File No. 190188 Committee Item No. 3
Board Item No. 16

COMMITTEE/BOARD OF SUPERVISORS

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Completed by: Erica Major **Date** March 28, 2019
Completed by: Erica Major **Date** 4/4/2019

[Planning Code - Amending Landmark Designation - 906 Broadway (Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church)]

Ordinance amending the Landmark Designation for Landmark No. 204, 906 Broadway (Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church), Assessor's Parcel Block No. 0149, Lot No. 009, under Article 10 of the Planning Code, to confirm the exterior features that should be preserved or replaced in kind, and to add interior features to the designation; affirming the Planning Department's determination under the California Environmental Quality Act; and making findings of consistency with the General Plan, and the eight priority policies of Planning Code, Section 101.1, and findings of public necessity, convenience, and welfare findings under Planning Code, Section 302.

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

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

Section 1. Findings.

(a) CEQA and Land Use Findings.

(1) The Planning Department has determined that the Planning Code amendment proposed in this ordinance is subject to a Categorical Exemption from the California Environmental Quality Act (California Public Resources Code Sections 21000 et seq., "CEQA") pursuant to Section 15308 of California Code of Regulations, Title 14, Sections 15000 et seq., the Guidelines for implementation of CEQA for actions by regulatory agencies for protection of the environment (in this case, landmark designation). Said determination is

on file with the Clerk of the Board of Supervisors in File No. 190188 and is incorporated herein by reference. The Board of Supervisors affirms this determination.

(2) Pursuant to Planning Code Section 302, the Board of Supervisors finds that the proposed amendment to the landmark designation of 906 Broadway, Assessor's Block No. 0149, Lot No. 009 ("Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church" or "906 Broadway"), will serve the public necessity, convenience, and welfare for the reasons set forth in Historic Preservation Commission Resolution No. 1021, recommending approval of the proposed designation, which is incorporated herein by reference.

(3) The Board of Supervisors finds that the proposed amendment to the landmark designation of Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church is consistent with the General Plan and with Planning Code Section 101.1(b) for the reasons set forth in Historic Preservation Commission Resolution No. 1021.

(b) General Findings.

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

(2) Ordinance No. 312-93, enacted in 1993, designated 906 Broadway, the site of Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church, as Landmark No. 204. That ordinance, which is incorporated herein by reference, required that the particular features to be preserved include those "described in the Landmarks Preservation Advisory Board's Case Report, in Section A, entitled 'Architecture,' Subsection No. 5, 'Design' and in Section D, 'Integrity,' Subsection No. 13 'Alterations'," but it did not list those features in any detail. Moreover, those features refer only to the building's exterior. The ordinance did not include any of the building's interior character-defining features as part of the Landmark designation.

(3) On August 17, 2016, the Historic Preservation Commission added the interior of Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church to the Landmark Designation Work Program, a list of individual properties and historic districts under consideration for landmark designation, adopted by the Historic Preservation Commission at its June 15, 2011 meeting.

(4) The amended Landmark Designation Report prepared for this landmarking amendment was authored by Planning Department Preservation staff. All preparers meet the Secretary of the Interior's Professional Qualification Standards for historic preservation program staff, as set forth in Code of Federal Regulations Title 36, Part 61, Appendix A. Planning Department staff also reviewed the report for accuracy and conformance with the purposes and standards of Article 10 of the Planning Code.

(5) The Historic Preservation Commission, at its regular meeting of December 19, 2018, reviewed Planning Department staff's analysis of the historical significance of Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church, as well as both the exterior and interior features of the church, pursuant to Article 10 of the Planning Code as part of the Landmark Designation Case Report dated December 19, 2018.

(6) On December 19, 2018, the Historic Preservation Commission adopted Resolution No. 1013, initiating an amendment of the Landmark Designation of Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church pursuant to Section 1004.1 of the Planning Code. Said resolution is on file with the Clerk of the Board of Supervisors in File No. 190188 and is incorporated herein by reference.

(7) On February 6, 2019, after holding a public hearing on the proposed designation amendment and having considered both the specialized analyses prepared by Planning Department staff and the amended Landmark Designation Report, the Historic Preservation Commission recommended approval of the proposed amendment to the

Landmark Designation of Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church by Resolution No. 1021, to list the exterior and interior features that should be preserved or replaced in kind. Said resolution is on file with the Clerk of the Board in File No. 190188 and is incorporated herein by reference.

(8) The Board of Supervisors hereby finds that Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church has a special character and special historical, architectural, and aesthetic interest and value, and that expanding its designation as a Landmark to include interior features will further the purposes of and conform to the standards set forth in Article 10 of the Planning Code. In doing so, the Board hereby incorporates by reference the findings of the amended Landmark Designation Report.

Section 2. Designation.

Pursuant to Section 1004 of the Planning Code, the Landmark Designation for 906 Broadway (Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church), Assessor's Block No. 0149, Lot No. 009, is hereby amended as specified in Section 3 of this ordinance. Appendix A to Article 10 of the Planning Code is hereby amended with respect to Landmark No. 204.

Section 3. Required Data.

(a) The description, location, and boundary of the Landmark site consists of the City parcel located at 906 Broadway (Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church), Assessor's Block No. 0149, Lot No. 009, in San Francisco's North Beach neighborhood.

(b) The characteristics of the Landmark that justify its designation are described and shown in the Landmark Designation Report and other supporting materials contained in

Planning Department Case Docket No. 2018-008948DES. In summary, Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church, both the exterior and interior, is eligible for local designation as it is associated with events that have made a significant contribution to the broad patterns of our history, embodies the distinctive characteristics of a type, period, or method of construction, and is the work of a master. Specifically, Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church is associated with the development of San Francisco's Latino and Spanish-speaking communities from the late-nineteenth to the mid-twentieth century, as both the geographical and spiritual heart of the Latino and Spanish-speaking enclave that existed in North Beach until the 1950s. Designation of Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church is also appropriate given that it is one of the first churches in the country to be constructed of reinforced concrete, considered an innovative construction technology at that time, and is an exceptional example of an early twentieth century Mission Revival church with a highly ornate interior displaying Renaissance and Baroque ornamentation. Furthermore, Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church is the work of master architects Shea & Lofquist and its interior murals are the work of master artist Luigi Brusatori.

(c) The particular features that shall be preserved, or replaced in-kind as determined necessary, are those generally shown in photographs and described in the Landmark Designation Report, which can be found in Planning Department Docket No. 2018-008948DES, and which are incorporated in this designation by reference as though fully set forth herein. Specifically, the following features shall be preserved or replaced in-kind:

(1) The overall form, structure, height, massing, materials, and architectural ornamentation of the church's exterior identified as:

(A) Two-story height;

(B) Cruciform floor plan;

(C) Reinforced concrete construction;

(D) Twin towers topped with weathered copper crosses;

(E) Rectangular central main entry, topped with "Iglesia de Nuestra Señora de Guadalupe" engraving;

(F) Mosaic figure of Our Lady of Guadalupe within a round opening bordered by ornamental stucco detailing, topped with Dove of Peace mosaic, located above the central main entry;

(G) Arched niches containing sculpted figures, flanking Our Lady of Guadalupe mosaic;

(H) Arched secondary entries to the west and east of the central entry;

(I) Projecting one-story bay of east entry;

(J) Rusticated stucco base containing recessed, arched basement entry;

(K) Stucco cladding;

(L) Round arches; and

(M) Stone steps approaching primary façade entrances.

(2) The overall form, structure, height, massing, materials, and architectural ornamentation of the church's interior identified as:

(A) Two-story volume;

(B) Cruciform floor plan;

(C) Historic location and volume of the foyer at the south end of the building that connects the entrance to the sanctuary;

(D) Southeast entry room containing an arched stained-glass window and an arched multi-lite amber art-glass window, each flanked by blind niches;

(E) At the south portion of the nave against the north-facing narthex wall, double-height arched pediment wood door surround and wood confessional vestibules;

(F) Organ loft at south portion of nave containing a 24-set pipe mechanical Hook and Hastings organ;

(G) Nave with lower aisle wings and an apse and two side altars at the north end of building;

(H) Five-bay side aisle arches;

(I) Wood parquet flooring located at former pew seating areas;

(J) Tile flooring located at center aisle and remaining areas;

(K) Corinthian columns supporting the side aisle arches, painted with a faux-marble finish and bound with a mid-column decorative cartouche belt;

(L) Corinthian pilasters at the side aisle walls, aligned with the Corinthian columns and painted with a faux-marble finish;

(M) Engaged Corinthian columns circling the apse, painted with a faux-marble finish and bound with a mid-column decorative cartouche belt;

(N) Arched stained-glass aisle windows portraying the miracle at Guadalupe, the Sermon on the Mount, and other passages of the Bible;

(O) Shallow arched stained-glass clerestory windows portraying saints set within wood frames and topped with decorative, circular grilles;

(P) Amber glass windows throughout the building;

(Q) All interior millwork and molding, such as window surrounds, painted wood panels under molded wall sill, wood stair balustrade and newel posts;

(R) All ceiling form and features, including but not limited to:

(i) Arched barrel vault nave ceiling;

(ii) Arched side aisle vault ceilings;

(iii) Dentil molding and simple cornice dividing upper and lower nave levels;

(iv) Beaded molding at the side aisle arches and apse;

(v) Decorative ribbing at the barrel vault nave ceiling;

(S) Central entry hall cross-vaulted painted ceiling;

(T) Cross-vaulted side aisle ceilings visually delineated by wood moldings, each bay containing four separate cartouche motifs and a painted "x" highlighting the cross-vault;

(U) The two northmost side aisle ceilings with features as described above and including cherub murals and round stained-glass laylights; and

(V) All murals on walls and ceiling painted in a Classical style by Luigi Brusatori, including but not limited to:

(i) Fresco of the Holy Sacrament and the Coronation of the Blessed Virgin at the nave ceiling;

(ii) Fresco depicting the Last Supper and the Multiplication of the Loaves and Fishes at the apse;

(iii) Side aisle banners featuring Latin script;

(iv) Slightly projecting portrait medallions at the first-story nave arch junctions and organ loft balcony;

(v) Flush portrait medallions above the narthex;

(vi) Crest medallions above the clerestory windows;

(vii) Border frieze dividing upper and lower nave levels containing dentil molding, ovular forms, and painted cherub/floral motifs;

(viii) Painted statuary figures flanking clerestory windows; and

(ix) Painted figures at the east and west walls of organ loft, within painted rope-coil frames.

(ix) Painted figures at the east and west walls of organ loft, within painted rope-coil frames.

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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FILE NO. 190188

LEGISLATIVE DIGEST

[Planning Code - Amending Landmark Designation - 906 Broadway (Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church)]]

Ordinance amending the Landmark Designation for Landmark No. 204, 906 Broadway (Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church), Assessor's Parcel Block No. 0149, Lot No. 009, under Article 10 of the Planning Code, to confirm the exterior features that should be preserved or replaced in kind, and to add interior features to the designation; affirming the Planning Department's determination under the California Environmental Quality Act; and making findings of consistency with the General Plan, and the eight priority policies of Planning Code, Section 101.1, and findings of public necessity, convenience, and welfare findings under Planning Code, Section 302.

Existing Law

Under Article 10, Section 1004 of the Planning Code, the Board of Supervisors may, by ordinance, designate an individual structure that has special character or special historical, architectural or aesthetic interest or value as a City landmark. Once a structure has been named a landmark, any construction, alteration, removal or demolition for which a City permit is required necessitates a Certificate of Appropriateness from the Historic Preservation Commission ("HPC"). (Planning Code Section 1006; Charter of the City and County of San Francisco, Section 4.135.) Thus, landmark designation affords a high degree of protection to historic and architectural structures of merit in the City. There are currently more than 270 individual landmarks in the City under Article 10, in addition to other structures and districts in the downtown area that are protected under Article 11. (See Appendix A to Article 10.)

Amendments to Current Law

This ordinance amends the Planning Code to amend the Landmark designation for 906 Broadway (aka Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church) under Article 10.

The ordinance amends the Landmark designation of 906 Broadway to include the property's interior, in addition to the exterior, which together is eligible for designation as a City Landmark due to the property's significant associations with events that have made a significant contribution to the broad patterns of our history, its embodiment of the distinctive characteristics of a type, period, or method of construction, and as the work of a master. Specifically, Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church is associated with the development of San Francisco's Latino and Spanish-speaking communities from the mid-nineteenth to the mid-twentieth century, as both the geographical

and spiritual heart of the once vibrant Spanish-speaking community of North Beach. Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church was also one of the first churches in the country to be constructed of reinforced concrete, an innovative construction technology at the time, and is an exceptional example of an early twentieth century Mission Revival church with a highly ornate interior displaying Renaissance and Baroque ornamentation. Furthermore, the church is the work of master architects, Shea & Lofquist and its interior murals are the work of master artist, Luigi Brusatori.

As required by Section 1004, the ordinance lists the particular exterior and interior features that shall be preserved, or replaced in-kind as determined necessary.

Background Information

The landmark designation amendment was initiated by the HPC pursuant to its authority under the Charter to recommend approval, disapproval, or modification of landmark designations and historic district designations under the Planning Code to the Board of Supervisors. The HPC held a hearing to initiate the landmark designation of 906 Broadway on December 19, 2018. On February 6, 2019, after holding a public hearing on the proposed designation amendment and having considered the amended Landmark Designation Case Report prepared by Planning Department staff, the HPC voted to recommend approval of Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church to the Board of Supervisors.

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Historic Preservation Commission Resolution No. 1021

HEARING DATE FEBRUARY 6, 2019

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

RESOLUTION TO RECOMMEND TO THE BOARD OF SUPERVISORS TO AMEND ARTICLE 10 LANDMARK DESIGNATION OF 906 BROADWAY (AKA IGLESIA DE NUESTRA SEÑORA DE GUADALUPE/OUR LADY OF GUADALUPE CHURCH), ASSESSOR'S PARCEL BLOCK NO. 0149, LOT NO. 009, LANDMARK NO. 204.

1. WHEREAS, on October 15, 1993, Ordinance No. 312-93 designated the exterior features of 906 Broadway as Landmark No. 204; and

2. WHEREAS, the Historic Preservation Commission, at its regular meeting of August 17, 2016, added the interior of 906 Broadway (aka Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church), Assessor's Parcel Block No. 0149, Lot 009, to the Landmark Designation Work Program; and

3. WHEREAS, Planning Department staff who meet the Secretary of Interior's Professional Qualification Standards prepared the amended Landmark Designation Report for 906 Broadway which includes interior character defining features, and which was reviewed for accuracy and conformance with the purposes and standards of Article 10; and

4. WHEREAS, the Historic Preservation Commission, at its regular meeting of December 19, 2018 reviewed Department staff's analysis of 906 Broadway's historical significance and interior character defining features pursuant to Article 10 as part of the amended Landmark Designation Case Report dated December 19, 2018 and initiated amendment of the Landmark designation of 906 Broadway through Resolution 1013; and

5. WHEREAS, the Historic Preservation Commission finds that the amended Landmark designation for 906 Broadway is in the form prescribed by the Historic Preservation Commission and contains supporting historic, architectural, and/or cultural documentation; and

6. WHEREAS, the Historic Preservation Commission finds that Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church is eligible for local designation as it is associated with

events that have made a significant contribution to the broad patterns of our history, specifically the development of San Francisco's Latino and Spanish-speaking communities from the mid-nineteenth to the mid-twentieth century, as both the geographical and spiritual heart of the once vibrant Spanish-speaking community of North Beach; and

7. WHEREAS, the Historic Preservation Commission finds that Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church is also significant for its design, as one of the first churches in the country to be constructed of reinforced concrete, and as an exceptional example of a Mission Revival church with a highly ornate interior displaying Renaissance and Baroque ornamentation; and

8. WHEREAS, the Historic Preservation Commission finds that Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church is also significant as the work of master architectural firm, Shea & Lofquist and its interior murals are the work of master artist, Luigi Brusatori; and

9. WHEREAS, the Historic Preservation Commission finds that 906 Broadway meets the eligibility requirements of Section 1004 of the Planning Code and warrants consideration for Article 10 landmark designation; and

10. WHEREAS, the Historic Preservation Commission finds that the boundaries and the list of exterior and interior character-defining features, as identified in the amended Landmark Designation Report dated February 6, 2019, should be considered for preservation under the proposed landmark designation amendment as they relate to the building's historical significance and retain historical integrity; and

11. WHEREAS, the proposed designation amendment is consistent with the General Plan priority policies pursuant to Planning Code, Section 101.1 and furthers Priority Policy No. 7, which states that historic buildings be preserved, and will serve the public necessity, convenience and welfare pursuant to Planning Code, Section 302; and

12. WHEREAS, the Department has determined that landmark designation is exempt from environmental review, pursuant to CEQA Guidelines Section 15308 (Class Eight - Categorical); and

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

I hereby certify that the foregoing Resolution was adopted by the Historic Preservation Commission at its meeting on February 6, 2019.

Jonas P. Ionin
Commission Secretary

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

NAYS: None

ABSENT: None

ADOPTED: February 6, 2019

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Historic Preservation Commission
Resolution No. 1013
HEARING DATE DECEMBER 19, 2018

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

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

1. WHEREAS, on October 15, 1993, Ordinance No. 312-93 designated the exterior features of 906 Broadway as Landmark No. 204; and

2. WHEREAS, the Historic Preservation Commission, at its regular meeting of August 17, 2016, added the interior of 906 Broadway (aka Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church), Assessor's Parcel Block No. 0149, Lot 009, to its Landmark Designation Work Program; and

3. WHEREAS, Planning Department staff who meet the Secretary of Interior's Professional Qualification Standards prepared the amended Landmark Designation Report for 906 Broadway, which clarifies exterior character defining features, includes interior features, and provides an expanded history of the property and its surrounding community, and which was reviewed for accuracy and conformance with the purposes and standards of Article 10; and

4. WHEREAS, the Historic Preservation Commission, at its regular meeting of December 19, 2018, reviewed Department staff's analysis of 906 Broadway's historical significance and interior and exterior character defining features, pursuant to Article 10 as part of the Landmark Designation Case Report dated December 19, 2018; and

5. WHEREAS, the Historic Preservation Commission finds that the proposed amended Landmark designation of 906 Broadway is in the form prescribed by the Historic Preservation Commission and contains supporting historic, architectural, and/or cultural documentation; and

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

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

Jonas P. Ionin
Commission Secretary

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

NAYS: None

ABSENT: None

ADOPTED: December 19, 2018

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HEARING DATE:	February 6, 2019
CASE NUMBERS:	2018-008948DES – 906 Broadway
TO:	Historic Preservation Commission
FROM:	Desiree Smith Preservation Planner, 415-575-9093
REVIEWED BY:	Tim Frye Historic Preservation Officer, 415-575-6822
RE:	Landmark Recommendation Resolution

On December 19, 2018, the Historic Preservation Commission (HPC) adopted Resolution No. 1013 to initiate an amendment to the Article 10 landmark designation of 906 Broadway, known as Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church (Landmark No. 204), to include both exterior and interior character defining features. Under Article 10 of the Planning Code, initiation and recommendation are two distinct steps of the landmark designation and amendment process which require separate hearings and resolutions.

Attached is a draft Resolution to recommend approval to the Board of Supervisors amendment to the designation of 906 Broadway, Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church, under Article 10 of the Planning Code, Section 1004.1. The Planning Department recommends adopting this Resolution.

ATTACHMENTS:
Draft Resolution to recommend approval to the Board of Supervisors
Draft Designation Ordinance
Draft Legislative Digest
Draft Landmark Designation Report
December 19, 2018 Case Report
Original 1993 Landmark Designation Ordinance, Resolution, and Report
Resolution 1013
Letters of Support

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Landmark Designation Case Report

Hearing Date:	December 19, 2018
Case No.:	2018-008948DES
Project Address:	906 Broadway
Zoning:	RM-2 (Residential-Mixed, Moderate Density)
Block/Lot:	0149/009
Property Owner:	Startup Temple Holdings Inc. 906 Broadway San Francisco, CA 94133
Staff Contact:	Desiree Smith – (415) 575-9093 desiree.smith@sfgov.org
Reviewed By:	Tim Frye – (415) 575-6822 tim.frye@sfgov.org

PROPERTY DESCRIPTIONS & SURROUNDING LAND USE AND DEVELOPMENT

906 Broadway, historically known as Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church, is located on the north side of Broadway between Taylor and Mason Streets in North Beach, near the Russian Hill and Chinatown neighborhoods. The subject property represents the second iteration of Our Lady of Guadalupe Church, as the original church building (constructed 1875-1880) was destroyed in the 1906 earthquake and fire. The subject property was built in 1912 and designed by Shea & Lofquist. The two-story church building with cruciform plan was constructed of reinforced concrete and designed in the Mission Revival Style. The interior is highly ornate, displaying Renaissance and Baroque ornamentation and murals painted by Italian artist, Luigi Brusatori. The attached Landmark Designation Report contains a detailed building description on pages 4-9. The property is located within an RM-2 (Residential-Mixed, Moderate Density) zone and a 40-X bulk and height district.

PROJECT DESCRIPTION

The exterior of 906 Broadway was designated as San Francisco City Landmark No. 204 in 1993. The case before the Historic Preservation Commission is the consideration to initiate amendment to the landmark designation to include the interior of 906 Broadway under Article 10 of the Planning Code, Section 1004.1, and recommending that the Board of Supervisors approve of such designation.

ENVIRONMENTAL REVIEW STATUS

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

GENERAL PLAN POLICIES

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

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

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

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

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

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

a. The proposed amendment to the designation will further Priority Policy No. 7, that landmarks and historic buildings be preserved. Amendment of the landmark designation to clarify exterior character defining features and include interior features of Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church will help to preserve an important historical resource that is significant for: its associations with the development of San Francisco's Latino and Spanish-speaking communities; its architecture as one of the first churches in the country to be constructed of reinforced concrete, and as an exceptional example of an early twentieth century Mission Revival church with a highly ornate interior displaying Renaissance and Baroque ornamentation; and as the work of master architect, Shea & Lofquist, and master artist, Luigi Brusatori (interior murals).

BACKGROUND / PREVIOUS ACTIONS

The exterior of Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church at 906 Broadway was designated as San Francisco City Landmark No. 204 in 1993. The existing designation includes the exterior features of the building only. The proposed designation amendment to include interior features was added to the Historic Preservation Commission's Landmark Designation Work Program on August 17, 2016.

OTHER ACTIONS REQUIRED

If the Historic Preservation Commission decides to initiate amendment to the Article 10 landmark designation of the subject property at its December 19, 2018 hearing, the item will again be considered by

the Commission at a future hearing. During this subsequent hearing, the Commission will decide whether to forward the item to the Board of Supervisors with a recommendation to support the amendment of the landmark designation. The nomination would then be considered at a future Board of Supervisors hearing for formal Article 10 landmark designation.

APPLICABLE PRESERVATION STANDARDS

ARTICLE 10

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

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

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

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

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

ARTICLE 10 LANDMARK CRITERIA

The Historic Preservation Commission on February 4, 2009, by Resolution No. 001, adopted the National Register Criteria as its methodology for recommending landmark designation of historic resources. Under the National Register Criteria, the quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, feeling, materials, workmanship, and association, and that are associated with events that have made a significant contribution to the broad patterns of our history; or that are associated with the lives of persons significant in our past; or that embody the distinctive

characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or properties that have yielded, or may likely yield, information important in prehistory or history.

PUBLIC / NEIGHBORHOOD INPUT

The Department is not aware of any opposition to the landmark designation amendment for 906 Broadway. Staff has not received any letters of support for the landmark designation amendment, but has heard from several members of the public via telephone expressing their support for amending the landmark designation to include the interior.

PROPERTY OWNER INPUT

The property owner is Startup Temple Holdings Inc., which has expressed their support for the property's designation as an Article 10 Landmark.

STAFF ANALYSIS

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

SIGNIFICANCE

Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church is significant for its association with the development of San Francisco's Latino and Spanish-speaking communities from the late-nineteenth to the mid-twentieth century, as both the geographical and spiritual heart of the Latino and Spanish-speaking enclave that existed in North Beach until the 1950s. As described in the 1993 landmark designation, Our Lady of Guadalupe Church "marks the Gold Rush Era's Latin Quarter where many Spanish speaking immigrants particularly from Mexico settled."[1] It was likely for this reason that the church was named after Mexico's patron saint, Nuestra Señora de Guadalupe. As further related in the 1993 landmark designation, Iglesia de Nuestra Señora de Guadalupe "derives its name from the shrine erected on Tepeyac Hill located in Mexico City in 1531 which commemorates the appearance of the Virgin Mary before the Indian convert Juan Diego."[2] First constructed between 1875 and 1880, the original church was destroyed during the 1906 earthquake and fire and subsequently reconstructed in 1912. In both instances its construction was made possible with financial contributions from various ethnic and national origin groups, including those of Mexican, Central American, South American, and Spanish descent. For half a century, Our Lady of Guadalupe Church served as a critical venue in which a common pan-Latino identity was fostered among the City's mostly Spanish-speaking, Catholic, Latin American-descent population.

Iglesia de Nuestra Señora de Guadalupe is also significant for its design and as the work of a master. It was one of the first churches in the country to be constructed of reinforced concrete, considered an

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

[2] Ibid.

innovative construction technology at the time, and is an exceptional example of an early twentieth century Mission Revival church with a highly ornate interior displaying Renaissance and Baroque ornamentation. The church is the work of master architects, Shea & Lofquist, and its interior murals are the work of master artist, Luigi Brusatori.

UNDERREPRESENTED LANDMARK TYPES

The proposed landmark designation addresses one of the underrepresented landmark types identified by the Historic Preservation Commission: properties associated with underrepresented racial/ethnic/social groups. In this case, Our Lady of Guadalupe Church is associated with Latino history.

Our Lady of Guadalupe Church is one of two Landmarks designated for its association with the history of people of Latin American descent. Misión San Francisco de Asis, or Mission Dolores—Landmark No. 1—was designated in part as the resting place of several prominent leaders in Mexican Alta California, including Don Luis Antonio Arguello, the first Governor of California under the Government of Mexico, and Don Francisco de Haro, Alcalde of San Francisco. Mission Dolores was designated primarily for its association with the Spanish colonial period, as it was built by Franciscan missionaries with Native American labor. It also represents the oldest unaltered building in the city.

Our Lady of Guadalupe Church, thus, is the only designated City Landmark in San Francisco associated with U.S. Latino history.

INTEGRITY

Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church maintains a high level of integrity in all seven aspects of integrity that are used by the National Register of Historic Places. These include location, design, materials, workmanship, setting, feeling, and association in relation to the established period of significance. See pages 25-26 of attached Landmark Designation Report for further analysis.

CHARACTER-DEFINING FEATURES

Exterior and interior character-defining features of the property are identified in the attached Landmark Designation Report beginning on page 27.

BOUNDARIES OF THE LANDMARK SITE

The proposed landmark site encompasses Assessor's Block 0149, Lot 009 – on which the subject property is located.

PLANNING DEPARTMENT RECOMMENDATION

Based on the Department's analysis, 906 Broadway is eligible for amendment to the existing Article 10 Landmark designation given its association with the development of San Francisco's Latino and Spanish-speaking communities from the mid-nineteenth to the mid-twentieth century; as one of the first churches in the country to be constructed of reinforced concrete and as an exceptional example of a Mission Revival church with highly ornate interior displaying Renaissance and Baroque ornamentation; and as the work of master architect, Shea & Lofquist, and master painter, Luigi Brusatori (interior murals). The Department recommends that the Historic Preservation Commission initiate amendment of Article 10 Landmark designation for 906 Broadway.

The Historic Preservation Commission may recommend approval, disapproval, or approval with modifications of the proposed initiation of the landmark designation amendment for Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church, under Article 10 of the Planning Code, to the Board of Supervisors pursuant to Planning Code Section 1004.1. If the Historic Preservation Commission approves the initiation, a copy of the motion of approval is transmitted to the Board of Supervisors, which holds a public hearing on the designation amendment and may approve, modify or disapprove the designation amendment (Section 1004.4). If the Historic Preservation Commission disapproves the proposed designation amendment, such action shall be final, except upon the filing of a valid appeal to the Board of Supervisors within 30 days (Section 1004.5).

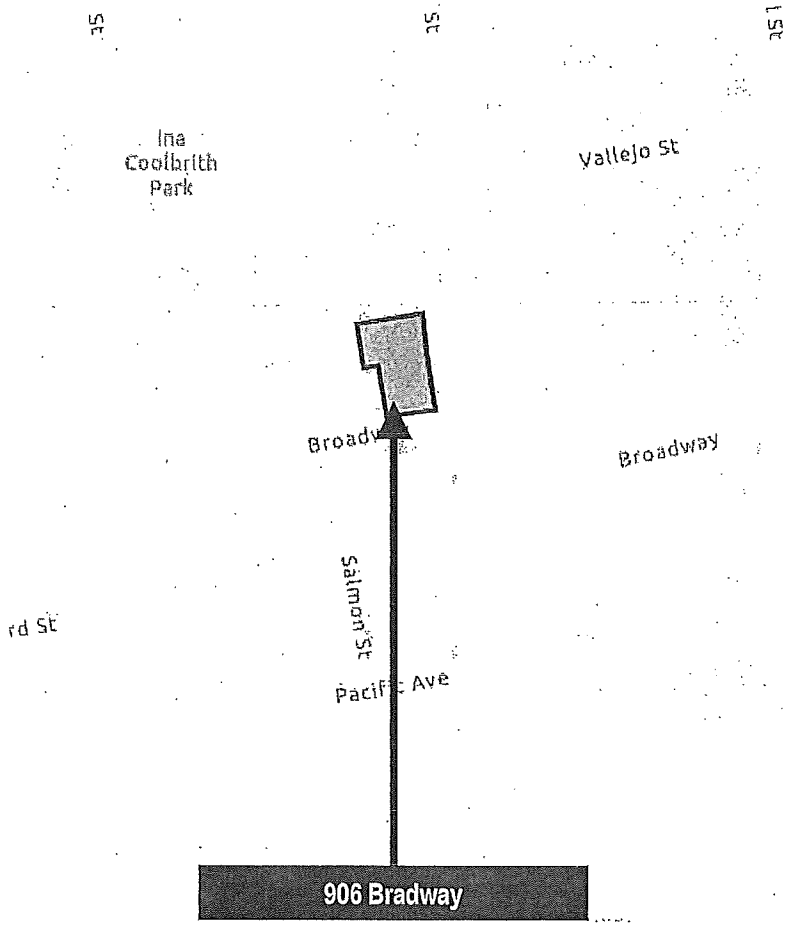
ATTACHMENTS

A. Exhibits
B. Draft Resolution initiating amendment to the designation
C. Draft Landmark Designation Report
D. Draft Landmark Ordinance
E. Ordinance 312-93
F. Original Landmark Designation Report dated April 29, 1993

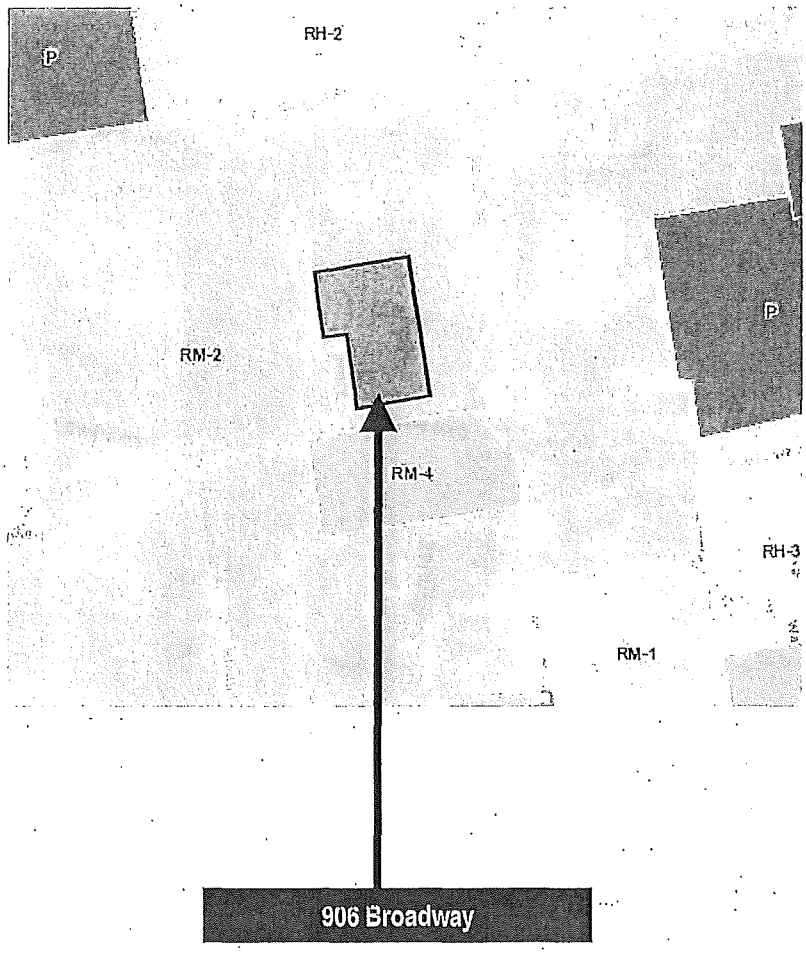
Site Photo

906 BROADWAY

Parcel Map


Ina Coolbrith Park
Vallejo St
Broadway
Broadway
Salmon St
Pacific Ave
906 Bradway

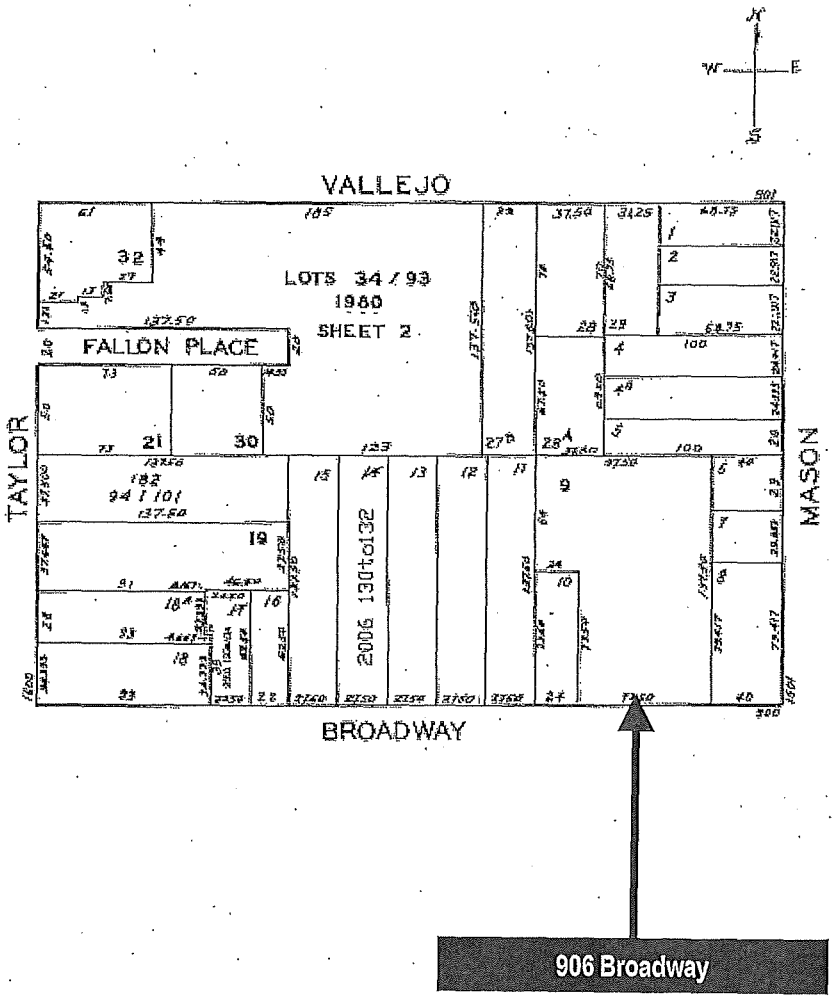
Zoning Map



Aerial Photo

906 Broadway

Sanborn Map*

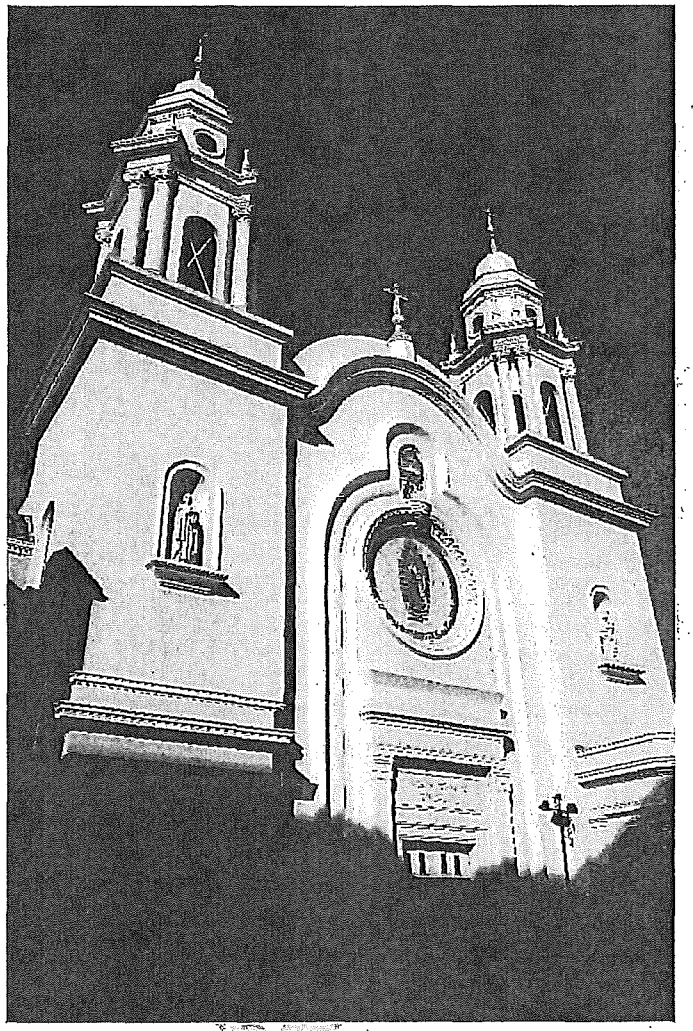


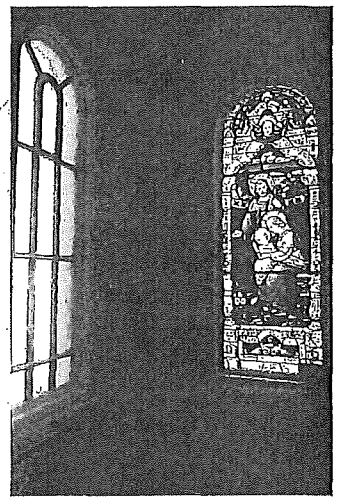
The Sanborn Maps in San Francisco have not been updated since 1998, and this map may not accurately reflect existing conditions.

Article 10 Landmark Designation
Case Number 2018-008948DES
Our Lady of Guadalupe Church
906 Broadway

SAN FRANCISCO PLANNING

LANDMARK DESIGNATION REPORT





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

906 Broadway

Draft Landmark Designation Amendment
February 6, 2019

Landmark No. 204

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

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

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

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

906 Broadway

Built: 1912
Architect: Shea & Lofquist

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

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

CRITERIA FOR DESIGNATION

Events: Associated with events that have made a significant contribution to the broad patterns of our history.
Architecture/Art: Embodies the distinctive characteristics of a type, period, or method of construction, and the work of a master.

PERIOD OF SIGNIFICANCE

1912-1950

The period of significance for 906 Broadway is 1912-1950, reflecting the year of construction through the years Our Lady of Guadalupe Church served the Latino and Spanish-speaking enclave in North Beach that existed from the mid-nineteenth to the mid-twentieth century. The period of significance ends in 1950 when construction of the Broadway Tunnel commenced, coinciding with a significant drop in the number of congregants and the waning of the area's Latino population.

STATEMENT OF SIGNIFICANCE

Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church is significant for its association with the development of San Francisco's Latino and Spanish-speaking communities from the late-nineteenth to the mid-twentieth century, as both the geographical and spiritual heart of the Latino and Spanish-speaking enclave that existed in North Beach until the 1950s. As described in the 1993 landmark designation, Our Lady of Guadalupe Church "marks the Gold Rush Era's Latin Quarter where many Spanish speaking immigrants particularly from Mexico settled."[1] It was likely for this reason that the church was named after Mexico's patron saint, Nuestra Señora de Guadalupe. First constructed between 1875 and 1880, the original church was destroyed during the 1906 earthquake and fire. It was subsequently reconstructed in 1912. In both instances its construction was made possible

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

with financial contributions from various ethnic and national origin groups, including those of Mexican, Central American, South American, Spanish, Portuguese, and Basque descent. For over half a century, Our Lady of Guadalupe Church served as a critical venue in which a common pan-Latino identity was fostered among the City's mostly Spanish-speaking, Catholic, Latin American-descent population.

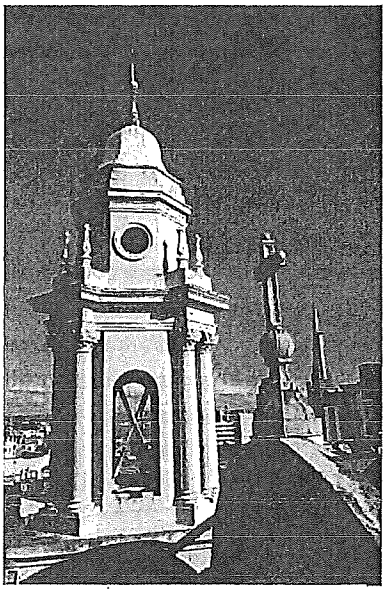
Iglesia de Nuestra Señora de Guadalupe is also significant for its design and as the work of a master. It was constructed of reinforced concrete, considered an innovative construction technology at the time, and is an exceptional example of an early twentieth century Mission Revival church with a highly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

BUILDING DESCRIPTION

Our Lady of Guadalupe Church is located on the north side of Broadway between Taylor and Mason Streets where the North Beach, Russian Hill, and Chinatown neighborhoods intersect. The two and partial three-story church building with a cruciform plan was constructed of reinforced concrete and designed in the Mission Revival style with an interior displaying Renaissance and Baroque ornamentation. As described in the 1993 designation, 906 Broadway is "reminiscent of certain Colonial churches in Mexico and South America and earlier precedents in Spain and Portugal" and "is characterized by a simplicity of form."[2] Its facades are clad in stucco and feature round arches, arched niches, and ornamental stucco detailing. Its most prominent visual features include a pair of twin towers topped with weathered copper crosses and a centrally placed mosaic figure of Our Lady of Guadalupe within a round opening bordered by ornamental stucco.

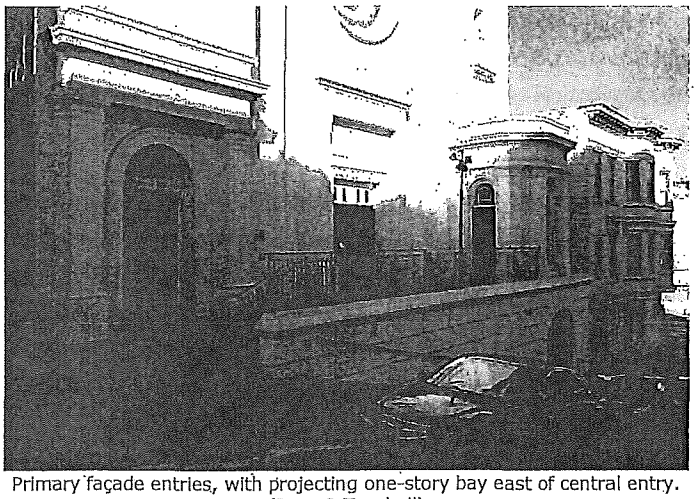
South (Primary) Façade

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



Eastern-most bell tower
(Page & Turnbull)

[2] Ibid, p. 2.



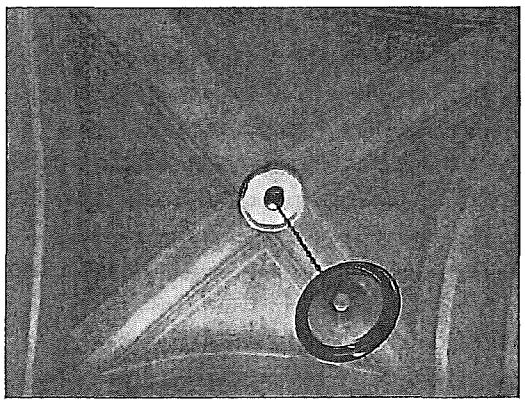
Primary façade entries, with projecting one-story bay east of central entry. (Page & Turnbull)

North, East and West

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

INTERIOR

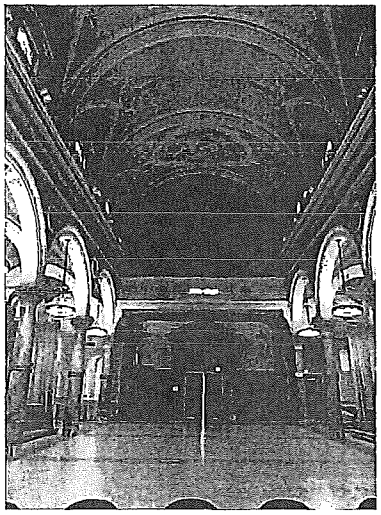
The interior consists of one main floor, an organ loft, and a basement. The entry foyer, with its cross-vaulted painted ceiling and hanging light fixture, leads through a second entry at the narthex wall into the sanctuary. The north-facing narthex wall is paneled with a double-height arched pediment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



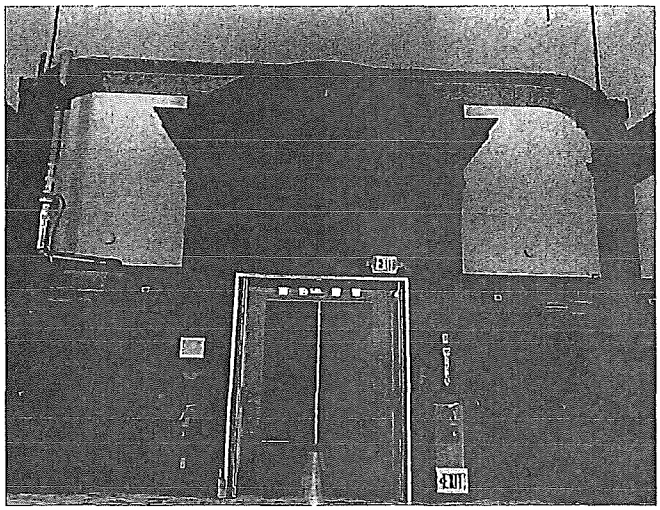
Light fixture and painted cross-vaulted ceiling of entry foyer.

The sanctuary features an axial floor plan and double-height nave characterized by an arched barrel vault ceiling which leads to an apse at the north end of the building. The ceiling is adorned with decorative ribbing as well as dentil molding and a simple cornice, dividing the upper and lower nave levels. The apse, where the altar was located,[3] is adorned with beaded molding and is flanked by half circle spaces to its east and west. To the east and west of the nave are two lower aisle wings, each featuring five-bay side aisle arches supported by a set of six Corinthian columns.

[3] The landmark nomination cites a marble altar, which has since been removed.

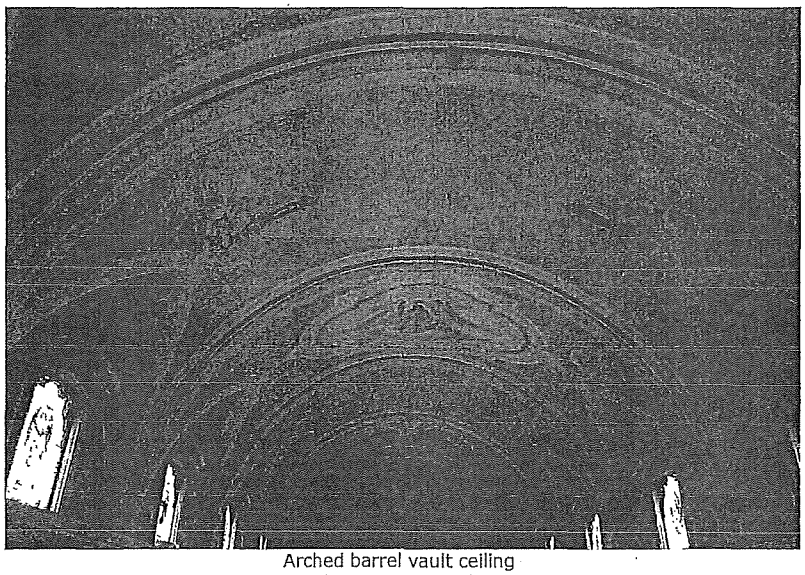


Woodwork at (north-facing) narthex wall, with organ loft above.



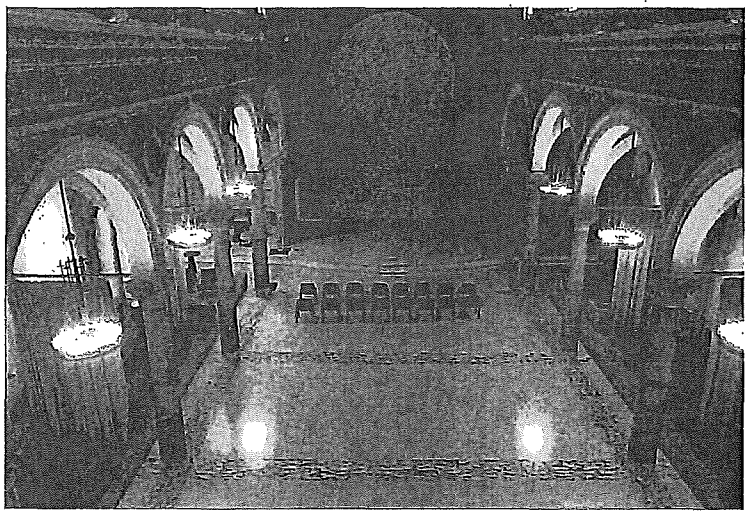
Detail of woodwork at narthex wall.

The lower aisle wings are one-story in height and are characterized by arched vault ceilings that are visually delineated by wood moldings. Each bay contains four separate cartouche motifs and a painted "x" highlighting the cross-vault. The two northern-most side aisle ceilings differ from the rest (described above) and feature cherub murals and round stained-glass laylights.[4] Five-bay side aisle arches are supported by Corinthian columns, which divide the nave from the lower aisles and are painted with a faux marble finish and bound with a mid-column decorative cartouche belt. At the side isles are Corinthian pilasters also painted with a faux-marble finish. Engaged Corinthian columns circling the apse are painted with a faux-marble finish and bound with a mid-column decorative cartouche belt.



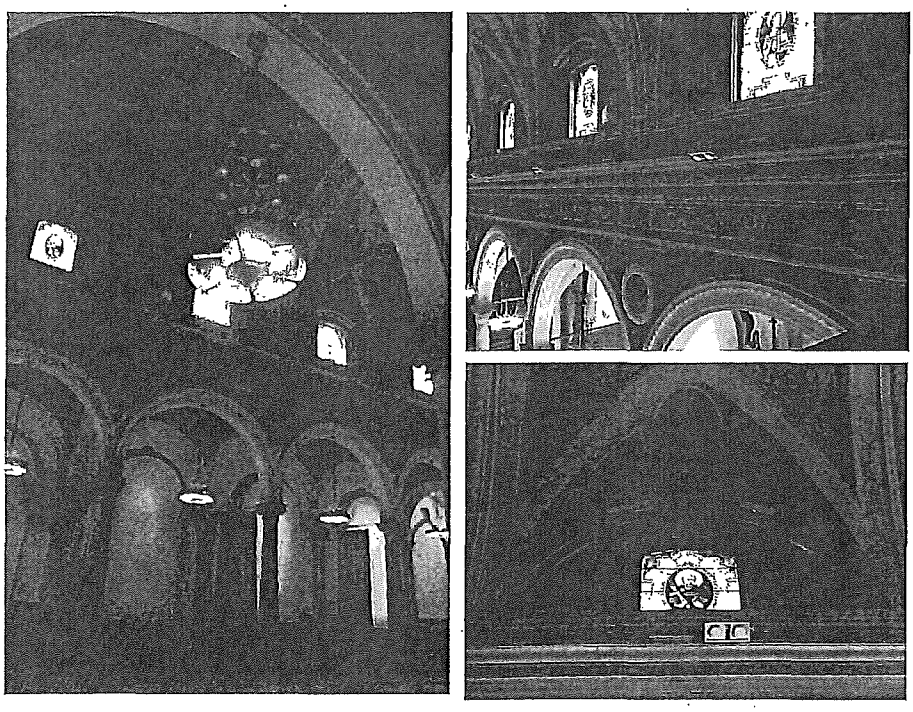
Arched barrel vault ceiling (Page & Turnbull)

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



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

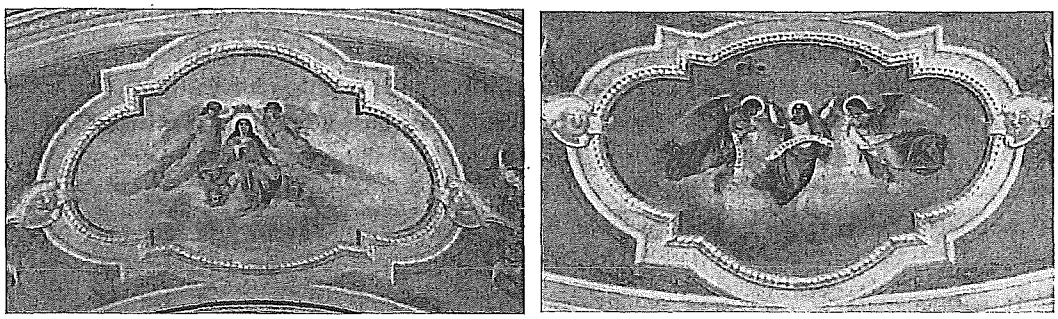
Throughout the sanctuary, ornamentation includes millwork and molding, such as window surrounds, painted wood panels under molded wall sill, wood stair balustrade and newel posts. Stained glass and glass art are on display throughout the sanctuary as well. Arched stained-glass aisle windows portraying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



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

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

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



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

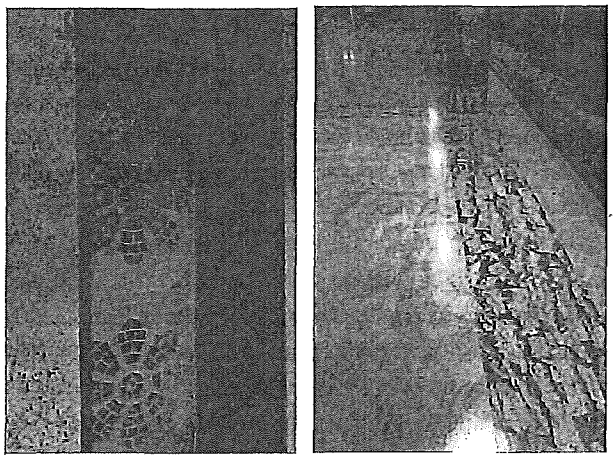
The murals include, but are not limited to the following:

- Fresco of the Holy Sacrament and the Coronation of the Blessed Virgin at the nave ceiling;
- Fresco depicting the Last Supper and the Multiplication of the Loaves and Fishes at the apse;
- Side aisle banners featuring Latin script; [5]
- Slightly projecting portrait medallions at the first-story nave arch junctions and organ loft balcony (featuring individual people);
- Flush portrait medallions above the narthex (featuring individual people);
- Crest medallions above the clerestory windows;
- Border frieze dividing upper and lower nave levels containing dentil molding, ovular forms, and painted cherub/floral motifs; and
- Painted statuary figures flanking clerestory windows.[6]

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

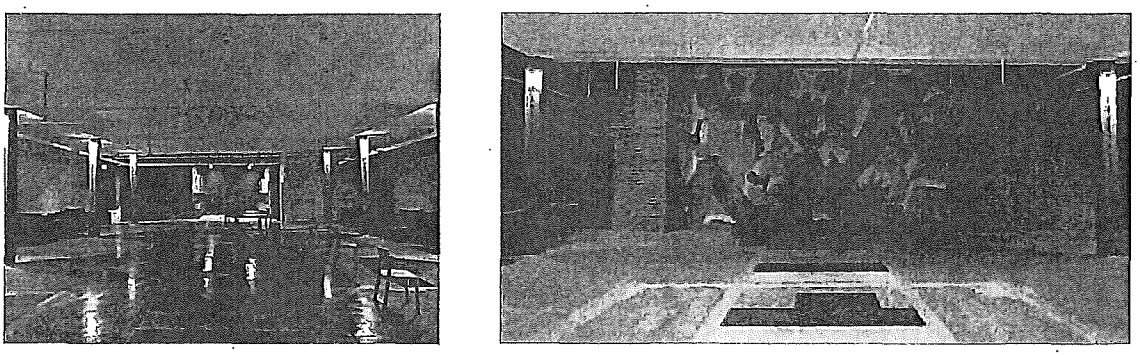
[6] The statuary figures flanking the clerestory windows are two-dimensional; however, the figures are seated upon a slightly projecting scroll that overlaps with the clerestory window frame.

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



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

The basement, or undercroft, was historically used as the Church Hall. After the original 1880 church was destroyed in the 1906 earthquake and fire, reconstruction of the new church building began with the Church Hall, which was finalized and blessed on November 3, 1907. The Church Hall served as the venue for church services for five years until construction of the new church was completed in 1912. As of the writing of this nomination, the basement is a largely utilitarian space featuring an open floor plan. The walls are primarily clad with drywall, but exposed brick masonry can be found throughout the room with the largest expanses of exposed brick found on the north and south walls. A contemporary mural painted on non-historic wallboard partially covers the north wall. The south end of the room features a recessed space with wall-mounted cabinetry and a steel door accessing a storage space. Non-original steel support beams are found throughout the room. A sprinkler system and track lighting are mounted on the ceiling. According to the 1993 landmark designation, a charred pillar in the basement remains from the original structure and "serves as a reminder of the conflagration of 1906."[7]



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

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

HISTORIC CONTEXTS

The original landmark designation report for Our Lady of Guadalupe Church prepared in 1993 provides a discussion of the property's historical and architectural significance and has been included as an attachment to this report. This amended report confirms exterior character-defining features and adds interior features to the designation, while providing additional historic context that reflects new scholarship on the church and its environs. Historian Tomás F. Summers Sandoval Jr., for example, includes a chapter on Our Lady of Guadalupe Church in his 2013 book, *Latinos at the Golden Gate: Creating Community & Identity in San Francisco*, which has contributed significantly to the understanding of the church and its surrounding neighborhood. Cary Cordova also writes about the Latin Quarter in her 2016 publication, *The Heart of the Mission: Latino Art and Politics in San Francisco.* This historic context draws heavily on the *Draft Latinos in San Francisco Historic Context Statement* (2018), which gives substantial attention to the history of the Our Lady of Guadalupe Church and the surrounding Latino enclave in North Beach.

In following with the National Park Service's *American Latinos and the Making of the United States: A Theme Study* (2013), the term "Latino" is used in this nomination rather than "Hispanic" to "punctuate the experience of peoples living in the Americas rather than Europe"[8] and to emphasize the position of Our Lady of Guadalupe Church in the broader timeline of Latino history in San Francisco. The term "Spanish-speaker" is used to describe people of both Latin American and Spanish descent who speak the Spanish language, and who comprised most of the membership of the church and a large segment of the residential community that surrounded it.

Iglesia de Nuestra Señora de Guadalupe is associated with the development of San Francisco's Latino and Spanish-speaking communities from the late nineteenth to the mid-twentieth century. As mentioned in the original 1993 landmark designation report, "While Mission Dolores and the Presidio provide historical and social testimony to the life of early Californios in San Francisco, Our Lady of Guadalupe is the depository of Hispanic life and history from the late nineteenth century almost uninterruptedly until the 1950s."[9] The term *Californios* refers to the "older Spanish soldiers, Mexican gentry...ranchers, settlers and their families, some of whose ancestries may have included African and Native American, as well as Spanish" that populated the state during and after the Spanish colonial period. When Our Lady of Guadalupe Church was forming during the late 1800s, Mission Dolores Church was still active, and likely catered to Spanish-speaking Californios living in the surrounding Mission valley. It is important to note that during this period, Mission Valley and San Francisco (formerly Yerba Buena, which formed during the U.S. period and was "primarily a town of U.S. and English newcomers" [10]) developed separately from one another and remained geographically distinct until latter part of the nineteenth century when the City and County of San Francisco expanded into the Mission valley.[11]

[8] Frances Negron-Muntaner and Virginia Sanchez-Korrol, "Introduction," in *American Latinos and the Making of the United States: A Theme Study* (2013), p. 5.
[9] Marsh, p. 1.
[10] City and County of San Francisco, *City within a City: A Historic Context Statement for San Francisco's Mission District* (San Francisco: November 2007), p. 20.
[11] Ibid., p. 21-22.

The Gold Rush and the Emergence of San Francisco's Latin Quarter, 1848-1875

The Gold Rush of 1848 to 1852 attracted tens of thousands of people to Northern California from around the globe, including many from Latin America. As noted in the *Draft San Francisco Latino Historic Context Statement*, "Mexicans, Chileans, Peruvians, and other South and Central Americans were among the earliest Forty-niners"[12] and experienced Mexican miners from the State of Sonora who arrived in large numbers were likely the "first foreign nationals to reach the gold fields."[13] The second largest group of foreign nationals to arrive was from Chile, many of them skilled sailors, and numbered in the thousands. Many people of Latin American descent who came to the area in search of gold eventually settled in the seaport village of Yerba Buena (renamed San Francisco in 1847), which represented a port of entry for many immigrant groups. By 1849, a small Chilean enclave formed at the southern base of Telegraph Hill in an area bounded generally by Kearny, Pacific, Jackson, and Montgomery streets, earning the nickname of "Little Chile."[14]

Little Chile was part of a larger neighborhood known as the "Latin Quarter," located in today's North Beach and "centered along five blocks of Broadway from approximately Montgomery to Mason Streets."[15] The Latino population of the Latin Quarter continued to grow in the years following the Gold Rush and another surge in the population occurred around 1870, possibly in conjunction with the French Intervention in Mexico.[16] The "Latin Quarter" is further described in the *Draft San Francisco Latino Historic Context Statement*:

> At the time of the 1860 and 1870 censuses, most foreign-born Latinos in San Francisco had migrated from Mexico, Chile, and Peru. The majority of the city's Latin Americans and Spaniards lived in a part of North Beach known as the "Latin Quarter." The area was a first stop for immigrants from all over Europe and Latin America. Within this cosmopolitan neighborhood was a substantial Italian enclave, as well as smaller enclaves of Mexican, Spanish, French, Portuguese and other immigrant groups. As a collection, the North Beach area was often called the "Latin Quarter." Eventually, a subsection of the neighborhood came to be known by various nicknames, including the "Spanish Settlement," "Spanish Colony," "Little Mexico," and the "Mexican Colony." For residents of the neighborhood, the area was sometimes called "*la colonia*," or eventually "Barrio Guadalupe."[17]

The Latin Quarter is believed to have been popular among Spanish-speaking immigrants of the Catholic faith due to the proximity of St. Francis of Assisi Church (620 Vallejo Street), where services were held in English, Spanish, and French, as well as the neighborhood's proximity to the waterfront demarcation point for Latin American ships.[18] In addition to people of Latin American descent, immigrants from Russia, France, Germany, Italy, Portugal, and Spain took up residence in the Latin Quarter.[19] The area also included a small African American enclave and bordered on Chinatown. The construction of Our Lady of Guadalupe Church beginning in 1875 further spurred the growth of the Latino population in the Latin Quarter, especially in the area near the intersection of Broadway and Powell Street.[20]

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[12] Carlos Cordova and Jonathan Lammers, *Draft San Francisco Latino Historic Context Statement* (June 2018), pp. 26.
[13] Ibid., p. 26.
[14] Cordova and Lammers, *Draft San Francisco Latino Historic Context Statement*, p. 28.
[15] Ibid.
[16] Cordova and Lammers, p. 59.
[17] Ibid., p. 31.
[18] Ibid., p. 38.
[19] Ibid., p. 39.
[20] Ibid., p. 32.

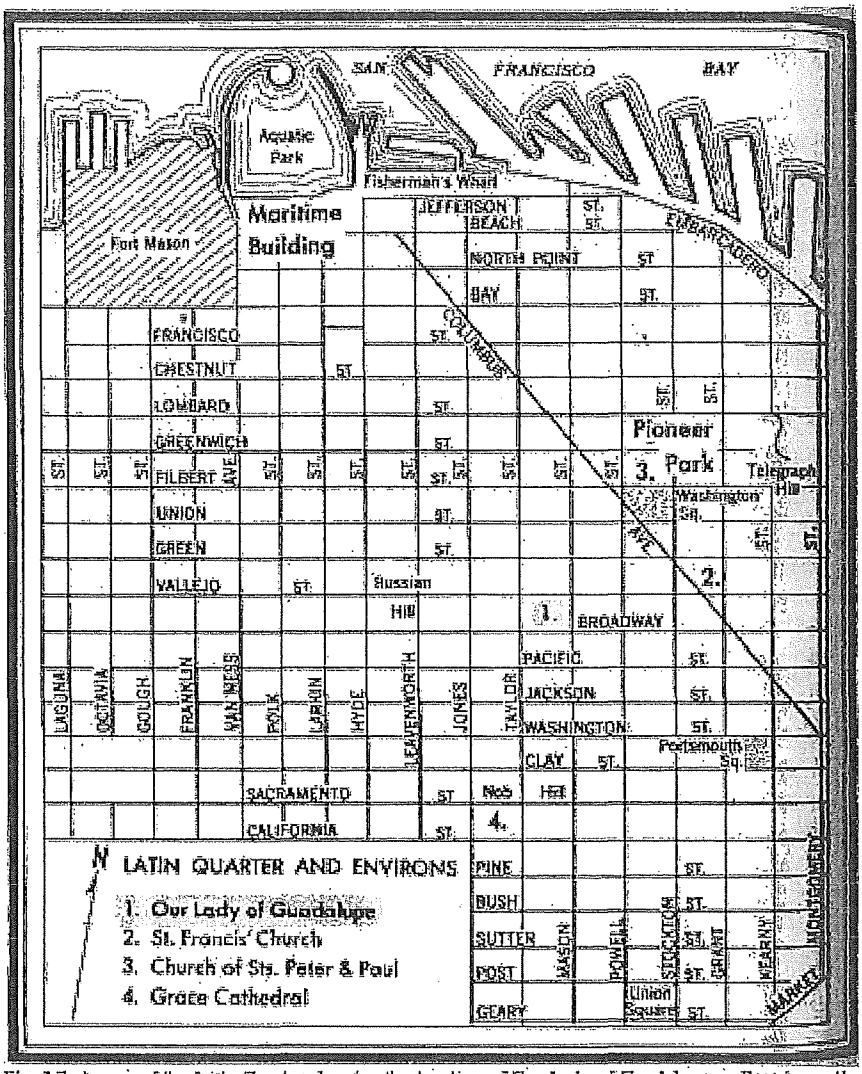

Fig. 1.3: A map of the Latin Quarter showing the location of Our Lady of Guadalupe on Broadway, the area's major thoroughfare, copied from: Hansen, ed., *San Francisco*, 250.

Map of the Latin Quarter showing the location of Nuestra Senora de Guadalupe Church (Gladys Hanson, as cited in Cervantes, 2018)

Our Lady of Guadalupe Church

Our Lady of Guadalupe Church was named after the patron saint and national symbol of Mexico, Nuestra Señora de Guadalupe, also referred to as La Virgen de Guadalupe. According to her origin myth, Our Lady of Guadalupe is said to have made four miraculous appearances before an indigenous Mexica man named Cuauhtlatoatzi (Talking Eagle), who was renamed Juan Diego following his conversion to Catholicism, on Tepeyac Hill near Mexico City in December 1531.[21] La Virgen de Guadalupe then instructed that a church be built on Tepeyac Hill, which had long been the site of a temple and shrine dedicated to the feminine Aztec earth goddess, Tonantzin. Upon recognizing La Virgen de Guadalupe as a manifestation of the Virgin Mary, the Catholic Church followed her wishes and constructed a shrine on the hill in her honor.

Many indigenous Mexicans continued to refer to the deity as Tonanztin, however, and organized regular, large-scale pilgrimages to visit her shrine on the hill.[22] As observed by anthropologist Alan Sandstrom, "In the minds of many people living within and outside of Mexico, the Virgin of Guadalupe and the ancient Tonantzin are one and the same."[23] Over the centuries, the shrine to Guadalupe was rebuilt several times. A basilica in her honor was constructed in 1709 and a second basilica was added in 1976. The site continues to attract millions of worshippers every year. People both within and outside of Mexico worship Our Lady of Guadalupe, who has come to represent an important figure for people of Mexican descent. Folklorist Eric Wolf reflects on the depth of believers' devotion to Guadalupe:

> Occasionally, we encounter a symbol which seems to enshrine the major hopes and aspirations of an entire society. Such a master symbol is represented by the Virgin of Guadalupe, Mexico's patron saint. During the Mexican War of Independence against Spain, her image preceded the insurgents into battle. Emiliano Zapata and his agrarian rebels fought under her emblem in the Great Revolution of 1910: Today, her image adorns house fronts and interiors, churches and home altars, bull rings and gambling dens, taxis and buses, restaurants and houses of ill repute. She is celebrated in popular song and verse. Her shrine at Tepeyac, immediately north of Mexico City, is visited each year by hundreds of thousands of pilgrims, ranging from the inhabitants of far-off Indian villages to the members of socialist trade union locals. "Nothing to be seen in Canada or Europe," says F. S. C. Northrop, "equals it in the volume or the vitality of its moving quality or in the depth of its spirit of religious devotion."[24]

It was perhaps this level of devotion to La Virgen de Guadalupe that motivated the Spanish-speaking community of San Francisco's Latin Quarter to name its new Catholic church after the saint. The campaign to fundraise for the construction of a Spanish-language Catholic church began as early as the 1870s. With a significant number of Spanish-speaking Catholics living in the Latin Quarter, Reverend Andres Garriga, the assistant pastor of St. Frances Assisi in North Beach, spearheaded the effort and helped secure the plot of land on which Our Lady of Guadalupe was eventually built. The following excerpt from the *Draft San Francisco Latino Historic Context Statement* provides a concise building history for Iglesia de Nuestra Señora de Guadalupe, describing both the original 1880 building that was destroyed in the 1906 earthquake and fire, and the second iteration completed in 1912 (which is the subject of this nomination):

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[21] Griselda Alvarez Sesma, "A Brief History of Tonantzin, Our Lady of Guadalupe: A Bridge of Light Between Cultures," Indian Country News (May 18, 2008).
[22] Eric R. Wolf, "The Virgin of Guadalupe: A Mexican National Symbol," The Journal of American Folklore, Vol. 71, No. 279 (Jan. - Mar., 1958), p. 34-35.
[23] Alan Sandstrom, "The Virgin of Guadalupe and Tonantzin," Mexicolore, http://www.mexicolore.co.uk/aztecs/gods/virgin-of-guadalupe-and-tonantzin, accessed January 18, 2019.
[24] Wolf, "The Virgin of Guadalupe: A Mexican National Symbol," p. 34.

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

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

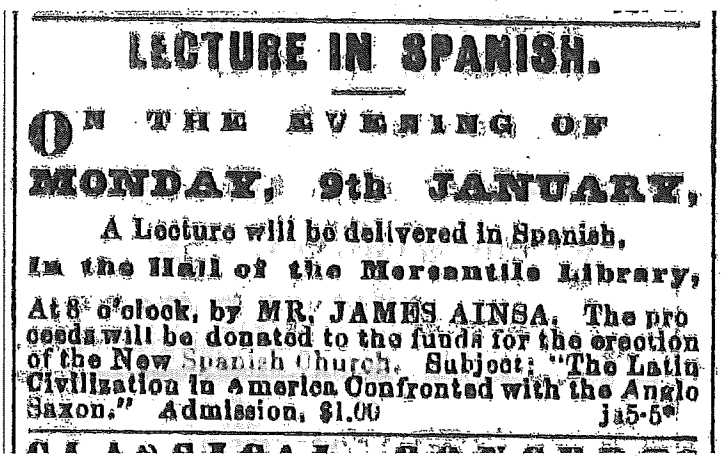
The cornerstone for the church was placed on August 15, 1875 following a procession down Broadway, Montgomery, Kearny, Jackson, California and Broadway streets, which included carriages containing Catholic clergy from St. Francis of Assisi Church, as well as members of the Mexican American military clubs,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

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

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

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

Church membership continued to rise with increasing Latino immigration and by 1936 a census report said the parish membership was 6,000--a figure that represented 'a sizable percentage of the city's total Spanish-speaking population.' The number of parishioners declined dramatically after World War II, including some who were forced to relocate when a row of buildings were demolished for construction of the Broadway tunnel. There was also some friction between the increasing number of Central American immigrants and the church's older parishioners, who wanted to maintain the 'Mexican character' of the church. During this same period, Chinatown greatly expanded its borders, and beginning in the 1950s a Chinese mass and other services were added at Our Lady of Guadalupe. Nevertheless, Mexicans from San Francisco, as well as surrounding cities, continued to attend services at the Church.[25]



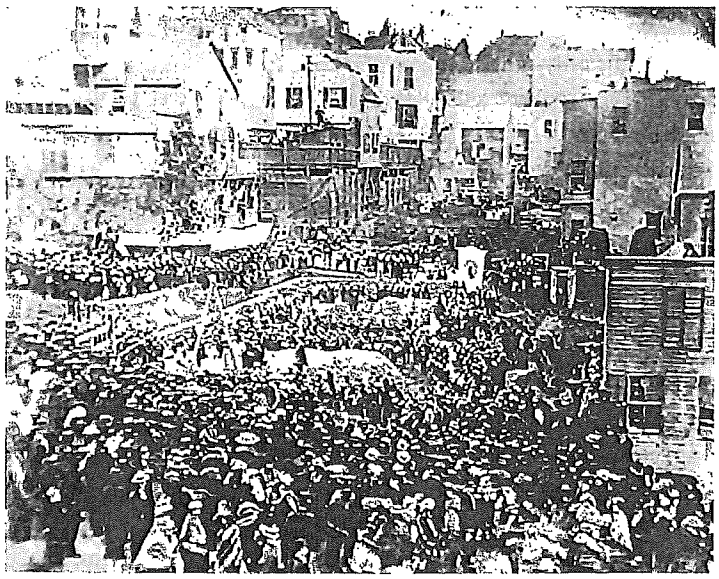
LECTURE IN SPANISH.

ON THE EVENING OF

MONDAY, 9th JANUARY,

A Lecture will be delivered in Spanish,
In the Hall of the Mercantile Library,
At 8 o'clock, by MR. JAMES AINSA. The proceeds will be donated to the funds for the erection of the New Spanish Church. Subject: "The Latin Civilization in America Confronted with the Anglo Saxon." Admission, $1.00 ja5-5*

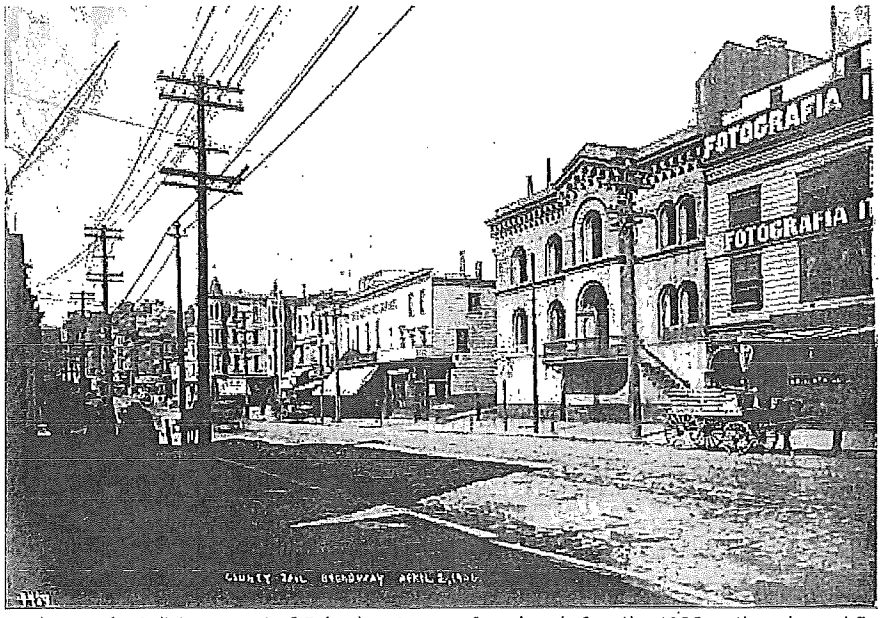
Advertisement for a fundraiser for the future "Spanish Church"
(*Daily Alta*, January 9, 1871, as cited in Cordova and Lammers, 2018)



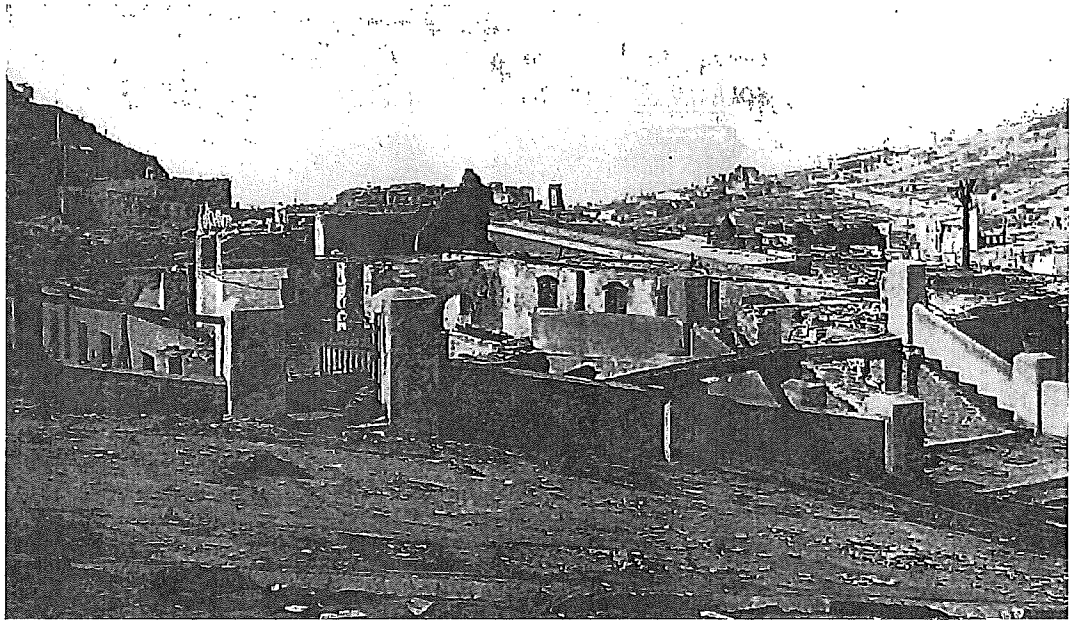
Laying the cornerstone for Our Lady of Guadalupe Church, August 15, 1875
(OpenSFHistory Image #AAB-0707, OpenSFHistory Image #wnp27.4074, as cited in Cordova and Lammers, 2018)

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

The first iteration of Our Lady of Guadalupe Church at 906 Broadway, circa 1880.
(OpenSFHistory Image# wnp27.4074, as cited in Cordova and Lammers, 2018)

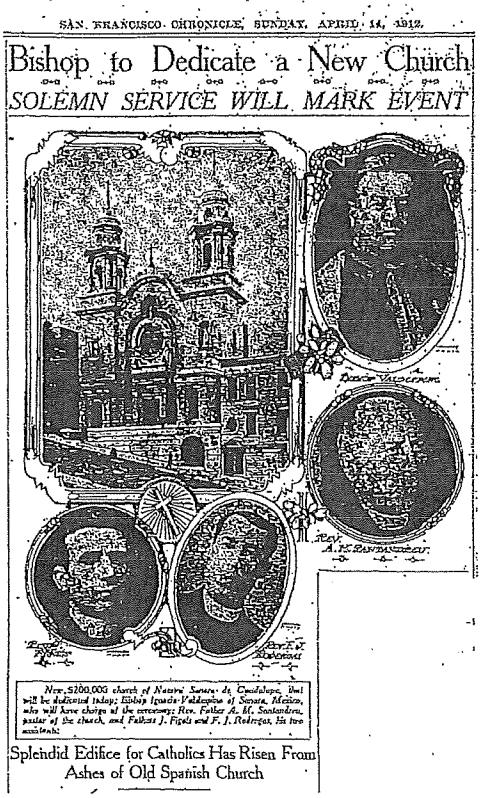


Broadway a short distance east of Columbus Avenue, four days before the 1906 earthquake and fire.
This was a nexus of "Little Mexico."
(San Francisco History Center, San Francisco Public Library, as cited in Cordova and Lammers, 2018)



The site of Our Lady of Guadalupe Church following the 1906 earthquake and fire.
(California Historical Society, as cited in Cordova and Lammers, 2018)

Residents of Little Mexico living inside the walls of Our Lady of Guadalupe Church, 1906.
(Padilla Photo, via UC Berkeley, Bancroft Library, as cited in Cordova and Lammers, 2018)



SAN FRANCISCO CHRONICLE, SUNDAY, APRIL 14, 1912.

Bishop to Dedicate a New Church

SOLEMN SERVICE WILL MARK EVENT

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

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

Newspaper article announcing unveiling of new (1912) church.
(*San Francisco Chronicle*, April 14, 1912, as cited in Cervantes, 2018)

Our Lady of Guadalupe Church, 1933.
(OpenSFHistory, wnp27.0798, as cited in Cordova and Lammers, 2018)

Barrio Guadalupe, 1875-1950

The presence of Guadalupe Church in North Beach further attracted newly arrived Spanish-speaking Catholics to the area and soon became the anchor of a small but growing Latino and Spanish-speaking enclave. This corner of the Latin Quarter "stretched out along the city grid from the Broadway and Mason Street intersection."[26] Here, Spanish-speakers found others who spoke the same language and obtained the support they needed to secure employment and housing. As related in the *Draft San Francisco Latino Historic Context Statement,* during the late 1800s, "the densest Latino population in San Francisco appears to have been concentrated on the south slopes of Telegraph Hill, a few blocks east of Our Lady of Guadalupe" where "many Mexicans lived in tenements concentrated on interior block alleys."[27] According to figures from the same report, "the Latino community grew an incredible 665 percent between 1900 and 1940," while "over the same time period, San Francisco's total population only increased 85 percent."[28] Still, the neighborhood surrounding Iglesia de Nuestra Señora de Guadalupe was never exclusively Latin American and most properties in the area were owned by Italians.

By the turn of the century, however, a variety of Mexican and other Latin American businesses, including bakeries, tamale factories, restaurants, and stores lined the streets of Barrio Guadalupe, contributing to its Latino identity.[29] Businesses like Sanchez Books, Castro & Traviesa Importers, Compañia Fotográfica Española, Botica Española pharmacy, Fine Havana Leaf Tobacco, and La Castellana barbershop served a mixed clientele.[30] Beginning in the 1930s and continuing into the 1940s and 1950s, the area witnessed the rise of Latin restaurants and nightclubs that further attests to the identification of the neighborhood as Latino. These included El Sinaloa Cantina and Restaurant, the Jai-Alai Café, Xochimilco Mexican Restaurant and Cantina, Progress Mexico Grill, Progress Mexico Grill, La Conga, La Fiesta, Copacabana, La Marimba, and Arabella Andre's La Conga Club, among others. Most of these nightclubs were located along Broadway or Powell Streets, as well as Pacific Avenue and Bay Street.[31]

While Barrio Guadalupe was home to many of the city's working-class Latinos, there were also wealthier Latinos who lived in different parts of the city. Other working-class Latino enclaves that formed during the early twentieth century were found in the South of Market (particularly the South Park/Rincon Hill area) and the Fillmore/Western Addition. Latinos also began settling in the Mission District by the mid-1930s.[32] What was unique about Barrio Guadalupe was its concentration of Latino residents, Latino-owned businesses, and the anchor of Our Lady of Guadalupe Church that provided a venue for religious, cultural, and community activities.

Mexican culture tended to dominate both within and outside the walls of Iglesia de Nuestra Señora de Guadalupe.[33] Spurred in part by the Mexican Revolution of 1910, Barrio Guadalupe gained a significant number of Mexican refugees fleeing violence and by 1920 at least one third of the city's Mexican population lived in the neighborhood. Mexican migration to San Francisco continued throughout the 1920s, and with the arrival of more women, the number of Mexican American families and native-born Latinos increased as well. Beginning in 1924, an annual celebration of *Dia de Nuestra Señora de Guadalupe* (Day of Our Lady of Guadalupe) was held on December 12, the feast day of Mexico's patron saint. Prior to the feast day, parishioners typically observed a triduum during which they prayed the rosary for three consecutive nights. Then on December 12, participants took part in serenading Nuestra Senora with *Las Mañanitas,* the Mexican birthday song. They began the celebration outside the church on a nearby hill from where mariachis led them in procession to the church, which was customarily decorated with flowers and

[26] Summers Sandoval, p. 71.
[27] Cordova and Lammers, p. 41.
[28] Ibid., p. 60.
[29] Cordova and Lammers, p. 39.
[30] Ibid., p. 96-97.
[31] Ibid, p. 21.
[32] Ibid., pp. 86-88, 103.
[33] Summers Sandoval, p. 73.

draperies, for a formal church service.[34] The tradition of serenading Our Lady of Guadalupe attracted people of Mexican descent from all over the city and the ritual has continued to the present day, although formal church services are no longer held.

Iglesia de Nuestra Señora de Guadalupe was host to other events organized by San Francisco's Mexican community as well, such as Mexican Independence Day. As noted by Summers Sandoval, "planning for the week-long festivities took an entire year and was overseen by a committee of more than 100 led by A.K. Coney, the Mexican Consul in San Francisco."[35] An annual Cinco de Mayo celebration was also organized by national societies like the Zaragoza and Hidalgo Clubs.[36]

Central and South Americans, as well as Spaniards, also settled in Barrio Guadalupe however, and regularly took part in the spiritual services and social activities offered at Iglesia de Nuestra Señora de Guadalupe. During the first decades of the twentieth century, large numbers of Central Americans, especially Salvadorans and Nicaraguans, migrated to San Francisco for work. Many were employed by shipping lines operating in the Panama Canal and made their way to San Francisco, the largest port on the West Coast. By 1920, 994 Central Americans and 871 South Americans were recorded as living in San Francisco. Puerto Ricans and Spaniards also came to San Francisco in significant numbers during this time period via Hawaii, where many had worked on sugar plantations. San Francisco became a major destination for Puerto Rican and Spanish workers looking to settle on the mainland largely due to the fact that most Hawaiian sugar companies were headquartered in the city.[37]

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

> Relationships between parishioners in the church also led to the growth and establishment of hometown associations which provided support services to new arrivals and other compatriots in need. Along with various benevolent societies and patriotic clubs, these hometown associations were integral parts of the Mexican and Latin American communities during the late 19th century.[38]

Our Lady of Guadalupe Church enabled Latin American migrants in San Francisco to retain a connection with their culture and homeland. As noted by Summers Sandoval, "For Latin American immigrants who spoke little or no English, participating in services offered by Guadalupe Church meant engaging in a form of cultural continuity between their present and past."[39] Over the years, Iglesia de Nuestra Señora de Guadalupe became an important space in which members of diverse Latin American groups, both native and foreign born, gathered together for weekly mass as well as other events, including a joint celebration of Chile's and Mexico's independence in September.[40] United by language and religion, and some shared historical and cultural commonalities, Our Lady of Guadalupe Church and its surrounding neighborhood helped foster a pan-Latino identity within San Francisco for the first time in the city's history.[41]

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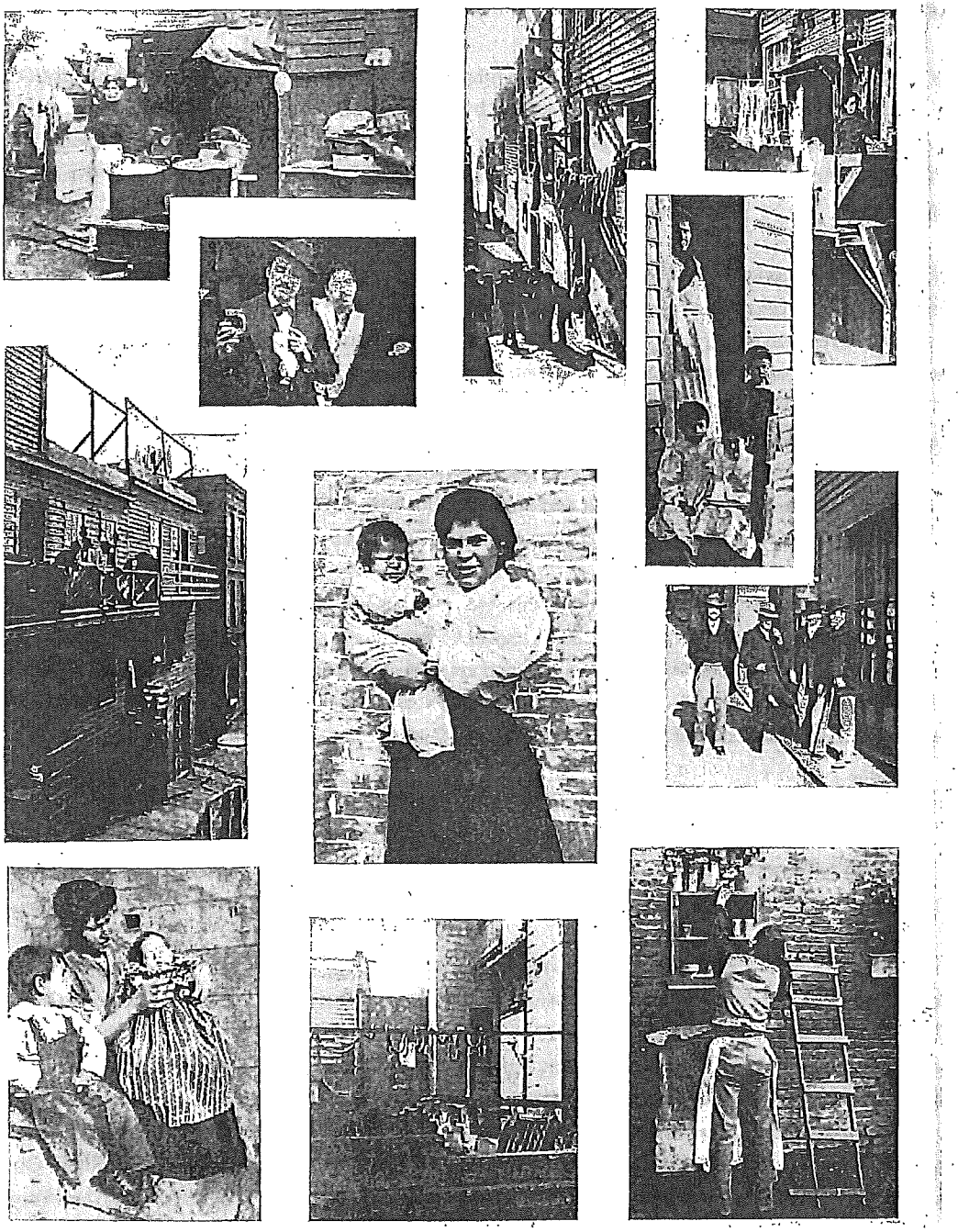
[34] Summers Sandoval, p. 74.
[35] Ibid., p. 73
[36] Ibid.
[37] Cordova and Lammers, pp. 64-65.
[38] Ibid., p. 10.
[39] Summers Sandoval, p. 69.
[40] Ibid., p. 52.
[41] Ibid., p. 70.



VISTAS IN LITTLE MEXICO

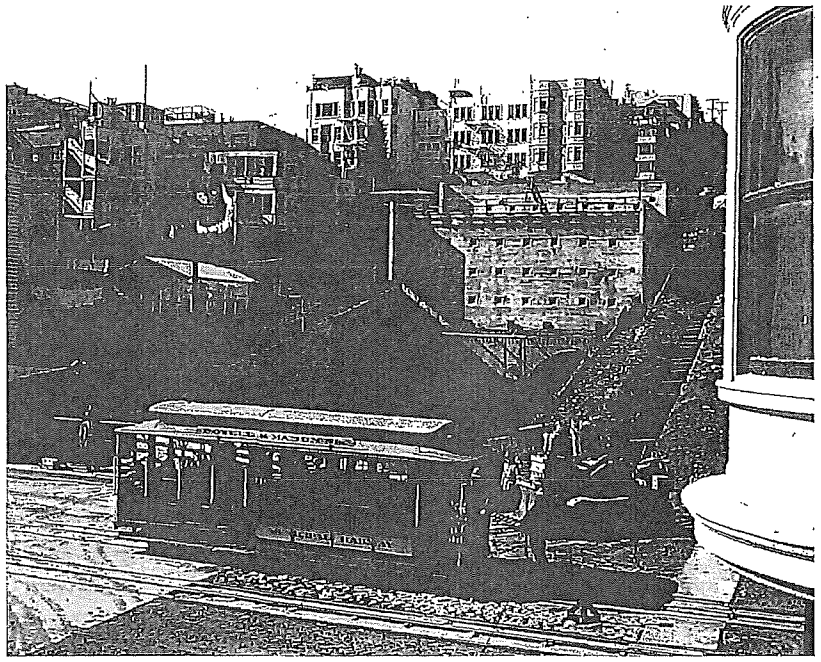
Life in the Mexican Colony on the south slopes of Telegraph Hill.

Photographed by Arnold Genthe

Vistas in "Little Mexico," photographed by Arnold Genthe.
(*Christmas Wave*, 1897, as cited in Cordova and Lammers, 2018)

The Decline of Barrio Guadalupe and Closure of Our Lady of Guadalupe Church, 1950-1992

Membership at Our Lady of Guadalupe Church began to decline by mid-century, spurred in part by construction of the Broadway Tunnel in 1950. The Latino population of Barrio Guadalupe had begun to wane following World War II and the construction of the Broadway Tunnel cater-corner to the church accelerated this out-migration. An entire row of buildings was demolished as part of the project, disrupting neighborhood foot traffic, "permanently dislocating part of the barrio,"[42] and causing a sharp decline in church membership almost immediately.



Construction of the Broadway Tunnel at Powell Street, November 5, 1951.
(SFMTA Photographic Archive, as cited in Cordova and Lammers, 2018)

Around mid-century, the Mission District eclipsed North Beach as the center of Latino residential, commercial, cultural, and spiritual activity in San Francisco. As noted by Summers Sandoval, "Nuestra Señora declined in significance in the community as other parishes--like St. Kevin's and St. Anthony's or St. Peter's in the heart of the Mission District--gradually grew in the roles they played in the local Spanish-speaking community."[43] Neighboring Chinatown was also expanding during this time period, evidenced by the addition of a Chinese mass at Our Lady of Guadalupe Church along with other services intended to serve the Chinese community. The area was largely Chinese by the mid-1960s and "by 1970 almost all of the small Latino businesses had closed or relocated to the Mission District."[44]

In addition, transitions in church leadership fueled frustration and tensions among some parishioners. Hundreds protested when the Archdiocese transferred out its last Spanish-speaking priest in the late 1940s, leaving Our Lady of Guadalupe without Spanish language services for several years. Then in 1949 when the Archdiocese hired an assistant priest from El Salvador, Father Santiago Iglesias, some Mexican parishioners became concerned about the loss of the "Mexican character" of the church. Changing demographics, including the increase in migration from

[42] Summers Sandoval, p. 80; Cordova and Lammers, p. 16.
[43] Summers Sandoval, p. 80.
[44] Cordova and Lammers, p. 31.

Central America in the 1950s, likely added to the fears that some Mexican parishioners held and the resulting tensions between old and new members of the community.[45]

According to the original 1993 landmark designation, "there were still traces of the 'Barrio Mexicano'" [46] until the early 1970s, and Latinos continued to attend church services at Nuestra Señora through that period, although many were no longer residents of North Beach. By the 1980s, however, overall church attendance dropped exponentially, leading the Catholic Archdiocese of San Francisco to permanently close Our Lady of Guadalupe Church in 1992. It was at that point when the effort to designate the building as a Landmark commenced, with the Board of Supervisors adopting the final resolution to designate the building as historic in 1993. Spearheading the effort was a group called Latino Heritage and Landmark Preservation Fund, which eventually became a 501c3 nonprofit organization. Among its members were Gloria Diana Ramos, Clementina Garcia, Marcos Gutierrez, Martin Del Campo, Elizabeth Maloney, Rosario Anaya, Ernest "Chuck" Ayala, Ron Ricardo, and Miguel Barragan. St. Mary's School, a Chinese school, began operating out of the church in the mid-1990s and continued to use the space until 2011. Due to the advocacy of the Latino Heritage and Landmark Preservation Fund, former parishioners and other members of the community were granted access to the sanctuary each year on December 12 to commemorate *Día de Nuestra Señora de Guadalupe*. In 2016, the Catholic Archdiocese of San Francisco sold the property to private investors and the interior of the church was added to the San Francisco Historic Preservation Commission's Landmark Designation Work Program.

SIGNIFICANT ARCHITECTURE/DESIGN

Our Lady of Guadalupe Church is also significant in the area of design, as it embodies the distinctive characteristics of a type, period, or method of construction and represents the work of a master. The exterior of Our Lady of Guadalupe Church was designated as Landmark No. 204 in 1993 in part for its architecture as an excellent example of a Mission Revival church building in San Francisco. Following the destruction of the first church building in the 1906 earthquake and fire, the parish sought to reconstruct the property with materials that could survive another disaster. The building is also significant as the work of master architect, Shea & Lofquist, who designed several of San Francisco's prominent Catholic churches. Lastly, Iglesia de Nuestra Señora de Guadalupe is significant for its highly ornate interior displaying Renaissance and Baroque ornamentation, including its interior murals painted by master artist, Luigi, Brusatori.

Reinforced Concrete Construction

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

Despite its limited use, during the late nineteenth century San Francisco was home to some of the earliest and innovative uses of reinforced concrete. In 1884, Engineer Ernest L. Ransome, considered a "pioneer in reinforced concrete construction in the United States," patented the placement of cold-turned steel rebar in concrete and in 1889, he built Lake Alvord Bridge in Golden Gate Park, possibly the world's first reinforced concrete bridge. Also, in the

[45] Ibid., p. 78-80.
[46] Marsh, p. 5.

1880s, Ransome used reinforced concrete in the construction of the city's sidewalks, which "were soon to be considered the best in the world."[47] Many of Ransome's buildings, and others constructed with reinforced concrete, survived the 1906 earthquake and fire. The urgent need to rebuild after the disaster required putting aside reservations about the material and the building code was updated to allow for its wider use.[48]

Revival Architecture

Sparked in large part by the Centennial International Exhibition of 1876—the first World's Fair hosted by the United States—the American architectural community at the turn of the century began to look inward, towards the nation's past, for inspiration. The building designs that emerged during the late nineteenth and early twentieth century "Revival period" referenced earlier design traditions in the United States, including those of the Colonial, Classical, Spanish/Mission, Tudor, Gothic, Beaux Arts, and Renaissance periods and influences. Subsequent architectural movements would trend toward inventing designs completely new and void of references to past architectural traditions.[49]

Mission Revival Style

The exterior of Our Lady of Guadalupe Church embodies the distinctive characteristics of the Mission Revival style. As described in the property's original landmark designation report (1993), the church is "reminiscent of certain Colonial churches in Mexico and South America and earlier precedents in Spain and Portugal."[50] Concurrent to the emergence of Revival styles at the turn of the century was a growing interest in preserving and restoring California's missions, as well as a search for a unique regional architectural identity. What eventually emerged was the Mission Revival style, inspired by the missions of California and the Spanish Colonial architecture of northern and central Mexico.[51]

A. Page Brown's "California Building," which debuted at the World's Columbian Exposition in Chicago in 1893, is generally considered the first building designed in the Mission Revival style. It set the tone for the California Midwinter Exhibition in San Francisco's Golden Gate Park the following year, which featured numerous structures that referenced California's missions. By the early twentieth century, the design elements that would come to define the Mission Revival style appeared in residential, commercial, and institutional buildings across the state.[52] The style "paved the way for the more elaborate Spanish Colonial Revival of the late teens and 20s that included Churrigueresque, Spanish Baroque, Moorish, and Byzantine architectural styles and influences."[53]

Mission Revival style buildings displayed elements of California's original missions, which themselves displayed elements of architectural styles common in Spain and Europe during the colonial era adapted to the local environment, materials, labor, and construction expertise. As a result, the style was also influenced by Native American and Mexican design and construction traditions.[54] Typical characteristics of the Mission Revival style

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[47] Ernest Leslie Ransome, http://pcad.lib.washington.edu/person/2766/; Tobriner, Stephen. *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933.* Berkeley: Heyday Books, 2006, 204-205.
[48] Tobriner, 204-205, 208.
[49] Howe, Jeffrey. *Houses of Worship: An Identification Guide to the History and Styles of American Religious Architecture.* San Diego: Thunder Bay Press, 2003, 247, 285-287; Gelernter, Mark. A History of American Architecture: Buildings in their Cultural and Technological Context. Lebanon: University Press of New England, 1999, 18-181; City of Los Angeles, Department of City Planning, Office of Historic Resources. Los Angeles Citywide Historic Context Statement, American Colonial Revival, 1895-1960, 3, 7; "Late 19th & Early 20th Century Revival Period 1880-1940," Pennsylvania Historical & Museum Commission," accessed online at http://www.phmc.state.pa.us/portal/communities/architecture/styles/late-19th-century-revival.html.
[50] Marsh, p. 2.
[51] Sally Woodbridge and John Woodbridge, *San Francisco Architecture* (San Francisco: Chronicle Books, 1992), p. 15.
[52] Woodbridge, 1992, pp. 18-19.
[53] Sonnier Francisco, *Golden Age of School Construction, San Francisco, California Historic Context Statement* (San Francisco: San Francisco Planning Department, 2008-2009), p. 54.
[54] Page & Turnbull, *Historic Structure Report for Presidio Chapel Building 130* (March 2012)p. 5. Accessed online at https://www.presidio.gov/presidio-trust/planning-internal/Shared%20Documents/Planning%20Documents/PLN-342-PresChapHSR_20120309.pdf.

include simple and solid exteriors of adobe bricks, plaster, or stucco, exposed wood beams, arches, multiple doorways, sculpted parapets, covered walkways or arcades, porticos and porches, neo-Moorish towers, recessed openings with multi-light windows, broad overhanging eaves, low-pitched or flat roofs of clay tile or thatch, and minimal ornamentation of tile, iron, and wood.[55] Mission churches often display many of these elements but also either exhibit a hall or cruciform plan, and towers topped with crosses at the exterior.[56]

The emergence of the Spanish Colonial Revival largely followed the 1915 Panama-California Exhibition in San Diego and the contemporary interpretations of Spanish architecture by the exhibition's designer, Bertram Grosvenor Goodhue, who designed the iconic California Building. Popular in California, as seen in Julia Morgan's designs for William Randolph Hearst and in the work of Bernard Maybeck and Willis Polk, the style was also prevalent in Florida and the Southwest. Examples of the style can be found throughout the United States. One of the earliest examples of the style in the San Francisco Bay Area was the Burlingame Train Station (1894), which was partly inspired by the California Building.[57] The Spanish Colonial Revival differed from the Mission Revival in that architects looked more towards Spain for precedence and inspiration as opposed to the "idealized versions of local Spanish and Mexican buildings" found in the Mission Revival style.[58]

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

Architect: Shea & Lofquist

Our Lady of Guadalupe Church (constructed 1912) was one of the first buildings designed by the architectural firm of Shea & Lofquist, whose principals included Frank T. Shea and John D. Lofquist. Frank Shea also worked with his brother and fellow architect, William Shea, under the name of Shea & Shea, through 1928. Shea & Shea earned a reputation as one of San Francisco's preeminent architects of Catholic ecclesiastical buildings, as it was responsible for designing Church of the Holy Cross (1899), St. Brigid's Church (1902), St. Ann's Church (1918), and St. Monica Church (1925),.[59] Frank Shea studied at the *L'Ecole des Beaux Arts* in Paris and was strongly influenced by the work of D.H. Burnham. From 1893 to 1897 he served as the city architect for San Francisco during which time he spear-headed the "New City Hall" construction campaign that resulted in the creation of a new City Hall building in 1896 (destroyed by the 1906 earthquake and fire). William Shea also served as city architect from 1905 to 1907.[60]

The Shea brothers began working with John D. Lofquist, a transplant from New York City, after the 1906 disaster. Churches designed under the name of Shea & Lofquist included Mission San Francisco de Assisi Basilica #2 (1913-1918), St. Patrick's Church (1906-14), St. John the Evangelist (1909-10), St. Paul Catholic Church (1911), the Salesian Church of Saints Peter and Paul (1912-13), St. Vincent de Paul (1913), and Star of the Sea Church (1918) in San Francisco, as well as St. Joseph's Church (1907) in Berkeley, St. Patrick's Seminary Chapel (c. 1916) in Menlo Park,

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[55] Ibid., p. 5-6.
[56] National Park Service, Spanish Colonial Missions Architecture and Preservation, Accessed online at https://www.nps.gov/subjects/travelspanishmissions/architecture-and-preservation.htm.
[57] https://burlingamehistory.org/the-burlingame-train-depot-1894/
[58] Elizabeth McMillian, *California Colonial: the Spanish and Rancho Revival Styles* (Atglen: Schiffer Publishing, 2002), pp. 31-32.
[59] Bridget Maley, "'Exposition Church' Inspired by the Swiss," *The New Fillmore*, http://newfillmore.com/2015/05/01/exposition-church-inspired-by-the-swiss/
[60] Bridget Maley, "'Exposition Church' Inspired by the Swiss," *The New Fillmore*; "Shea & Lofquist, Architects (Partnership)," Pacific Coast Architecture Database, http://pcad.lib.washington.edu/firm/790/

and Saint Anselm's Church (1908) in San Anselmo. They were also the architects of the Bank of Italy building (1908), in San Francisco, the Brasfield Hotel (1911) in Berkeley, and the Hall of Justice (1916) in Sacramento, among others.[61]

Shea & Lofquist's design for the Bank of Italy building was created as part of a design competition of leading architects of the day and was widely acclaimed upon its opening in 1908. In the May 1909 issue of *The Architect and Engineer of California,* the firm's work on the new Mission Dolores Church was also praised, stating, "the architects have successfully retained the several features which the Mission fathers introduced in the old abode [sic] buildings and have studiously avoided embellishment or enlargement of the simple lines which have made the Mission architecture a distinctive and altogether picturesque type in California buildings."[62]

Upon Frank Shea's death in 1929, the *American Art Annual* published an obituary in memory of the late architect, observing, "For thirty years he was one of the leading architects of San Francisco, being city architect for two years following the fire when he designed and supervised the building of the City Hall of Justice. He was best known for the Catholic Churches he designed in all parts of Calif."[63]

Shea & Lofquist is listed in City Directories as having operated from 1908 to 1920. The firm operated out of 1425 Post Street (Shea's residence) in 1908 and the following year worked out of an office on the top floor of the Bank of Italy Building at 550 Montgomery Street. In 1918 they were located at 742 Market Street.[64]

Artist: Luigi Brusatori

Luigi Brusatori was born in San Antonio, Italy in 1885 and educated at the Reggia Academy of the Beautiful Art in Milan. According to the 1993 landmark file, a seventeen-year-old Brusatori painted his first fresco at the church of San Marcario near Milan. He immigrated to the United States in December of 1911. Bruscatori's most notable San Francisco works, and possibly his few remaining in the United States, are at St. Francis of Assisi (Landmark No. 5), Our Lady of Guadalupe Church, and Saints Peter and Paul Church, all in North Beach. Other Brusatori commissions in California include the Church of the Sacred Heart in Red Bluff, the Church of Santa Clara in Oxnard, a Catholic Church in Eureka, and Milpitas, CA, and the Cathedral of Saint John Baptist (1915) in Fresno, CA. The Santa Clara Church murals in Oxnard were considered by some to be his best work. The murals were painted over following a fire at the church in 1972. Best known for his church commissions, according to the 1993 landmark file, Brusatori was hired to paint for a variety of clients, including restaurants, the Liberty Theater in Watsonville (1913), a mausoleum in San Pablo and brothels in San Francisco. In 1921, following the completion of the Santa Clara Church murals, he returned to Italy where he continued to paint frescoes, along with portraits and other works commissioned by wealthy patrons. He died in 1942.[65]

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

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

[63] *American Art Annual (1930)* p. 418.

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

[65] 906 Broadway Landmark Designation File, San Francisco Planning Department; Del Giudice, Luisa. *Oral History, Oral Culture, and Italian Americans.* New York: Palgrave MacMillan, 2009, 44-45.

Integrity

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

Location, Setting, Feeling, Association

906 Broadway was constructed in 1912, replacing an earlier (1880) church building of the same name that was destroyed in the 1906 earthquake and fire. The subject property has not been moved. It sits above ground and immediately to the north of the Broadway Tunnel, completed in 1952 and is set between two three-level multi-family residential buildings, with one- to four-story multi-family residential buildings lining the remainder of the block on the north side of Broadway. Directly across from the former church is a large senior housing complex called the Lady Shaw Senior Center. Across the street at the southeast corner of the intersection of Broadway and Mason Street is the prominent Chinatown Public Health Center building. Both centers were constructed after the installation of the Broadway Tunnel, which necessitated the demolition of smaller-scale residential properties previously occupying that side of the street. The view of 906 Broadway, thus, has been obscured to some degree by changes in the built environment following construction of the Broadway Tunnel; however, the large front setback of the Lady Shaw Senior Center ensures that the historic church can still be seen from Mason Street. As noted in the 1993 designation report, "from various vantage points on Russian Hill," 906 Broadway can be viewed "contextually with two other Catholic Churches, namely Saint Peter and Paul and Saint Francis Churches. All of which contribute significantly to the cityscape."[66]

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

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

Design, Materials, Workmanship

906 Broadway retains the design features that were present during the established 1912-1950 period of significance. Prominent exterior design features and materials include the building's Mission Revival architectural style and its simple form, characterized by stucco facades, round arches, twin towers with copper crosses, and a central mosaic figure flanked by arched niches with sculpted figures. The primary façade also retains the "rectangular main entry surrounded by a round arched secondary entry on the west, and a rectangular bay with basket arched openings on the east."[67] 906 Broadway has undergone very few alterations since it was re-constructed in 1912. The mosaic of Our Lady of Guadalupe was installed in place of the original circular window on the front façade at an unknown date. It was restored in 1991 by Thomas and Gabriella Varga.

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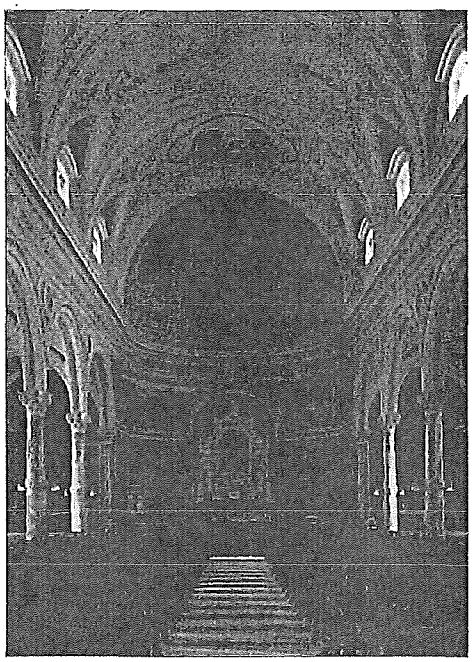
[66] Marsh, pp. 5-6.
[67] Ibid. p. 2.

The interior, likewise, displays high integrity of design, materials and workmanship. Interior alterations, completed between 1994 and 2016, include seismic upgrades, removal of non-structural walls and partitions, and demolition of built-up flooring.[68] Reversible floor and stained-glass window coverings were installed in 2016. The interior retains its two-story height, rectangular axial floor plan, arched barrel ceilings, central nave with lower aisle wings, and an apse at the north end of the building. The lower aisle wings also retain their configuration. They are arranged into five bays, with each bay forming an arch defined by Corinthian columns. Historic interior finishes such as the faux-marble finish of the Corinthian columns and all Classical style murals remain, as do original stained-glass windows and interior millwork and molding. Furniture such as the altar and pews are no longer extant, but the historic interior finishes, materials, and design remain. 906 Broadway, thus, retains integrity of design, materials, and workmanship.

Our Lady of Guadalupe Church exterior showing original round window, circa 1912-1923. (The Art Institute of Chicago, Archival Image Collection, as cited in Cervantes, 2018)



Interior view showing altar, circa 1912-1923. (The Art Institute of Chicago, Archival Image Collection, as cited in Cervantes, 2018)

[68] Page and Turnbull, *906 Broadway Historic Resources Evaluation Part II*, p. 6-7.

ARTICLE 10 REQUIREMENTS SECTION 1004 (b)

BOUNDARIES OF THE LANDMARK SITE

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

CHARACTER-DEFINING FEATURES

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

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

- Two-story height
- Cruciform floor plan
- Reinforced concrete construction
- Twin towers topped with weathered copper crosses[69]
- Rectangular central main entry, topped with "Iglesia de Nuestra Señora de Guadalupe" engraving
- Mosaic figure of Our Lady of Guadalupe within a round opening bordered by ornamental stucco detailing, topped with Dove of Peace mosaic, located above the central main entry[70]
- Arched niches containing sculpted figures, flanking Our Lady of Guadalupe mosaic
- Arched secondary entries to the west and east of the central entry
- Projecting one-story bay of east entry
- Rusticated stucco base containing recessed, arched basement entry
- Stucco cladding
- Round arches
- Stone steps (currently covered with tile) approaching primary facade entrances

The character-defining *interior* features of the building include the overall form, structure, height, massing, materials, and architectural ornamentation of the first floor[71] identified as:

- Two-story volume
- Cruciform floor plan
- Historic location and volume of the foyer at the south end of the building that connects the entrance to the sanctuary
- Southeast entry room containing an arched stained-glass window and an arched multi-lite amber art-glass window, each flanked by blind niches
- At the south portion of the nave against the north-facing narthex wall, double-height arched pediment wood door surround and wood confessional vestibules[72]

[69] The original 1993 landmark nomination report cites "gold crosses."
[70] The original 1993 landmark nomination refers to the mosaic as a rose window, despite the lack of glazing.
[71] The basement is not included as part of the designation.
[72] The confessional doors are not original.

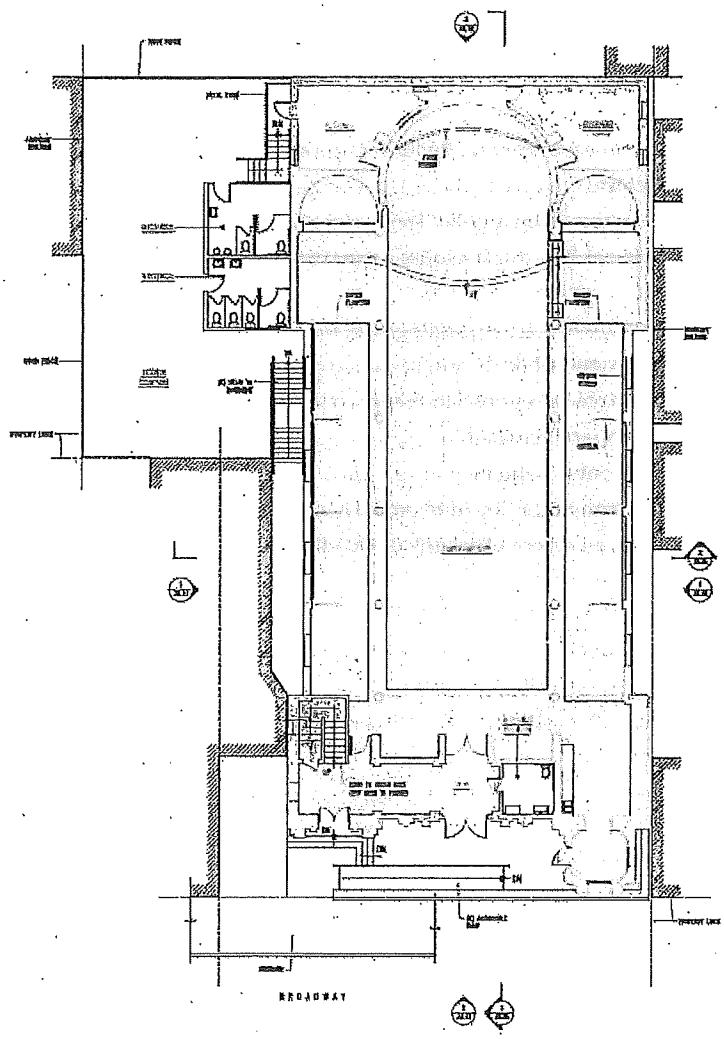
- Organ loft at south portion of nave containing a 24-set pipe mechanical Hook and Hastings organ[73]
- Nave with lower aisle wings and an apse and two side altars at the north end of building[74]
- Five-bay side aisle arches
- Wood parquet flooring located at former pew seating areas[75]
- Tile flooring located at center aisle and remaining areas
- Corinthian columns supporting the side aisle arches, painted with a faux-marble finish and bound with a mid-column decorative cartouche belt
- Corinthian pilasters at the side aisle walls, aligned with the Corinthian columns and painted with a faux-marble finish
- Engaged Corinthian columns circling the apse, painted with a faux-marble finish and bound with a mid-column decorative cartouche belt
- Arched stained-glass aisle windows portraying the miracle at Guadalupe, the Sermon on the Mount, and other passages of the Bible[76]
- Shallow arched stained-glass clerestory windows portraying saints (S. Francisco, S. Luis, Sta. Cecilia, Sta. Lucia, etc.), set within wood frames and topped with decorative, circular grilles
- Amber glass windows throughout the building
- All interior millwork and molding, such as window surrounds, painted wood panels under molded wall sill, wood stair balustrade and newel posts
- All ceiling form and features, including but not limited to:
    - arched barrel vault nave ceiling
    - arched side aisle vault ceilings
    - dentil molding and simple cornice dividing upper and lower nave levels
    - beaded molding at the side aisle arches and apse
    - decorative ribbing at the barrel vault nave ceiling
- Central entry hall cross-vaulted painted ceiling[77]
- Cross-vaulted side aisle ceilings visually delineated by wood moldings; each bay contains four separate cartouche motifs and a painted "x" highlighting the cross-vault
- The two north-most side aisle ceilings with features as described above and including cherub murals and round stained-glass laylights[78]
- All murals on walls and ceiling painted in a Classical style, including but not limited to:
    - Fresco of the Holy Sacrament and the Coronation of the Blessed Virgin at the nave ceiling;
    - Fresco depicting the Last Supper and the Multiplication of the Loaves and Fishes at the apse;
    - side aisle banners featuring Latin script;
    - slightly projecting portrait medallions at the first-story nave arch junctions and organ loft balcony (featuring individual people);
    - flush portrait medallions above the narthex (featuring individual people);
    - crest medallions above the clerestory windows;
    - border frieze dividing upper and lower nave levels containing dentil molding, ovular forms, and painted cherub/floral motifs; and

[73] The organ is not affixed to the building walls; however, the organ cannot be moved without incurring damage.
[74] The original 1993 landmark nomination cites a marble altar, which has since been removed.
[75] The new flooring materials are not affixed to the floor.
[76] The north-most side aisle bays (featuring laylights) do not feature arched stained-glass windows.
[77] Continued into (contemporary) bathroom.
[78] The east-most side aisle ceiling no longer contains glazing within its skylight opening.

- painted statuary figures flanking clerestory windows[79] [80]
- painted figures at the east and west walls of organ loft, within painted rope-coil frames

Significance Diagram

The following diagram illustrates the location of interior character defining features of Our Lady of Guadalupe Church, as described in the previous section. The location of character defining features is shaded in green.



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

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

Interior Landmark Designation

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

> (c) The property included in any such designation shall upon designation be subject to the controls and standards set forth in this Article 10. In addition, the said property shall be subject to the following further controls and standards if imposed by the designating ordinance:
>
> > For a publicly-owned landmark, review of proposed changes to significant interior architectural features.
> >
> > For a privately-owned landmark, review of proposed changes requiring a permit to significant interior architectural features in those areas of the landmark that are or historically have been accessible to members of the public. The designating ordinance must clearly describe each significant interior architectural feature subject to this restriction.

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

PROPERTY INFORMATION

Historic Name: Our Lady of Guadalupe Church

Address: 906 Broadway

Block and Lot: 0149/009

Owner: Startup Temple Holdings Inc.

Original Use: Church

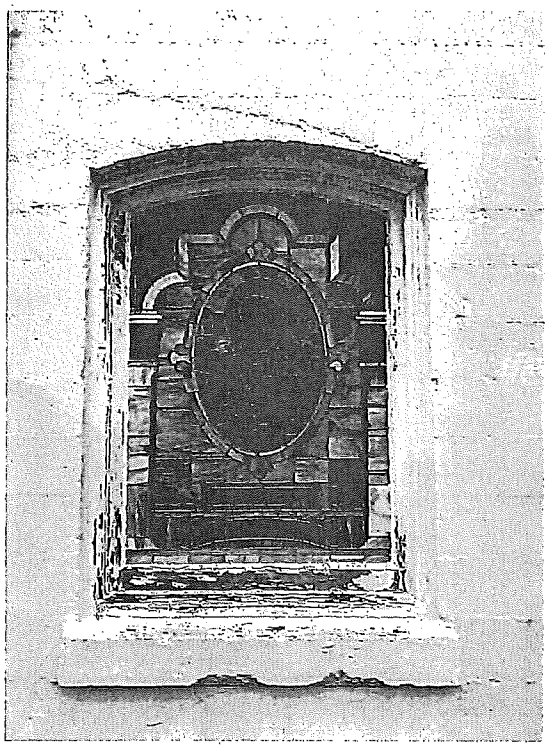
Current Use: Church

Zoning: RM-2 (Residential-Mixed, Moderate Density)

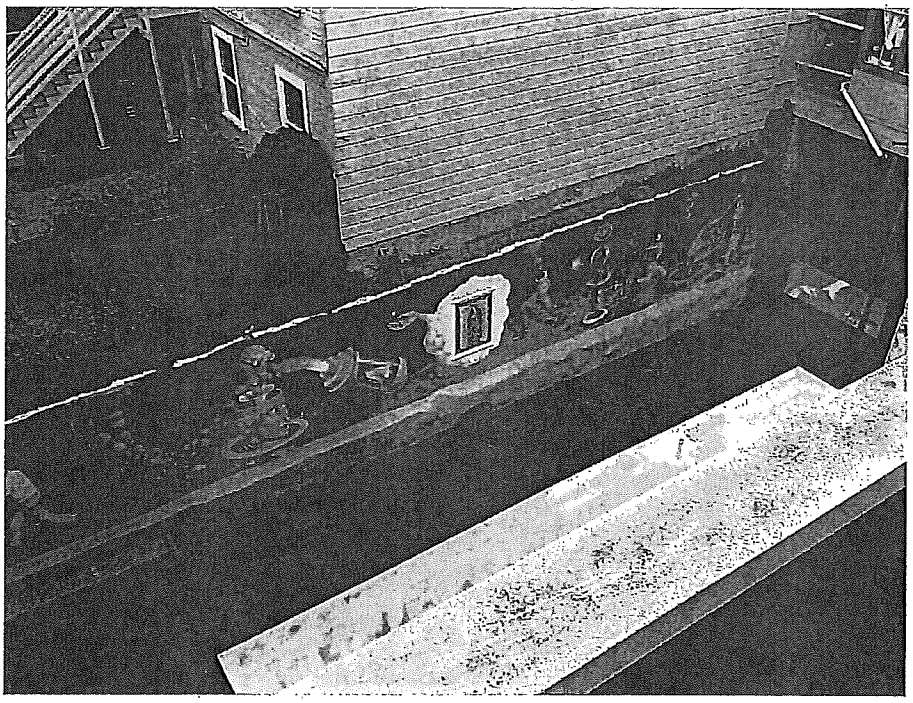
EXHIBIT A: ADDITIONAL PHOTOGRAPHS

Twin tower on western portion of building exterior, view south.

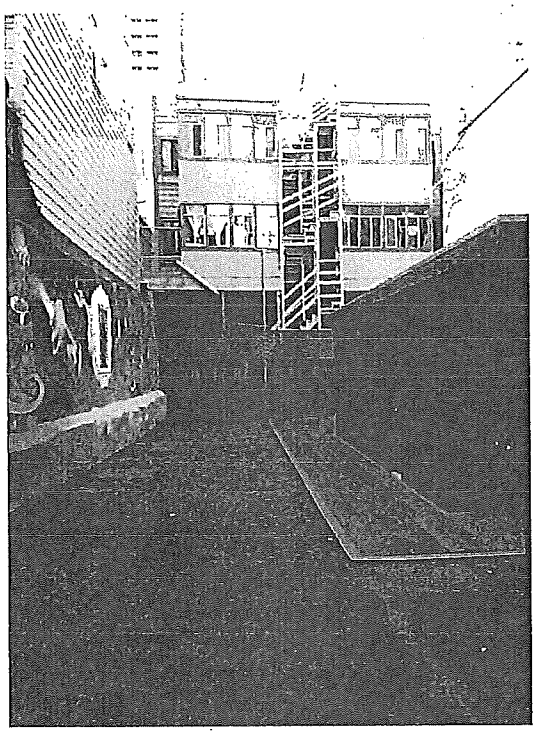
Exterior view of stained-glass windows on western portion of building, view southeast.



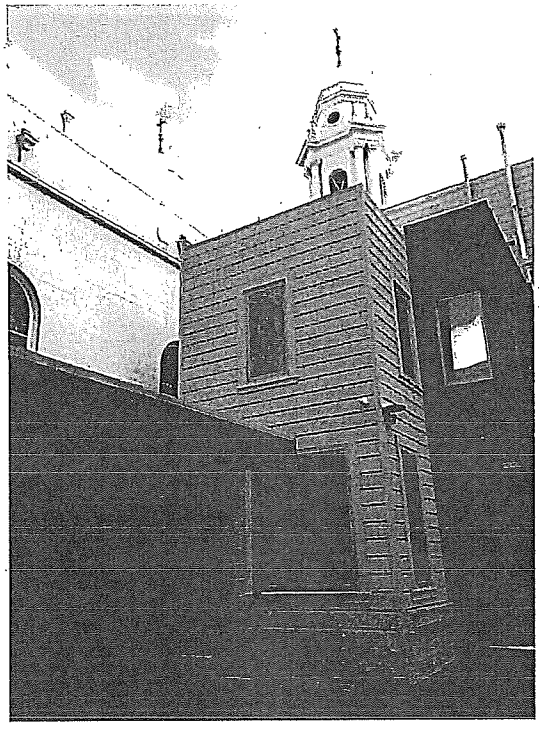
Exterior view of clerestory stained glass window, view east.



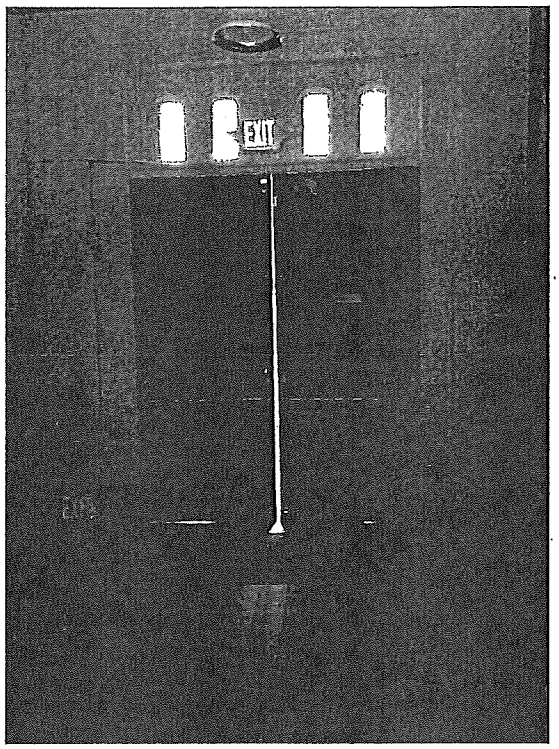
View of rear side yard from roof, view northeast.



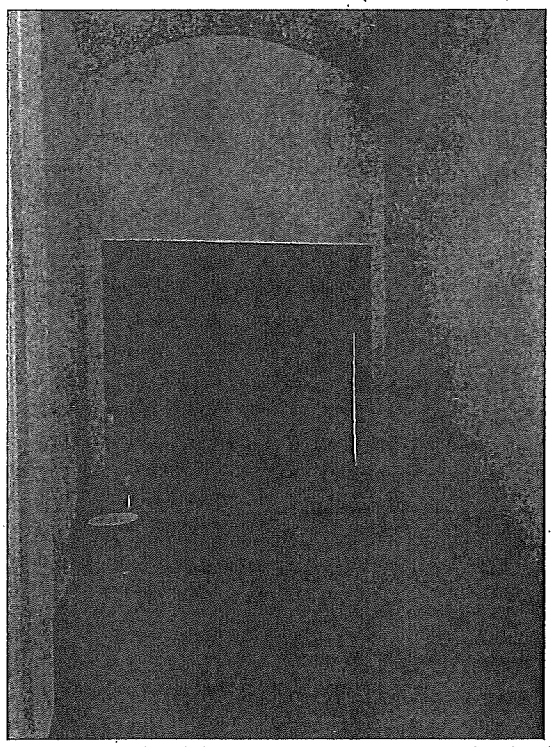
Rear side yard, view north, with addition housing restrooms to the east.



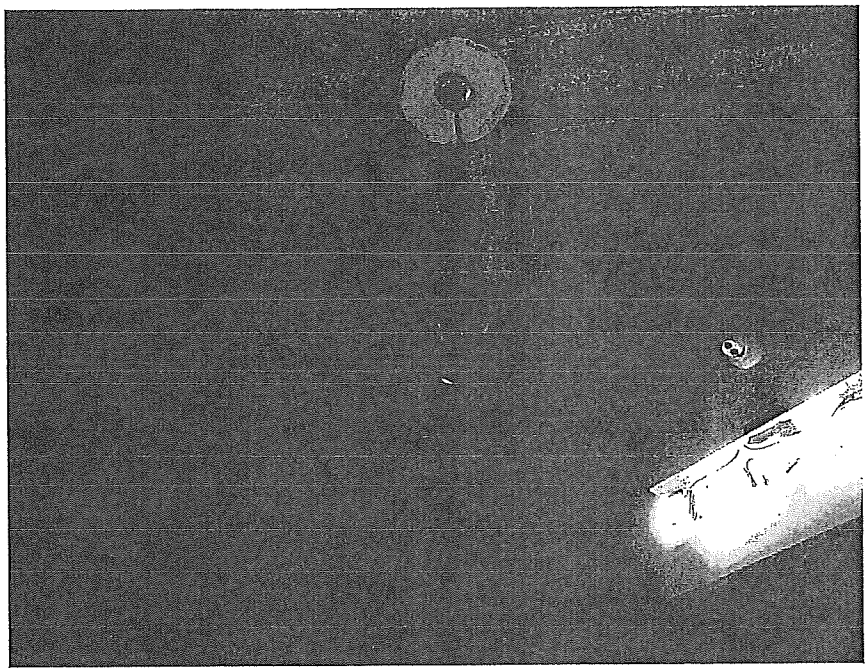
A portion of the adjacent property (908 Broadway) encroaching into the rear side yard of the subject property, view southeast.



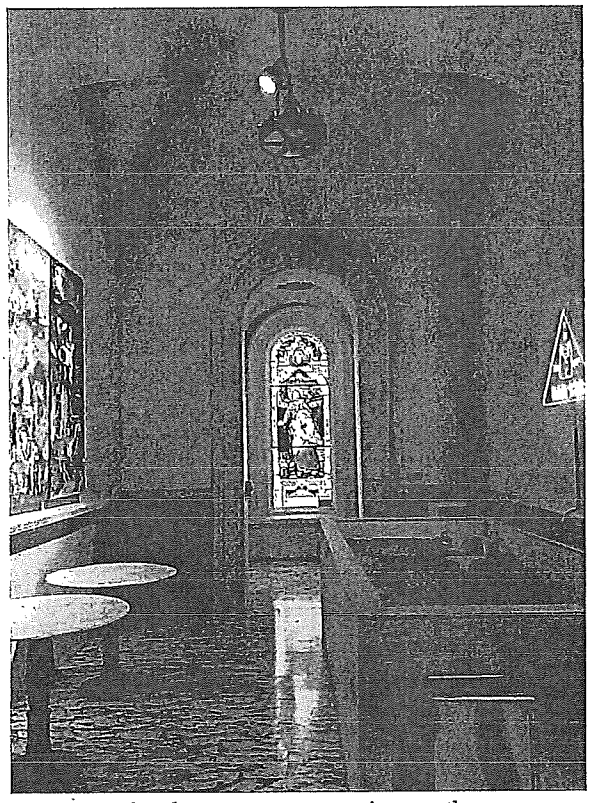
View of the main entrance from inside the foyer, view south.



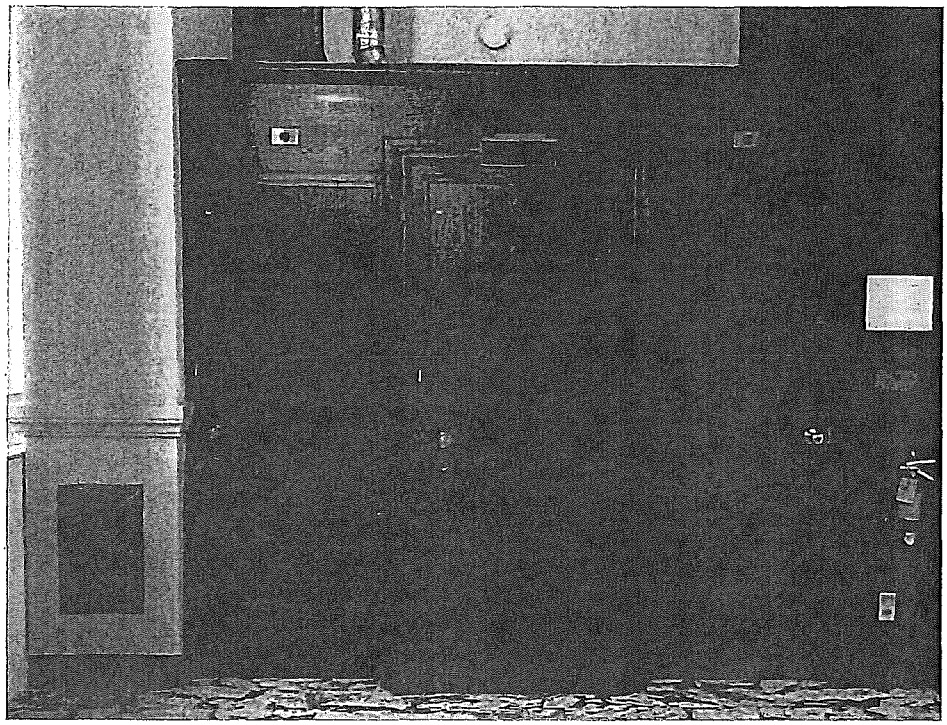
Western portion of the foyer, view west. Behind the curtain is an open area that leads to the stairway to the organ loft.



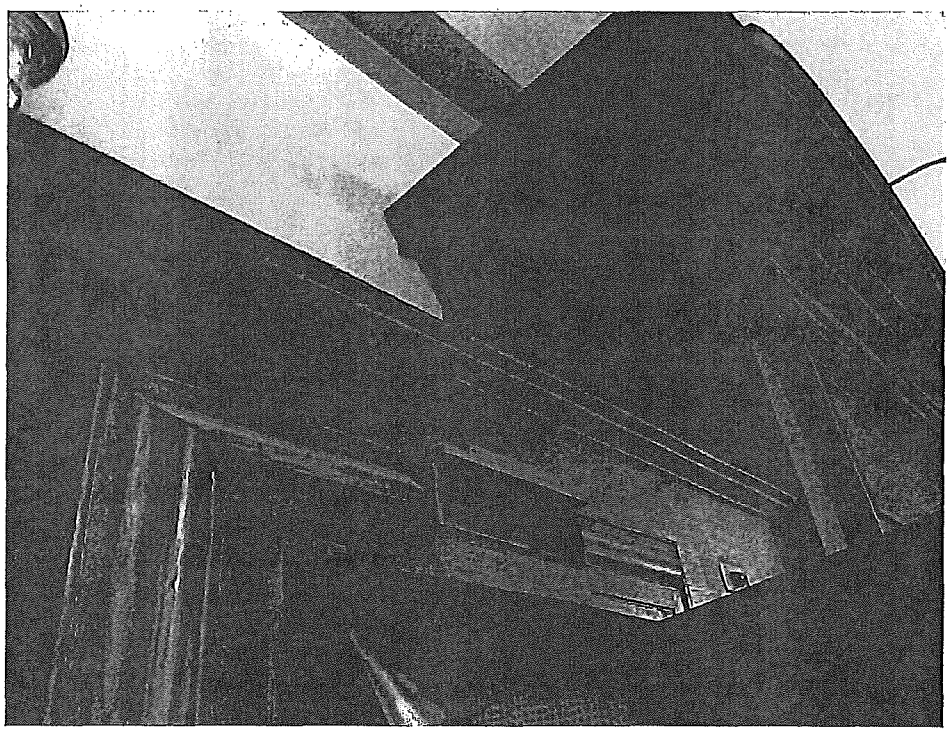
Ceiling and light fixture of the foyer, view northwest.



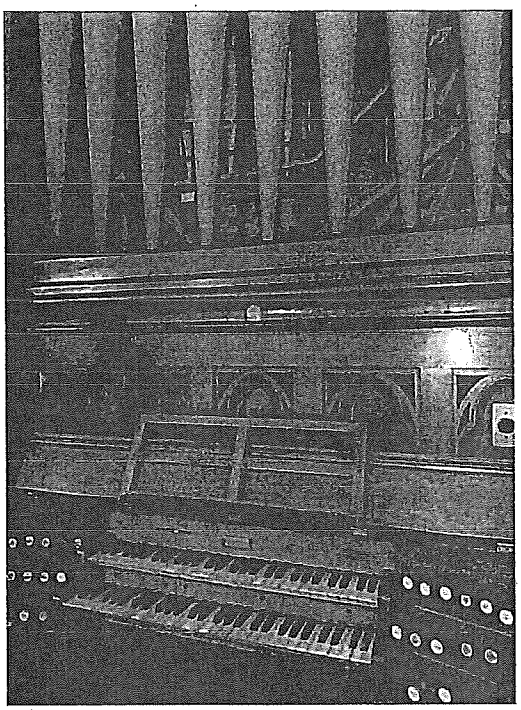
Southeast entry room, view south.



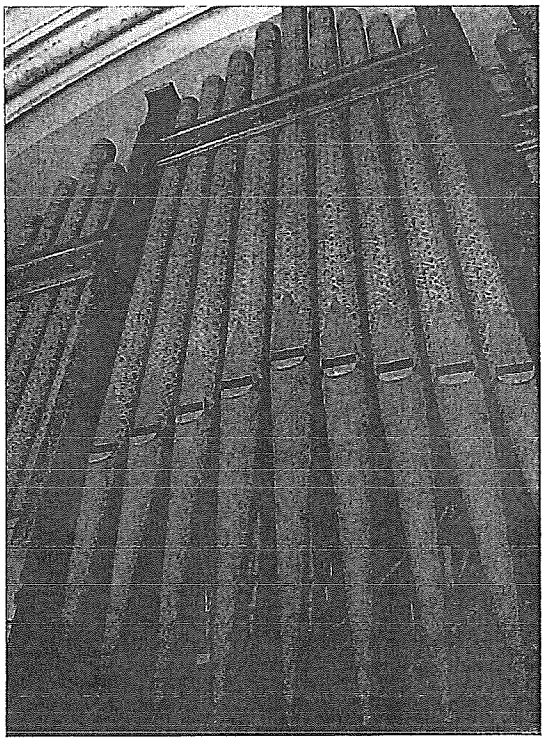
Confessional vestibule at south portion of nave, view south.



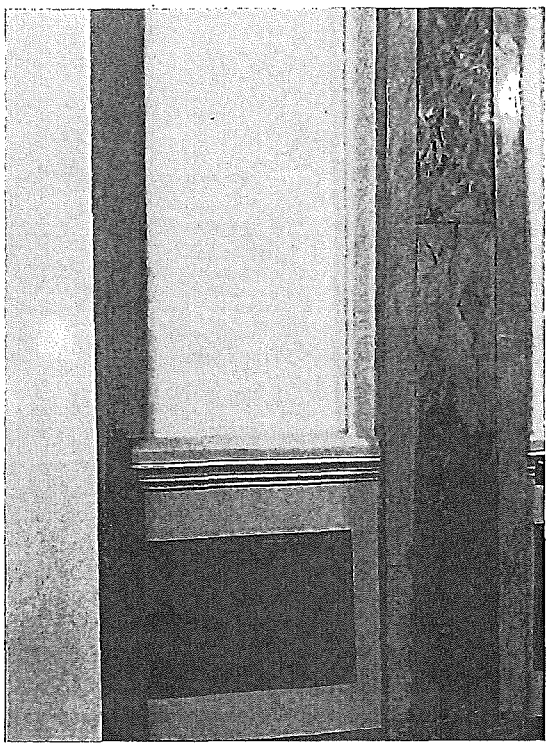
Detail of confessional vestibule, view southwest.



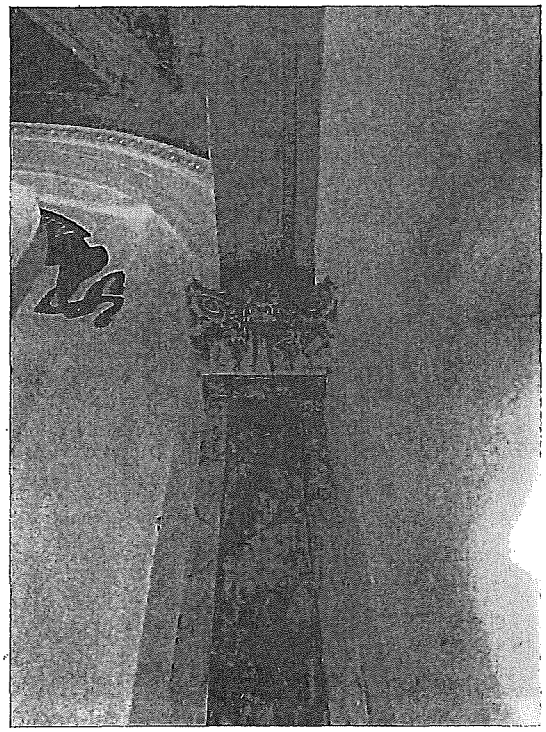
24-set pipe mechanical Hook and Hastings organ.



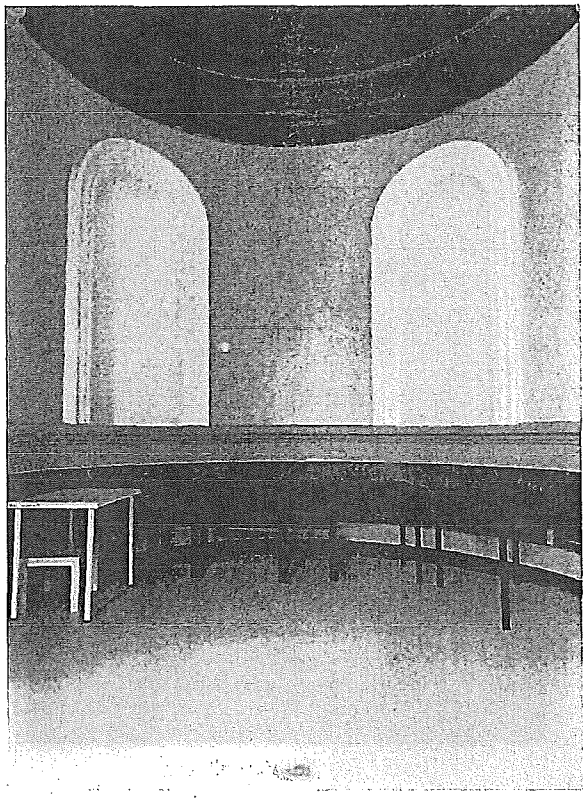
24-set pipe mechanical Hook and Hastings organ.



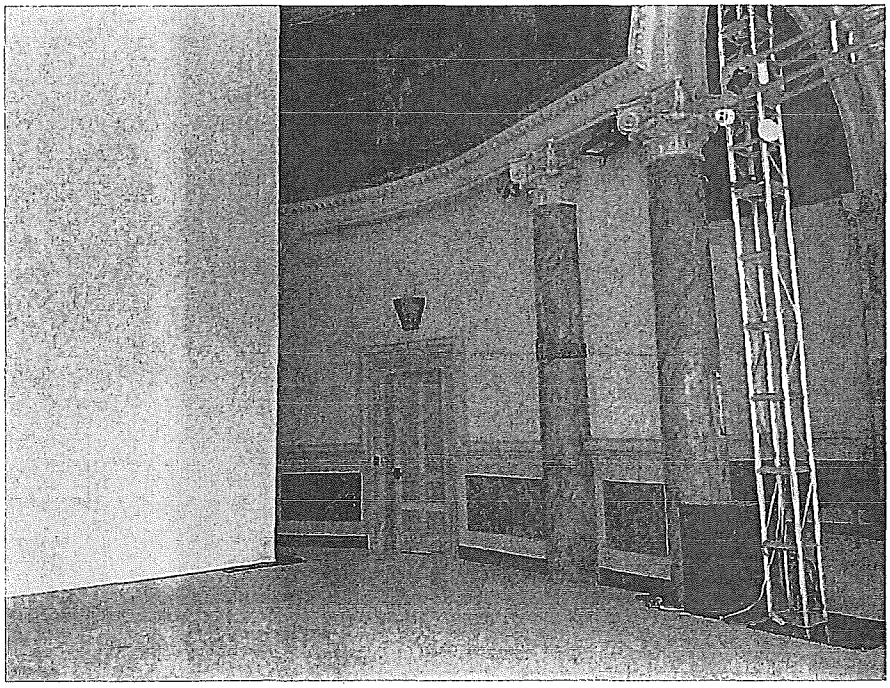
Detail of Corinthian pilaster.



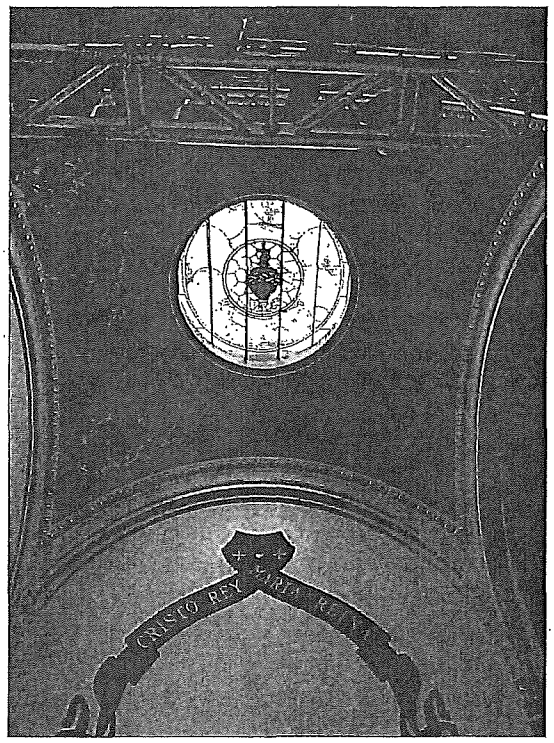
Detail of Corinthian pilaster.



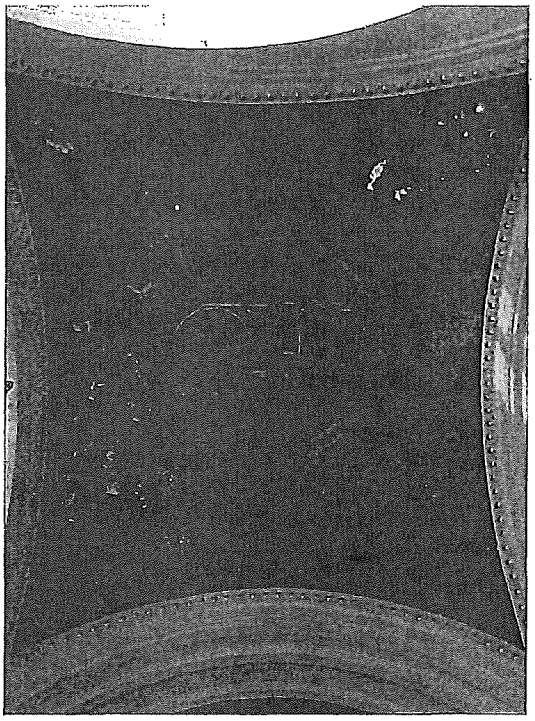
One of two side altars, located at northeastern portion of the nave, view north.



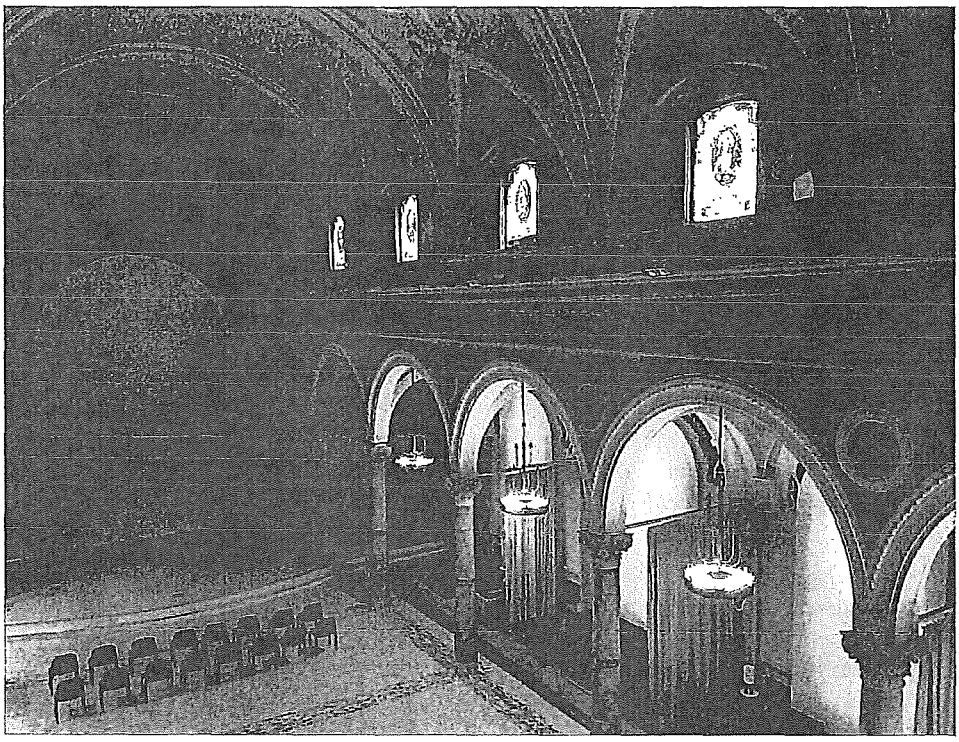
Eastern portion of apse (a temporary/reversible screen is blocking the central part of the altar), view northeast.



Stained glass on ceiling along western side aisle, view west.



View of mechanical equipment located in the ceiling of the eastern side aisle.



View of sanctuary from organ loft, view northeast.

Interior view of sanctuary, view southeast.

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ACKNOWLEDGMENTS

San Francisco City and County
London Breed, Mayor
Aaron Peskin, District 3 Supervisor

Historic Preservation Commissioners
President: Aaron Jon Hyland
Vice-President: Diane Matsuda
Commissioners:
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Ellen Johnck
Richard S.E. Johns
Jonathan Pearlman
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Additional Support
Gloria Diana Ramos, review and comment
Anne Cervantes, research support
Jonathan Lammers, review and comment
Page & Turnbull, photography and assistance with architectural documentation

Photography
All contemporary photography by Frances McMillen unless stated otherwise

Appendix: Original 1993 Landmark Designation for 906 Broadway

- Ordinance No. 312-93
- Planning Commission Resolution No. 13516
- Case Report (4/29/1993)

FILE NO. 90-93-2 ORDINANCE NO. 312-93

11492

(Landmarks)

DESIGNATING THE OUR LADY OF GUADALUPE CHURCH AS A LANDMARK PURSUANT TO ARTICLE 10 OF THE CITY PLANNING CODE.

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

Section 1. The Board of Supervisors hereby finds that the Our Lady of Guadalupe Church at 906 Broadway, Lot 9 within Assessor's Block 149, has a special character and special historical, architectural and aesthetic interest and value, and that its designation as a Landmark will further the purposes of, and conform to the standards set forth in Article 10 of the City Planning Code.

(a) Designation: Pursuant to Section 1004 of the City Planning Code, Chapter II, Part II of the San Francisco Municipal Code, Our Lady of Guadalupe Church is hereby designated as Landmark No. 204, this designation having been fully approved by Resolution No. 13516 of the City Planning Commission, which Resolution is on file with the Clerk of the Board of Supervisors under File No. 90-93-2 and is incorporated herein and made a part hereof as though fully set forth.

(b) Required Data:

(1) The description of the location and boundaries of the Landmark site is 906 Broadway, Lot 9 within Assessor's Block 149.

(2) The characteristics of the Landmark which justify its designation are described and shown in the photographs and other materials on file in the Department of City Planning Docket No. 92.659L and the Landmarks Preservation Advisory Board's Case Report contained in Docket No. 92.659L.

(3) The particular features that should be preserved are those shown in the photographs on file in Department of City Planning Docket No. 92.659L and described in the Landmarks Preservation Advisory Board's Case Report, in Section A, entitled "Architecture," Subsection No. 5, "Design" and in Section D, "Integrity," Subsection No. 13 "Alterations," said photographs and Case Report are incorporated in this designating ordinance as though fully set forth.

APPROVED AS TO FORM:
LOUISE H. RENNE
CITY ATTORNEY

By _____
Deputy City Attorney

RECOMMENDED:
CITY PLANNING COMMISSION

By _____
Li Blaxel
Director of Planning

SUPERVISOR ALIOTO

BOARD OF SUPERVISORS

BOARD OF SUPERVISORS - 2 - 92.659L

R531482

Board of Supervisors, San Francisco

Passed for Second Reading	Finally Passed
September 27, 1993	October 4, 1993
Ayes: Supervisors Bierman Hallinan Hsieh Kaufman Kennedy Leal Maher Migden Shelley	Ayes: Supervisors Alioto Conroy Hallinan Kaufman Leal Migden Shelley
Absent: Supervisors Alioto Conroy	Absent: Supervisors Bierman Hsieh Kennedy Maher

I hereby certify that the foregoing ordinance was finally passed by the Board of Supervisors of the City and County of San Francisco

John L. Taylor
Clerk

File No. 30-93-2

OCT 15 1993
Date Approved

Mayor

File No. 92.659L
Our Lady of Guadalupe Church
906 Broadway
Lot 9 within Assessor's Block 149

SAN FRANCISCO

CITY PLANNING COMMISSION

RESOLUTION NO. 13516

WHEREAS, A proposal to designate the Our Lady of Guadalupe Church, 906 Broadway, as Landmark No. 204 pursuant to the provisions of Article 10 of the City Planning Code was initiated by the Landmarks Preservation Advisory Board on January 20 and March 3 and 17, 1993 said Advisory Board, after due consideration, has recommended approval of this proposal; and

WHEREAS, The Landmarks Board at its Regular Meetings of January 20 and March 3 and 17, 1993 reviewed and commented on the draft Case Reports and took public testimony on the above referenced nomination; and

WHEREAS, The City Planning Commission, after due notice given, continued the public hearing of April 1, to their Regular Meeting of April 29, 1993, to consider the proposed designation and the report of said Advisory Board; and

WHEREAS, This Commission believes that the proposed Landmark has a special character and special historical, architectural and aesthetic interest and value; and that the proposed designation would be in furtherance of and in conformance with the purposes and standards of the said Article 10;

THEREFORE BE IT RESOLVED, First, That this Landmark Board does hereby recommend APPROVAL of the designation of the Our Lady of Guadalupe Church, being Lot 9 within Assessor's Block 149;

Second, That the special character and special historical, architectural and aesthetic interest and value of the said Landmarks Preservation Advisory Board Resolution No. 447 as adopted on March 17, 1993 which Resolution is incorporated herein and made a part thereof as though fully set forth;

Third, That the particular features that should be preserved are those shown in the photographs on file in Department of City Planning Docket No. 92.659L and described in the Landmarks Preservation Advisory Board's Case Report, in Section A, entitled "Architecture," Subsection No. 5, "Design" and in Section D "Integrity," Subsection No. 13 "Alterations," said photographs and Case Report are incorporated in this designating ordinance as though fully set forth.

AND BE IT FURTHER RESOLVED, That the Commission hereby directs its Secretary to transmit the proposal for designation, with a copy of this Resolution, to the Board of Supervisors for appropriate action.

I hereby certify that the foregoing Resolution was ADOPTED by the City Planning Commission on April 29, 1993.

AYES: Commissioners Boldridge, Fung, Levine, Lowenberg, Prowler, Smith and Unobskey

NOES: None

ABSENT: None

ADOPTED: April 29, 1993

VFM:mj:1212

FINAL CASE REPORT APPROVED_4/29/93_____ CITY PLANNING COMMISSION_____

BUILDING NAME: Our Lady of Guadalupe Church (Iglesia de Nuestra Señora de Guadalupe)

BUILDING ADDRESS: 906 Broadway
San Francisco, CA

ORIGINAL USE: Church (Roman Catholic)

CURRENT USE: Church (Roman Catholic)

CONSTRUCTION DATE: 1912

OWNER: Archdiocese of San Francisco

BLOCK & LOT: 149/Lot 9

LANDMARK NO.: 204

ZONING: RM-2, 40-X

NO. OF STORIES: 3 **LPAB VOTE:** 5-0

EXTERIOR MATERIALS: Brick foundation, concrete, stucco, plaster and stain glass

STATEMENT OF SIGNIFICANCE: Our Lady of Guadalupe Church (Iglesia de Nuestra Señora de Guadalupe) derives its name from the shrine erected on Tepeyac Hill located in Mexico City in 1531 which commemorates of the appearance of the Virgin Mary before the Indian convert Júan Diego. The Church, originally completed in 1880 was destroyed by the 1906 earthquake and fire. A reconstructed Church was consecrated on April 14, 1912 being among the first churches in the country to be constructed of reinforced concrete which was considered an innovative construction technology at that time. It marks the Gold Rush Era's Latin Quarter where many Spanish speaking immigrants particularly from Mexico settled. While Mission Dolores and the Presidio provide historical and social testimony to the life of early Californios in San Francisco, Our Lady of Guadalupe is the depository of Hispanic life and history from the late nineteenth century almost uninterruptedly until the 1950s. The first Church was built mainly to serve the Spanish speaking community and was established by Father Andres Garriga in 1875. He established this Church because the faithful attending services lived in the neighborhood where they also had their businesses in the area generally bounded by Broadway, Vallejo, Dupont (Grant) and Kearny Street. This "colonia" (colony or neighborhood) later became the Latin (Mexican) Quarter of San Francisco. Father Garriga served as the first pastor until 1889.

CRITERIA

A. ARCHITECTURE

1. Style: Mission Revival

2. Construction Type: Reinforced concrete

3. Construction Date: 1912

4. Architects: Frank T. Shea and John D. Lofquist. Some of the most prominent buildings erected in San Francisco, including churches and parochial schools, were designed by Mr. Shea who, at different periods, was associated with his brother, Will D. Shea and John O. Lofquist. Mr. Shea was a native of Bloomington, Illinois; came to San Francisco as a young man, with his brother, Will D. Shea, with whom he was associated under the firm name of Shea and Shea at the time of his death in 1929. Completing his education in California, Mr. Shea studied architecture at the Ecole de Beaux Arts in Paris. Frank T. Shea was best known, for the many Catholic churches he designed and built in all parts of the state. Following Mr. Shea's death, his practice was taken over by Mr. Lofquist.

   John D. Lofquist was born in Sweden in 1877, studied in New York at the Brooklyn Institute of Arts and Architecture and various ateliers in New York before moving to California in 1902 and affiliating with Frank T. Shea. Some of the extant structures attributed to the firm of Shea and Lofquist include the Bank of Italy, 550-52 Montgomery Street (1908), Saint Patrick's Church reconstruction at 748-56 Mission Street (1909), Saint Vincent de Paul, 2300 Green at Steiner Streets (1916), Saint Brigid's Church, 2117 Van Ness Avenue at Broadway (1904) reconstructed 1906, remodelled, 1930; Saint Monica's Church and School, 470 24th Avenue at Geary Boulevard (1907), Mission Dolores Bascilia, 16th and Dolores Streets (1929) and Saint Anselm's Church, Shady Lane at Bolinas Avenue, San Anselmo, CA. (1907).

5. Design: Reminiscent of certain Colonial churches in Mexico and South America and earlier precedents in Spain and Portugal, the Church is characterized by a simplicity of form. Round or basket arches, twin towers, topped by gold crosses serve as prominent features of the stucco facades. The Church has a recessed, rectangular main entry surrounded by a round arched secondary entry on the west, and a rectangular bay with basket arched openings on the east. At the second floor, a central rose window surmounted by a mosaic figure is flanked on both sides by arched niches containing sculpted figures.

6. Interior: Gladys Hanson states in San Francisco, The Bay and its Cities that "In sharp contrast to the austere facade [of the Church] is the ornate interior, approached from stone [now tile covered] steps. On the arched ceiling of the nave, supported by twelve pillars, is portrayed in fresco the Holy Sacrament and the Coronation of the Blessed Virgin. Behind the flood-lit white marble altar, standing at the end of the tiled main aisle,

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

The Church also contains a 24 set pipe mechanical Hook and Hastings organ, built in Boston, MA in 1888. It is attributed to be the only extant mechanical organ in San Francisco which has been designated as a Landmark by the National Historical Organ Society which is headquartered in Boston, MA.

B. Historic Context

7. Persons: For 117 years the Spanish speaking parishioners of Our Lady of Guadalupe Church have used the property for religious services. Some made substantial donations, but most of them were far from being wealthy and gave a portion of their hard earned income to their Church. Until its closure in June of 1992, the congregation was a mix of different ethnic backgrounds, Latinos being the majority. In April, 1939 Msgr. Antonio M. Santandrea completed his fiftieth year as the Church's pastor to become the oldest living priest on the Pacific Coast. In the end he was totally blind and partially deaf and he served with the assistance of younger priests. He became the pastor of our Lady of Guadalupe in 1889, served until 1943 and died in 1944. "Emperor Norton, eccentric character of old San Francisco, who claimed the title of 'Emperor of North American and protector of Mexico deo gratias,' used to attend services here, epaulets, sword, boutonniere and all," reported The Monitor on January 23, 1940. In 1950, a brick from the White House was removed and placed under a mosaic of our Lady of Guadalupe on a rear wall of the building. This artifact was a thank you gift from Harry S. Truman commemorating his election as President.

8. Events: The 1906 earthquake caused Our Lady of Guadalupe Church to be reconstructed with materials that could withstand another earthquake. A charred pillar

within the basement serves as a reminder of the conflagration of 1906. Santiago Arillaga, a distinguished composer who had his own conservatory known as the "Arillaga Musical College" composed the Ave Maria which was sung in this Church for the first time. In many occasions Protestant and Jewish people came to the church to listen to his prayerful, joyful and magical melodies. Early social history of the Church indicates that there was a theater group known as The Moral Foundation. There were employment services and other social services offered by the Ladies Auxiliary, who helped the needy of the parish financially. On December 12th, from 4:00 a.m. to 6:00 a.m. during the past sixty years a mariachi band serenaded the congregation and surrounding neighborhood at Our Lady of Guadalupe Church. This celebration commemorated the apparition of Our Lady of Guadalupe who appeared to an Indian convert named Juan Diego on Tepeyac Hill in Mexico City in 1531. The great earthquake and fire of 1906 destroyed all but the foundation of the first Church. Reconstruction by the firm of Shea and Loquist resulted in the present basement (the Church Hall) which was completed and blessed on November 3, 1907. Services continued there until the Church was finally completed and consecrated on April 14, 1912. The Church also contains a 24 set pipe mechanical Hook and Hastings pipe organ built in 1888 in Boston, Massachusetts. It was designated as a landmark with the National Historical Organ Society, which is headquartered in Boston, Ma. and is the only extant mechanical organ in San Francisco.

9. Patterns: This Church symbolizes early Hispanic history of the City. The Spanish speaking hamlet of Yerba Buena, which had developed from the local Indian village became known as San Francisco by declaration of Washington Bartlett, its first American alcalde (mayor) in 1847. In his book Mining Camps: A Study of American Frontier Government, Charles Howard Shinnwrites that the government of San Francisco took its structure from that of the Mexican village. The Alcalde, or Mayor was assisted in his decision making by regidors and syndicos which make up the ayuntamiento comparable to the Board of Supervisors. The alcaldeship system existed in San Francisco from 1833 till 1849. It was precisely in 1949 when Juan Miguel Aguirre, a devoted Catholic arrived in San Francisco after he heard of the Gold Rush. Also in 1849, the first Roman Catholic Church was consecrated under the special patronage of Saint Francis of Assisi.

   With the arrival of the newcomers, Irish, Italian and others, other languages were introduced into Saint Francis' services. Active and zealous Father André Garriga was named assistant pastor. This energetic servant of God was not content that the faithful ones of his native tongue had been designated a secondary place in the parish. Father Garriga is the one who after long battles, obtained the lot in 1875 where Church and Rectory are presently located. Saint Francis ministered to the Spanish speaking people until 1875 when a proposal was submitted by the Clergy and the Association of Hispanic Americans of San Francisco by the architects Eusebio Molera and Juan Cebrian to create a new Church for Spanish residents of the City. The Church was opened on Christmas Day, 1875. Rev. Andres Garriga served as the first pastor from 1875 through 1889. For five years only the basement existed due to lack of funds. Largely through the donations of Juan Miguel Aguirre who was one of the foremost representatives of Hispanic and Italian colonies in San Francisco; a wood framed church was eventually

built and dedicated in March of 1880. "As Latinos were dispossessed of their ranchos and lands after the Gold Rush and the incorporation of California to the Union, their presence in the political and economic life diminished in San Francisco and specifically in North Beach where a thriving community of old Californios and newcomers developed. Our Lady of Guadalupe was the center of Latino life until the forces of change and land speculation forced this ethnic group out of the North Beach/Chinatown area [primarily] into the Mission District." (Pifarré.)

After our Lady of Guadalupe was consecrated, the Mexicans settled in the neighborhood that surrounded the Church. This is explainable because the devotion to the Virgin of Guadalupe is a cult that originated in Mexico. They established their businesses along Broadway, Mason, Pacific, and Stockton. Although for the above reasons they were not owners, their businesses were prosperous up to the beginning of the 1950's when the construction of the Broadway Tunnel disrupted the traffic and brought a decline in profits.

It was not until the middle of the 1950's when the Mexicans began to move mostly to the Mission District, which was then occupied by numerous Italian and Irish. Even up to the end of the 60s and early 70s, there were still traces of the "Barrio Mexicano" (Latin Quarter). Chinatown originally located on Grant and Stockton Streets expanded greatly during the 1950s as Asians began to buy property near Guadalupe Church. A Chinese Mass and other services were added during the 50s to serve their needs by the Rev. Father Donald McDonnell. But Mexicans continued to attend services at the Church either from other neighborhoods in San Francisco or from out of town.

Our Lady of Guadalupe represents to the Hispanic Catholic immigrant community, what Saints Peter and Paul and Saint Francis of Assisi, (Landmark No. 5), represent to the Italian Catholic community, what Notre Dame des Victories, (Landmark No. 173) is to the early French Catholic community and finally what Saint Boniface, (Landmark No. 172) is to the German Catholic community. These churches offered places of shared worship, language, cultural bonds and resettlement services from the late nineteenth century to recent times.

C. PHYSICAL CONTEXT

10. Continuity: The church with its graceful towers situated above the Broadway Tunnel can be viewed from the surrounding Russian Hill and Chinatown neighborhoods. Across the street, in front of the Church, a new senior housing complex dedicated to Lady Shaw was sensitively designed to accommodate the view corridor to the Church from Mason Street.

11. Setting: Makes a major contribution to the streetscape.

12. Visual Significance: This is a conspicuous and familiar building in the context of the surrounding neighborhoods of Russian Hill and Chinatown. In addition, from various vantage points on Russian Hill, one can view Our Lady of Guadalupe Church

contextually with two other Catholic Churches, namely Saint Peter and Paul and Saint Francis Churches. All of which contribute significantly to the cityscape.

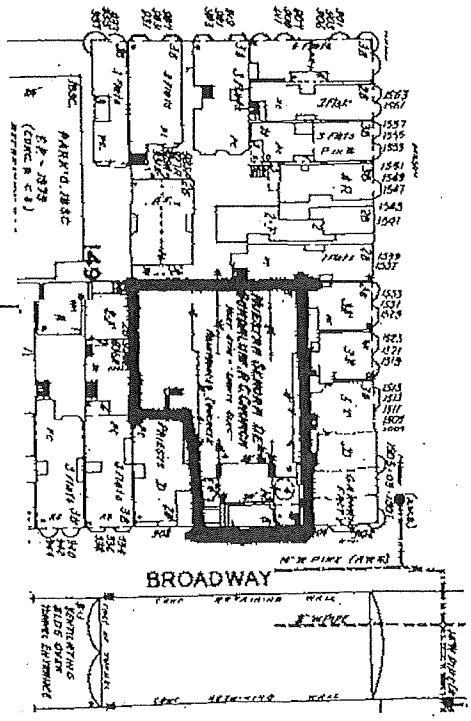
D. INTEGRITY

13. Alterations: A circular mosaic of Our Lady of Guadalupe on the upper part of the facade was restored in 1991 by Thomas and Gabriella Varga. The Church is generally unaltered and in good condition except for paint spalling on the facade and a cyclone fence attached to a retaining wall and red tile flooring at the Church entry. The site maintains most of its original materials and design features.

Threat to Site: None Known ( ) Private Development (X) Zoning ( ) Vandalism ( ) Public Work Project ( )

REPRESENTATION IN EXISTING SURVEYS

DCP: Rated "2"
HERE TODAY: pg. 252
S.F. HERITAGE SURVEYS: 'A' Rating (Pineview FEIR)
SPLENDID SURV.: Not listed
NAT'L REGISTER: Appears eligible (VM)
NAT'L LANDMARK: Not listed
STATE LANDMARK: Not listed



BIBLIOGRAPHY See Page 7

PREPARED BY: Vincent Marsh, Secretary
Landmarks Preservation Advisory Board
Based upon information provided in part by F.A.N.S. de Guadalupe, November, 1992.
ADDRESS: Department of City Planning
450 McAllister Street, 4th Floor
San Francisco, CA 94102
PHONE: (415) 558-6345
DATE: April 29, 1993

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VFM:mj:LadyofGu.Cas

December 14, 2018

Historic Preservation Commission
City and County of San Francisco
1650 Mission Street, Suite 400
San Francisco, CA 94103-2479

RE: **Our Lady of Guadalupe Church at 906 Broadway (Landmark No. 204)**
Support for Landmark Designation Amendment
Case No. 2018-008948DES

Dear President Wolfram and Honorable Commissioners,

On behalf of the Telegraph Hill Dwellers I am writing to strongly support the proposed amendment to the landmark designation of Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church to strengthen the protections of its exterior features and add the interior features to the landmark designation.

The character-defining features of the Church's interior, as fully described in the proposed Landmark Designation Case Report, including the Renaissance and Baroque ornamentation and murals painted by master Italian artist, Luigi Brusatori, deserve special recognition and protection.

This Mission Revival style church is significant in the history of North Beach for its association with San Francisco's Latino and Spanish speaking communities from the mid-nineteenth to the mid-twentieth century, serving as the geographical and spiritual heart of the Latin Quarter that existed in North Beach until the 1950s. Each year beginning in 1924, until the Archdiocese sold the building in 2013, the church was the site of the Mexican tradition of serenading Our Lady of Guadalupe with Las Mañanitas, the Mexican Birthday Song, on her feast day (December 12).

We respectfully urge the Commission to initiate the proposed amendment to the landmark designation of Our Lady of Guadalupe Church and forward it to the Board of Supervisors with a positive recommendation.

Sincerely,

Judy Irving

Judy Irving
President

cc: Desiree Smith desiree.smith@sfgov.org
Tim Frye tim.frye@sfgov.org
Commission Secretary Commissions.Secretary@sfgov.org

SAN FRANCISCO
PLANNING DEPARTMENT

February 13, 2019

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Ms. Angela Calvillo, Clerk
Honorable Supervisor Aaron Peskin
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 2018-008948DES:**
906 Broadway Landmark Designation Amendment (Our Lady of Guadalupe Church)
Historic Preservation Commission Recommendation: ***Approval***

Dear Ms. Calvillo and Supervisor Peskin,

On February 6, 2019, the San Francisco Historic Preservation Commission (hereinafter "HPC") conducted a duly noticed public hearing at a regularly scheduled meeting to consider a recommendation for amending the landmark designation of 906 Broadway, known historically as Our Lady of Guadalupe Church (Landmark No. 204), to the Board of Supervisors. At the hearing, the HPC voted to **approve** a resolution to recommend landmark designation amendment pursuant to Article 10 of the Planning Code.

The proposed amendments are not defined as a project under CEQA Guidelines Section 15060(c) and 15378 because they do not result in a physical change in the environment.

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,

Aaron D. Starr
Manager of Legislative Affairs

cc: Alisa Somera, Assistant Clerk of the Board
Andrea Ruiz-Esquide, Deputy City Attorney

Attachments (one copy of the following):
Draft Article 10 Landmark Designation Ordinance
Historic Preservation Commission Resolutions No. 1021, 1013
Planning Department Memo dated February 6, 2019
Planning Department Case Report dated December 19, 2018
Article 10 Landmark Designation Report
Letters of Support

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

Recommendation of Landmark Designation Amendment

April 1, 2019

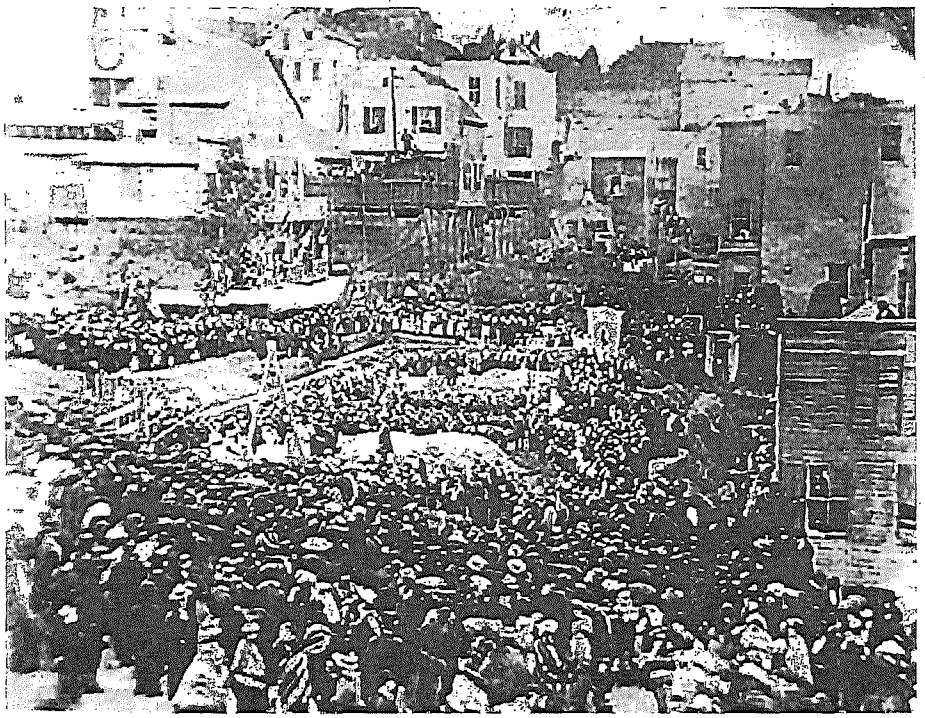
SAN FRANCISCO
PLANNING DEPARTMENT

Our Lady of Guadalupe Church (constructed 1912), 2018.
906 Broadway
Landmark No. 204

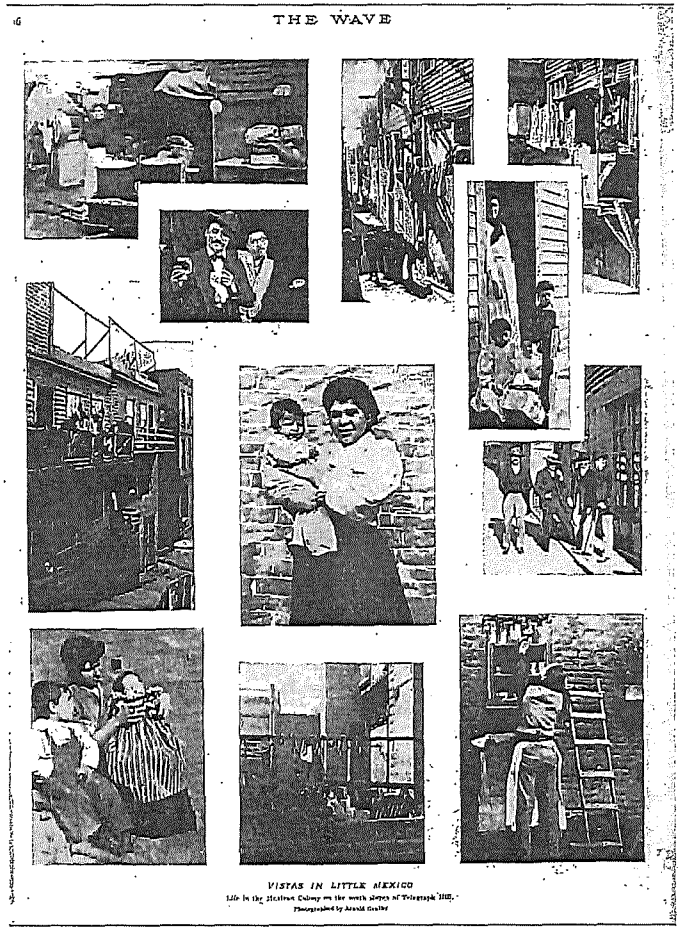
1915

"Barrio Guadalupe" in North Beach

1916

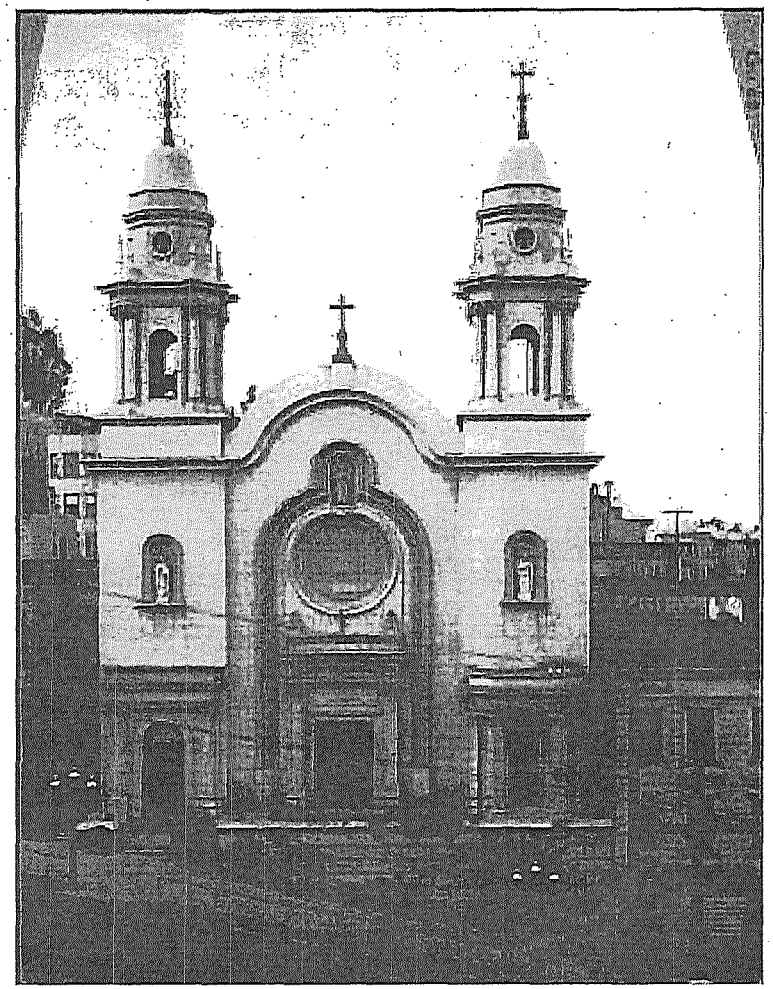


Laying the cornerstone for the church, 1875.
(OpenSFHistory)

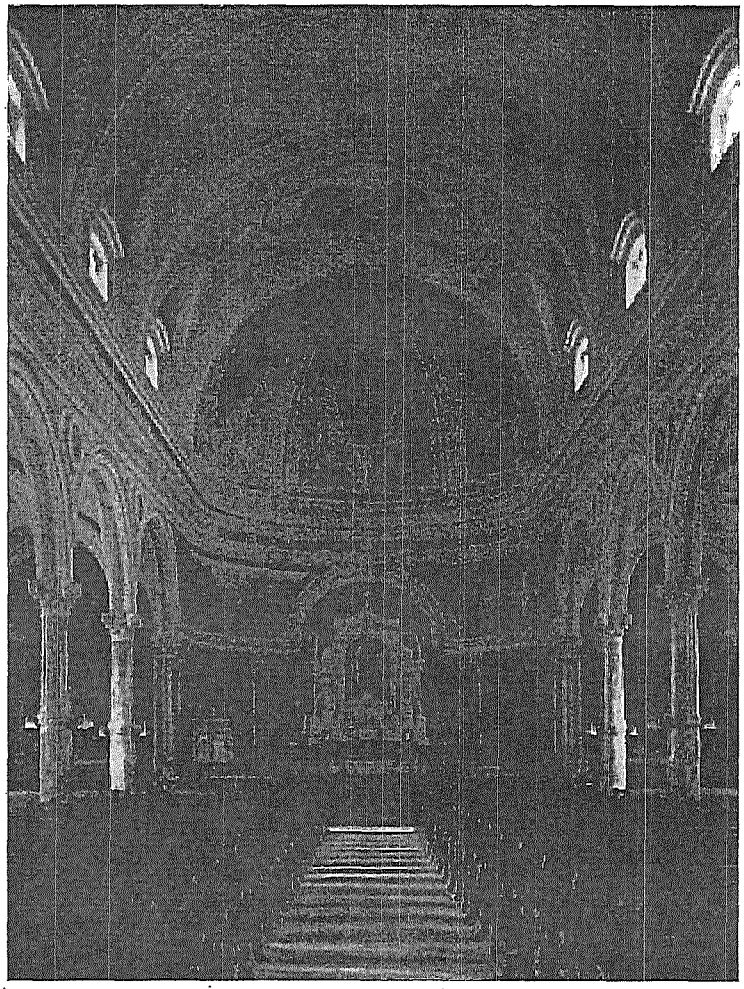


Vistas in "Little Mexico," photographed by Arnold Genthe, 1897.
(Christmas Wave, 1897)

Significant Architecture and Artwork

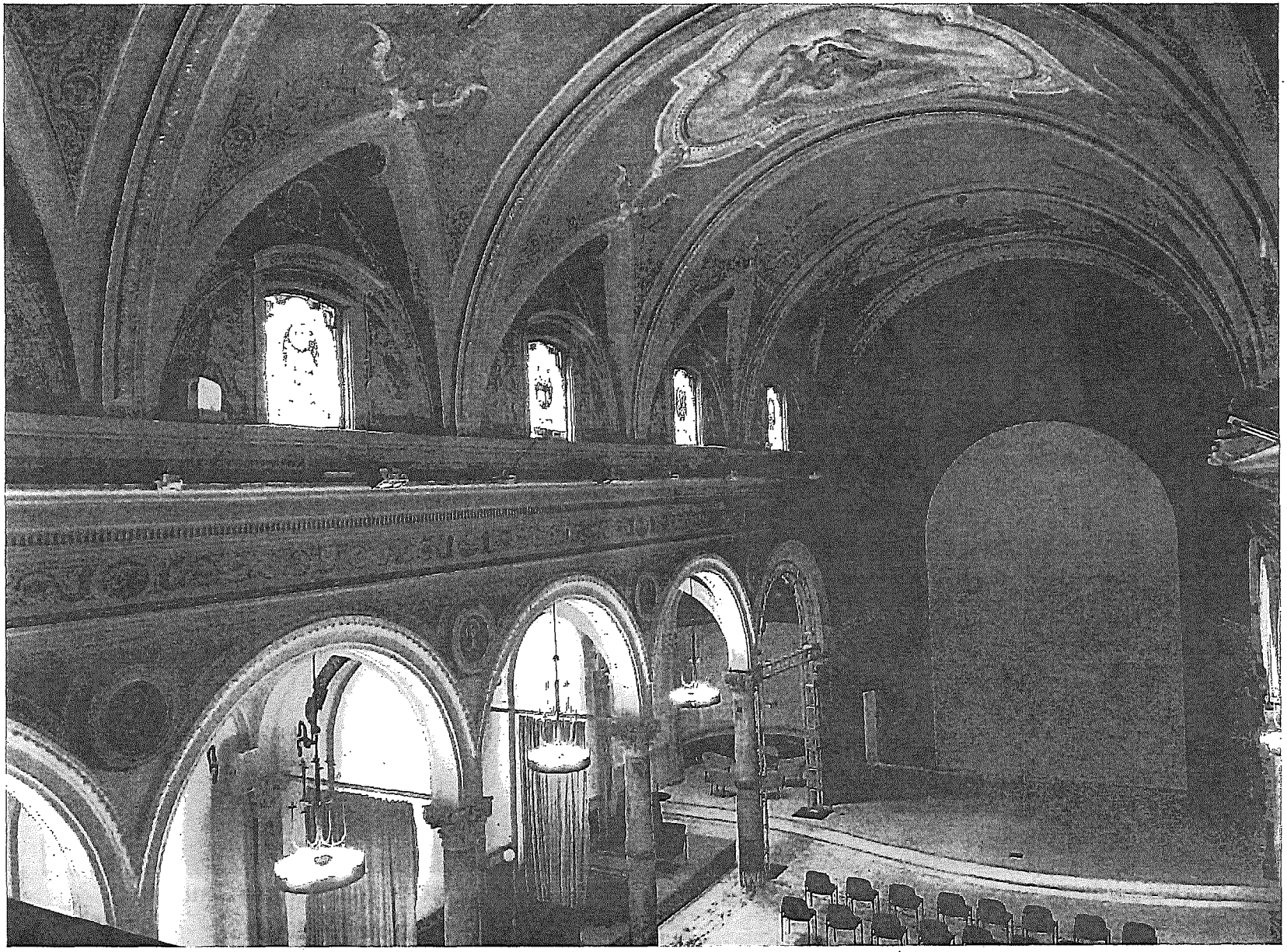


Our Lady of Guadalupe Church, circa 1912-1923.
(Art Institute of Chicago)



Interior of Guadalupe Church, circa 1912-1923.
(Art Institute of Chicago)

1917



1918

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 TRANSPORTATION COMMITTEE

NOTICE IS HEREBY GIVEN THAT the Land Use and Transportation 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, April 1, 2019**

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

Location: **Legislative Chamber, Room 250, located at City Hall**
1 Dr. Carlton B. Goodlett Place, San Francisco, CA

Subjects: **File No. 190188.** Ordinance amending the Landmark Designation for Landmark No. 204, 906 Broadway (Iglesia de Nuestra Señora de Guadalupe/Our Lady of Guadalupe Church), Assessor's Parcel Block No. 0149, Lot No. 009, under Article 10 of the Planning Code, to confirm the exterior features that should be preserved or replaced in kind, and to add interior features to the designation; affirming the Planning Department's determination under the California Environmental Quality Act; and making findings of consistency with the General Plan, and the eight priority policies of Planning Code, Section 101.1, and findings of public necessity, convenience, and welfare findings under Planning Code, Section 302.

In accordance with Administrative Code, Section 67.7-1, persons who are unable to attend the hearing on these matters may submit written comments to the City prior to the time the hearing begins. These comments will be made part of the official public record in these matters, 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, City Hall, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco, CA 94102. Information relating to these matters are available in the Office of the Clerk of the Board. Agenda information relating to these matters will be available for public review on Friday, March 29, 2019.

Angela Calvillo, Clerk of the Board

DATED/MAILED/POSTED: March 21, 2019

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February 13, 2019

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Ms. Angela Calvillo, Clerk
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San Francisco, CA 94102

Re: **Transmittal of Planning Department Case Number 2018-008948DES:**
906 Broadway Landmark Designation Amendment (Our Lady of Guadalupe Church)
Historic Preservation Commission Recommendation: ***Approval***

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The proposed amendments are not defined as a project under CEQA Guidelines Section 15060(c) and 15378 because they do not result in a physical change in the environment.

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,

Aaron D. Starr
Manager of Legislative Affairs

cc: Alisa Somera, Assistant Clerk of the Board
Andrea Ruiz-Esquide, Deputy City Attorney

Attachments (one copy of the following):
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