and Christian artistic expression during the twentieth century.

The Paulist Fathers have a long history of utilizing modern media to engage their communities in religious dialogue, and in the San Francisco Bay Area the order appears to have similarly embraced modern architecture as part of its religious outreach efforts. The order employed leading regional modern architects and liturgical artists in the design of the Old St. Mary's Rectory, and the building served as an important religious and artistic statement to the surrounding Catholic and secular

communities. In its design, Old St. Mary's Rectory looked toward the "vertical parish" of office workers in the new commercial towers of the downtown business district and put a distinctly modern face on one of San Francisco's oldest Catholic parishes. At the time of its construction, Old Saint Mary's Rectory was one of only a few architecturally modern Catholic ecclesiastical buildings in San Francisco. It continues alongside Mario Ciampi's Corpus Christi Church (62 Santa Rose Avenue), Pietro Belluschi and Pier Luigi Nervi's Cathedral of St. Mary of the Assumption (1111 Gough Street) as one of only a handful of modern Catholic religious buildings in San Francisco with critically-recognized modernist designers.

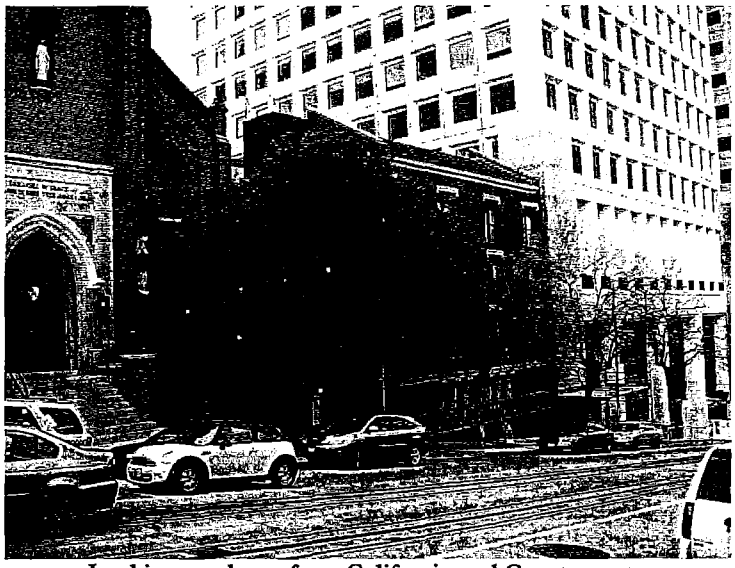
660 California Street also appears individually important as an example of the work of master architecture firm SOM under the design leadership of Edward Charles "Chuck" Bassett. SOM's San Francisco office distinguished itself within the firm and in critical circles with architectural designs that paid greater attention to environmental and historic context and demonstrated greater willingness to experiment with alternative expressions of modernism. The Old St. Mary's Rectory is a key example of the SOM San Francisco office design approach under Bassett, as well as one of Bassett's few small-scale urban projects that exemplify these principles.

Lastly, 660 California Street appears individually important as an early example of contextual design in San Francisco, carried out by a prominent mid-century architect working as Design Partner for one of the country's leading architectural firms. Though Bassett is most noted for leading the design for buildings such as the Alcoa Building, his oral history statements and critical reviews of his work make clear his interest in contextual design. The Old St. Mary's Rectory is thus simultaneously atypical for design work by SOM at the national level, while also standing as a well-realized example of SOM's chief Design Partner in San Francisco. 660 California Street consequently meets the third criterion for designation.

Criterion 4

The fourth criterion states that a building must be rated "either Very Good in Architectural Design or Excellent or Very Good in Relationship to the Environment." 660 California Street appears to possess a rating of "Good" or "Very Good" in association with its architectural design. The building was noticed soon after its construction by a feature article in *Architectural Record*, a leading architectural publication. Only ten years after its construction, it was also given a "2" rating in the 1976 Department of City Planning Architectural Quality Survey, meaning that it was rated as being in approximately the top ten percent of the city's building stock.

660 California appears to possess a rating of "Excellent" in Relationship to the Environment. As noted by the 1976 Architectural Quality Survey, the building was consciously designed to smooth the transition between the Hartford Insurance Building to the east, and Old St. Mary's Church to the west. Though designed in a Modernist idiom, the building is quite sympathetic to Old St. Mary's Church, which was originally constructed more than a century earlier. Like Old St. Mary's Church, the Rectory is clad with brick and employs the use of concrete window hoods which allude to the Gothic window hoods of the Church. The Rectory's massing is also particularly successful in integrating with Old St. Mary's; the peak of the roofline is matched with the shoulder of the church. The window openings on the Rectory's upper floors also carry the height of the church doors and windows. The first-story concrete piers and balustrade of the Rectory also successfully blend with the adjacent Hartford Insurance Building by recalling the latter's entry loggia and the rigid grid of its fenestration. Thus, 660 California Street meets the fourth criterion for designation.



Looking northeast from California and Grant streets.
(Page & Turnbull, April 2013)

Section 1106. Procedures for Change of Designation and Designation of Additional Significant and Contributory Buildings

Section 1106 of Article 11 states that buildings may be designated as Significant or Contributory or their designation may be changed through amendment of Appendices A, B, C and D of the Article (the Appendices contain the lists of designated Category I, II, III, and IV buildings). Section 1106(h), **Grounds for Designation or Change of Designation**, explains that the designation of a building may be changed if:

(1) changes in the area in the vicinity of a building located outside a Conservation District warrant a change in the rating of the building with respect to its relationship to the environment and therefore place it in a different category, pursuant to Section 1102; or

(2) changes in Conservation District boundaries make a building of Contextual Importance fall outside a Conservation District and therefore no longer eligible for designation as a Contributory building, or, conversely, make a building of Contextual Importance fall within a Conservation District and therefore eligible for designation as a Contributory Building; or

(3) changes in the physical features of the building due to circumstances beyond the control of the owner, or otherwise permitted by this Article, warrant placing the building in a different category pursuant to the standards set forth in Section 1102; or

(4) restoration of the building to its original quality and character warrants placing the building in a different category pursuant to the standards set forth in Section 1102; or

(1) by the passage of time, the building has become at least 40 years old, making it eligible to be considered for designation as a Significant or Contributory building, pursuant to Section 1102; or

(6) the discovery of new factual information (for example, information about the history of the building) makes the building eligible for rating as a Building of Individual or Contextual Importance and, therefore, eligible to be designated as a Significant or Contributory Building.[114]

660 California Street falls under **Grounds for Change of Designation (6)**. The building was never intensively researched and evaluated prior to this Historic Resource Evaluation. Thus, the discovery of new factual information about the history and significance of the building makes it eligible for rating as a building of Individual or Contextual Importance as per Section 1006(h)(6). As documented in this report, the new historical information is based upon a synthesis of historic journal articles and documents, Sanborn Fire Insurance maps, historic photographs collected from various repositories, building permits, architectural drawings, and other primary resources. The primary resource information has been set within the well-documented broader context of the history of Old St. Mary's Cathedral; Catholicism and modern architecture in the twentieth century, particularly in San Francisco; and the work of Edward Charles "Chuck" Bassett and Skidmore, Owings and Merrill's San Francisco office. The evaluation above demonstrates that the building is Individually Important. Therefore, it is eligible to be designated as a Contributory Building (Category III).

INTEGRITY

In order to qualify for listing in the California Register, a property must possess significance under one of the aforementioned criteria and have historic integrity. The process of determining integrity is similar for both the California Register and the National Register. The same seven variables or aspects that define integrity—location, design, setting, materials, workmanship, feeling and association—are used to evaluate a resource's eligibility for listing in the California Register and the National Register. According to the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, these seven characteristics are defined as follows:

Location is the place where the historic property was constructed.

Design is the combination of elements that create the form, plans, space, structure and style of the property.

Setting addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building/s.

Materials refer to the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form the historic property.

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history.

[114] Added by Ord. 414-85, App. 9/17/85; amended by Ord. 95-12, File No. 120301, App. 5/21/2012, Eff. 6/20/2012

Feeling is the property's expression of the aesthetic or historic sense of a particular period of time.

Association is the direct link between an important historic event or person and a historic property.

Old St. Mary's Rectory retains integrity of location and setting because is situated on its original lot, and the immediate vicinity is little changed since its construction. The property has not experienced any significant exterior alterations since its construction in 1966 and thus retains integrity of design, materials, and workmanship. It remains in use as a Rectory and offices for Old St. Mary's Church and therefore retains integrity of association and feeling. Overall, the property retains a high degree of historic integrity.

CHARACTER-DEFINING FEATURES

For a property to be eligible as a Category III building under Article 11 of the San Francisco Planning Code, the essential physical features (or character-defining features) that enable the property to convey its historic identity must be evident. To be eligible, a property must clearly contain enough of those characteristics, and these features must also retain a sufficient degree of integrity. Characteristics can be expressed in terms such as form, proportion, structure, plan, style, or materials. While interior character-defining features may be present, Article 11 limits designation to the exterior features.[115]

The exterior character-defining features of 660 California Street which retain integrity from 1966 include:

Exterior
Overall:

- Rectangular plan and four-to-five stories over basement massing
- All elevations and rooflines
- Reinforced concrete structure
- Brick cladding
- Combination split side-gable roof (or twin shed roof) and flat roof

South (primary) façade:

- Full-width concrete balustrade and series of seven concrete piers supporting an overhang of the second story
- Partially glazed wood entrance doors
- Brick pavers at entrance porch
- Plaque with embossed design which reads, "Erected in 1966 on the site of the original rectory built in 1854."
- Tall fixed metal-sash windows with textured glass at the first story; metal-sash casement windows with concrete lintels and hoods above; metal balconettes at the third and fourth stories
- Simple concrete cornice

West façade:

[115] Interiors are subject to Article 11 if proposed interior alterations result in any visual or material impact to the exterior of the building (per Planning Code Section 1110(g)(3).

- Brick bridge connecting the rectory to the church with Gothic arched opening on the ground floor for automobiles (pre-dates the 1966 rectory, likely ca. 1929)
- Brick corbeled surrounds, concrete hoods, and metal guardrails at openings

North (rear) façade:

- Covered bridge to the sacristy to the north with a steel and concrete deck, wood posts, a bracketed gable roof, and wood railings with an intricate pierced and saw cut pattern (pre-dates the 1966 rectory, likely built in 1929 when the sacristy was constructed)
- Metal-sash casement windows with concrete lintels and hoods above; metal grilles at the first and second stories and metal balconettes at the third, fourth, and fifth stories
- Angled bay window at the second story (rectory chapel) with hand-chipped glass set in cast concrete panels (designed by Mark Adams)

East façade:

- Single vertical column of slightly recessed metal-sash windows with metal balconettes at every story.

VI. CONCLUSION

Designed in 1964 and completed in 1966 as a rectory with residential and office spaces, 660 California Street appears eligible for designation as a Category III (Contributory) building as defined by Article 11 of the San Francisco Planning Code. The building is individually important for its association with local efforts by the Catholic Church to engage with contemporary art and architecture to accommodate new liturgical forms and create ecclesiastical buildings that resonated with modern audiences; for its association with the Paulist Order's embrace of modern architecture as part of its religious outreach efforts; as an important example of the work of master architecture firm SOM under the design leadership of Edward Charles "Chuck" Bassett ; and as an early example of contextual design in San Francisco by a prominent architecture firm. The Old St. Mary's Rectory at 660 California Street meets the four criteria established by Article 11 for designation as a Category III (Contributory) building.

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BOARD of SUPERVISORS

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Tel. No. 554-5184
Fax No. 554-5163
TDD/TTY No. 554-5227

December 31, 2013

Planning Commission and
Attn: Jonas Ionin
1660 Mission Street, 5th Floor
San Francisco, CA 94103

Dear Commissioners:

On December 10, 2013, The Historic Preservation Commission introduced the following legislation:

File No. 131178

Ordinance amending the Planning Code to change the designation of 660 California Street, Assessor's Block No. 0241, Lot No. 011 (a.k.a. the Old St. Mary's Rectory), from Category V (Unrated) to Category III (Contributory) under Planning Code, Article 11; and making environmental findings, and findings of consistency with the General Plan, and the eight priority policies of Planning Code, Section 101.1.

The proposed ordinance is being transmitted pursuant to Planning Code Section 302(b) for public hearing and recommendation. The ordinance is pending before the Land Use & Economic Development Committee and will be scheduled for hearing upon receipt of your response.

Angela Calvillo, Clerk of the Board

By: Andrea Ausberry, Committee Clerk
Land Use & Economic Development Committee

c: John Rahaim, Director of Planning
Scott Sanchez, Zoning Administrator
Sarah Jones, Chief, Major Environmental Analysis
AnMarie Rodgers, Legislative Affairs
Monica Pereira, Environmental Planning
Nannie Turrell, Environmental Planning

Not a project per CEQA Guidelines Section 15060 (c)(2).
Nannie L Turrell
January 2, 2014

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December 31, 2013

File No. 131178

Sarah Jones
Environmental Review Officer
Planning Department
1650 Mission Street, 4th Floor
San Francisco, CA 94103

Dear Ms. Jones:

On December 10, 2013, the Historic Preservation Commission introduced the following legislation:

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This legislation is being transmitted to you for environmental review.

Angela Calvillo, Clerk of the Board

By: Andrea Ausberry, Committee Clerk
Land Use & Economic Development Committee

Attachment

c: Monica Pereira, Environmental Planning
Nannie Turrell, Environmental Planning

BOARD of SUPERVISORS

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Land Use & Economic Development Committee

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Scott Sanchez, Zoning Administrator
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Nannie Turrell, Environmental Planning

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Land Use & Economic Development Committee

c: John Rahaim, Director of Planning
Scott Sanchez, Zoning Administrator
Sarah Jones, Chief, Major Environmental Analysis
AnMarie Rodgers, Legislative Affairs
Monica Pereira, Environmental Planning
Nannie Turrell, Environmental Planning

Not a project per CEQA Guidelines Section 15060 (c)(2).
Nannie L Turrell
January 2, 2014

BOARD of SUPERVISORS

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NOTICE OF PUBLIC HEARING

BOARD OF SUPERVISORS OF THE CITY AND COUNTY OF SAN FRANCISCO

LAND USE AND ECONOMIC DEVELOPMENT COMMITTEE

NOTICE IS HEREBY GIVEN THAT the Land Use and Economic Development Committee will hold a public hearing to consider the following proposal and said public hearing will be held as follows, at which time all interested parties may attend and be heard:

Date: **Monday, February 10, 2014**

Time: **1:30 p.m.**

Location: **Committee Room 263, located at City Hall**
1 Dr. Carlton B. Goodlett Place, San Francisco, CA

Subject: File No. 131178. Ordinance amending the Planning Code to change the designation of 660 California Street, Assessor's Block No. 0241, Lot No. 011 (a.k.a. the Old St. Mary's Rectory), from Category V (Unrated) to Category III (Contributory) under Planning Code, Article 11; and making environmental findings, and findings of consistency with the General Plan, and the eight priority policies of Planning Code, Section 101.1.

In accordance with Administrative Code, Section 67.7-1, persons who are unable to attend the hearing on this matter may submit written comments to the City prior to the time the hearing begins. These comments will be made a part of the official public record in this matter, and shall be brought to the attention of the members of the Committee. Written comments should be addressed to Angela Calvillo, Clerk of the Board, Room 244, City Hall, 1 Dr. Carlton Goodlett Place, San Francisco, CA 94102. Information relating to this matter is available in the Office of the Clerk of the Board. Agenda information relating to this matter will be available for public review on Friday, February 7, 2014.

Angela Calvillo, Clerk of the Board

DATED: January 29, 2014
MAILED/POSTED: January 31, 2014

BOARD of SUPERVISORS

City Hall
1 Dr. Carlton B. Goodlett Place, Room 244
San Francisco 94102-4689
Tel. No. 554-5184
Fax No. 554-5163
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PROOF OF MAILING

Legislative File No. 131178

Description of Items:

Ordinance amending the Planning Code to change the designation of 660 California Street, Assessor's Block No. 0241, Lot No. 011 (a.k.a. the Old St. Mary's Rectory), from Category V (Unrated) to Category III (Contributory) under Planning Code, Article 11; and making environmental findings, and findings of consistency with the General Plan, and the eight priority policies of Planning Code, Section 101.1.

I, Andrea Ausberry, an employee of the City and County of San Francisco, mailed the above described document(s) by depositing the sealed items with the United States Postal Service (USPS) with the postage fully prepaid as follows:

Date: January 31, 2014

Time: 9:04 a.m.

USPS Location: City Hall

Mailbox/Mailslot Pick-Up Times (if applicable): 10:00 a.m.

Signature: A. Ausberry

Instructions: Upon completion, original must be filed in the above referenced file.