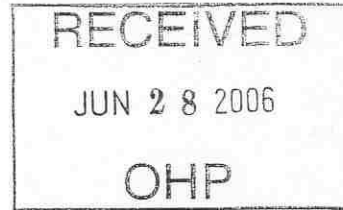


NPS Form 10-900
(Oct. 1990)

United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for Individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name St. Brigid's Church
Other names/site number N/A

2. Location

Street & number: 2151 Van Ness Avenue not for publication
City or town: San Francisco vicinity
State California code CA county San Francisco code 075 zip code: 94109

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets Documentation standards for registering properties in the National Register of Historic Places criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official / Title _____ Date _____

State of Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.

See continuation sheet.

determined eligible for the
National Register (#1995001159) 12/18/95

See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Signature of the Keeper _____

Date of Action _____

St. Brigid's Church
Name of Property

San Francisco County, California
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of contributing resources previously listed in the National Register: None

6. Functions or Use

Historic Functions
(Enter categories from instructions)
RELIGION/ religious facility

Current Functions
(Enter categories from instructions)
Vacant/not in use

7. Description

Architectural Classification
(Enter categories from instructions)

Richardson Romanesque

Materials

(Enter categories from instructions)

Foundation: Reinforced Concrete

Walls: A series of alterations over time have resulted in a hybrid that includes Unreinforced Masonry, Steel Frame and reinforced concrete faced with w/ Granite and Terra Cotta Veneer

Roof: Salte

Other: Terra Cotta decorations installed in 1930

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

St. Brigid's Church
Name of Property

San Francisco County, California
County and State

Statement of Significance

Applicable National Register Criteria

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

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

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

Explain the significance of the property on one or more continuation sheets.)

Area of Significance

(Enter categories from instructions)

None

Period of Significance: 1896-1930

Significant Dates: N/A

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

Cultural Affiliation: N/A

Architect: Shea & Shea
(Frank T. Shea and Will D. Shea)

Alterations Architect: Henry D. Minton

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

- Previous documentation on file (NPS): N/A
- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- X previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey
- recorded by Historic American Engineering

Record # _____

Primary location of additional data:

- State Historic Preservation Office
 Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

St. Brigid's Church
Name of Property

San Francisco County, California
County and State

10. Geographical Data

Acreage of Property: 0.5 acre
UTM Reference
(Place additional UTM References on a continuation sheet)

Verbal Boundary Description
(Explain why the boundaries were selected on a continuation sheet)

Boundary Justification
(Describe the boundaries of the property on a continuation sheet)

11. Form Prepared by

name / title Patrick McGrew
organization: McGrew / Architecture
street and number 674 South Grenfall Road
city or town Palm Springs, California

date: June 1, 2006
telephone: 760.416.7819
state California Zip 92264

12. Additional Documentation

(submit the following items with the completed form)

Continuation Sheets

Maps

Photographs

Additional items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO)

name 2151 Van Ness LLP / Stephens Institute
c/o Steefel, Levitt & Weiss, attention Tim Tosta
street and number 1 Embarcadero Center, 30th Floor
city or town San Francisco state California telephone 415.403.3343
zip code 94111

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility- or listing to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 u.s.c. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127 Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet
Section Number 7 Page 1

St. Brigid's Roman Catholic Church
San Francisco, California

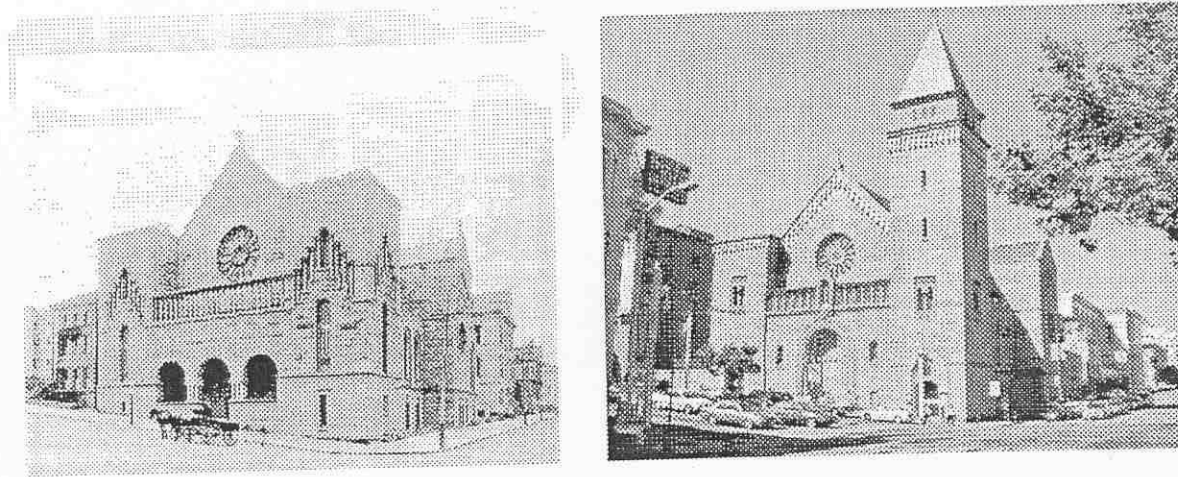


Figure 1. The Evolution of St. Brigid's Roman Catholic Church. Left: The original 1896 Shea & Shea design in its post-quake form. Right: St. Brigid's today, after the 1930, 1942 and 1965 remodels.

NARRATIVE (BUILDING) DESCRIPTION

EXTERIOR:

Original design 1896 / 1904: The building is located at the southwest corner of Van Ness Avenue and Broadway. The floor plan of St. Brigid's (approximately 100 feet wide by 150 feet long) is the traditional *Basilica* plan that is the basis for most American churches, in one variation or another. Its floor plan elements include a long, tall central sanctuary space called the Nave that runs east to west. A semi-circular Apse (where the Altar is located) terminates the west end, and a Narthex (Entry) terminates the east end. Lower side aisles, separated from the Nave by arcades, run parallel to the Nave. A Transept or cross-aisle intersects and is perpendicular to the Nave, and is located just before the Apse. Corner towers, that are square in plan, flank the Narthex. Known as a cruciform plan, the form represents a variation on the Christian cross. The east (front) façade of the structure is located at the property line with no setback. Along the north side, the corner tower and the Transept are also located at the property line while the side aisle wall that connects them is set-back approximately ten feet.

The foundations and basement were originally constructed beginning in 1896,

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7

Page 2

St. Brigid's Roman Catholic Church
San Francisco, California

from the design of San Francisco architects Shea and Shea¹. The Crypt was finished first and open for services in June of 1897. In 1900, Archbishop Patrick Riordon dedicated the superstructure. The front façade, as illustrated in the *San Francisco Call* on March 23, 1896, was of a design that combined Lombard and French Romanesque façades from the 12th Century, in massing, if not in character. As built, the massing featured monumental wall with an arcaded entry flanked by towers of unequal heights; a main sanctuary was set back from this composition. In Shea & Shea's original design, Lombardy-style polychrome horizontal stripes decorated the entry, and the towers flanking the entry were three stories on the left and seven stories on the right. The building as completed in 1904 was essentially as designed, but the polychrome stripes were deleted in favor of monochromatic gray granite, and there is no photographic information to document the final design and height of the towers. The earliest photo² in the St. Brigid archive was taken after the April 1906 earthquake illustrating damage to the towers and the Narthex parapet. The portions of the towers above the second belt course were destroyed. By December 1906, the church was rebuilt and reopened "with no scar remaining to remind people of its wounding."³ The overall design was an elaborate one that drew from the Richardson Romanesque style (rather than 12th Century Romanesque) that had become immensely popular for public and ecclesiastic buildings throughout America. St. Brigid's design brought nothing new to the form that had already been seen many times before. The massing of the front (Van Ness Avenue) façade featured a rugged setback entrance arcade that fronted an open porch, defined by three Richardsonian arches held aloft by clusters of the squat Syrian columns popularized by Richardson. A colonnaded parapet above the Narthex topped this central element. Massive corner towers flanked the central section, and above, the recessed gabled end of the Nave with its rose window was visible. The rose window (one of three on the building) features a circular hub and a single ring of 16 spokes, encircled by wedge-shaped granite blocks. The artist who created these windows is unknown. A belt course trim is located at the spring line of the entrance arches; a second belt course is located at the spring line of the gable. Unusual stepped colonnades align with the Narthex parapet on the face of the street façades of each tower. A single tall slim arched stained glass window was centered below each stepped colonnade.

The earliest part of the building was built utilizing unreinforced masonry and steel framing; later additions were built utilizing a reinforced concrete structural system, and faced on the east and north sides with granite block veneer⁴. The veneer was

¹ Frank T. Shea (1859-1929) and Will D Shea (1866-1931).

² This image is from the San Francisco Main Library Photo Collection, photo #AAC-2718.

³ *Sacred Places*, p. 109.

⁴ Numerous stories abound about the veneer being "granite blocks that served as curbstones during pioneer days" but this seems highly unlikely.

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7

Page 3

St. Brigid's Roman Catholic Church
San Francisco, California

composed of long rectangular blocks 14 inches high, about 5 inches deep, and of varying lengths up to 80 inches, laid in a standard coursed ashlar, the face of which was left undressed after quarrying. The use of the long blocks of granite, when combined with the Narthex parapet and the two belt courses, gives the façade its horizontal emphasis. The north (Broadway) elevation is almost unaltered from its original design, and consequently has a higher degree of integrity than the heavily altered Van Ness Avenue front façade. The transept rose windows are similar to the one found on the front facade, but smaller. Instead of the arcaded corbel table, the transept gable has stepped colonnade similar to those on the Van Ness elevation. Along the Nave four tall, narrow arched windows are set in a double arch of granite voussoirs. A similar window is located between the transept and the apse's curve. The Nave clerestory is set back the depth of the side aisles within, and its windows are arched with a single course of voussoirs. The south elevation also has a rose window, but much of the granite veneer on this façade was never built as a cost saving; this elevation was concealed by adjacent construction and not intended to be seen. At some later date, both the south and west walls were veneered with a faux-granite made of an unknown and not very convincing material. The Nave windows and what granite there is match those on the street elevations. A low wall of matching granite (a later addition) shields the parking area south of the building from view along Van Ness Avenue.

Alterations 1930: By 1930, Will Shea had retired, and Frank Shea had died. Henry A. Minton, a Boston born, Harvard educated architect who had come to San Francisco in 1906 and worked in Shea's office after the earthquake, was hired by the Archdiocese to alter St. Brigid's. He moved the Narthex / Nave wall closer to the street, repositioned the rose window, added a floor to the north tower, essentially re-designing the front façade and thus removing the character-defining elements of the original Richardsonian design. Minton replaced Shea & Shea's original granite entrance arcade, the stepped and columned recesses and the Narthex parapet, with terra cotta. Furthermore, he removed the original stained glass tower windows and replaced them with a new door at the base of each tower. It is ironic that the Bostonian Minton, who was doubtlessly aware of the importance of Richardson's famous and influential Boston Trinity Church, chose to obliterate those very features that tied it to the style. He replaced solid granite blocks with extensive quantities of cast terra cotta ornament, an inexpensive substitute for cut stone. Minton did not design the alterations to be compatible with the Richardsonian style of the Shea & Shea original. Instead, he reverted to an architectural idiom already out of date for more than 50 years. A simple view of Minton's choices might classify them as revisionist history. But, a closer examination reveals a collection of architectural details from different times and places, executed in materials inferior to those being replaced.

The terra cotta ornament of the central portion of the remodeled Van Ness

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet
Section Number 7 Page 4

St. Brigid's Roman Catholic Church
San Francisco, California

Avenue elevation consists of an arched opening with five concentric reveals not unlike the 12th century French Romanesque church at Serquigny. Each reveal sports a different design: the outer one is divided into double blocks patterned, not with an interlace derived from Celtic manuscripts⁵ as previously thought, but with a foliated reverse S-shape, alternating with single blocks representing animal symbols; the next arch, rests on lozenge-patterned columns with dove capitals; the third arch is decorated with narrow rosettes; the fourth arch is decorated with a chevron pattern; the innermost arch, is decorated with combination of intertwined birds and foliation. The tympanum is decorated with an image of Christ enthroned, surrounded by foliation entwining the four winged gospel symbols (lion, ox, eagle, and man). The outer arch is set off from the main body of the building by simple moldings, and at the top is a cross in a circle between a pair of naturalistic winged figures holding books inscribed in Latin.

Similar angels, holding tablets of the law, support the tympani of the flanking arched entrances in the tower faces. These tympani have a cross in a large interlaced circle upheld by angels kneeling on a lintel decorated like the outer arch of the main doorway. The arches on these flanking doorways are composed of a plain surround trimmed with an elaborated rope molding of terra cotta. A parapet arcade extends along the narthex facade between the towers. It is composed of a row of stylistically incompatible Art Deco style figures in arched niches separated by gothic-capitaled columns, each figure representing one of the 12 apostles; the row is framed top and bottom with terra cotta moldings. Centered above the arched opening is a figure of St. Brigid holding a building. The figure is recessed into a niche decorated with an interlace border and capped with a finial. Above this arcade is the recessed gable, but it has been moved several feet closer to Van Ness Avenue. An arcaded corbel table in terra cotta was added below the eave and atop the towers. Each tower elevation has, at the mezzanine level, a pair of narrow compound-arched windows, symbol-and-interlace spandrel, and simple sill of two winged animals flanking an open book. Single narrow arched windows, with granite voussoirs, flank the main entrance and indicate the presence of two stories of the corner tower.

Alterations 1942-47: Minton was also the architect for alterations listed on a building permit application dated 1942 that described the addition of low sacristies to the apse and new stained glass windows. The sacristy additions were lower than the apse and contained a band of three small arched windows and a flat roof, the walls of which were clad in matching granite. All three original rose windows were replaced as were

⁵ The nomination makes frequent reference to Celtic interlace patterns on the building as testimonial to the "Irish-ness" of the building. No Celtic interlace patterns have been found on the building. As delineated in Andrew Speltz' *Style of Ornament*, the details cited in the nomination bear a closer resemblance to Early Christian ornament than to early British / Irish Celtic ornamentation. In viewing the details, a casual passerby would not necessarily associate the church with the Irish.

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7

Page 5

St. Brigid's Roman Catholic Church
San Francisco, California

the windows along the side aisles. All of the new art glass was fabricated by the Harry Clarke Studio⁶ in Dublin and installed in 1947. It should be noted however, that they are not the work of the master art glass artisan Harry Clarke, who died an untimely death in 1931. Church records indicate that the Dun Emir Guild of Donegal, Ireland⁷, wove the sanctuary carpet.

Alterations 1965: An additional floor and roof were added to the north tower in 1965. This addition was clad in a lighter colored granite and features a small arcade on each face and, in contrast to the original Shea & Shea design, it is topped with a steep pyramid roof finished in standing seam gold anodized aluminum. These additions fail to harmonize with the main architectural design of the building. Additionally, the apse roof was raised and given a skylight roof to light oculus windows inside the chancel dome. The stucco-clad wall and skylight roof of this addition add to the building's diminished integrity.

INTERIOR:

The building's interior reflects the traditional basilica / cruciform plan: Narthex, and rear choir gallery, Nave with side aisles, Transept and Apse, where the chancel, sacristy, and other church function spaces are located. Built on a sloping site, the main floor level approximates the grade on the south side of the lot, requiring a flight of steps up to provide access to the Narthex and Nave from the street. The Narthex is paneled in dark wood. The Nave is separated from each side aisle by an arcade with columns featuring Romanesque capitals and clad in a faux-marble painted finish. Clerestory windows surmount each arcade topped by a stringcourse decorated with castings of angels and heads that wraps around the Nave. Above the stringcourse, between the clerestory windows are figures of angels ten-feet-high, sculpted by John A. MacQuarrie⁸; each is

⁶ Harry Clarke was born on March 17th, 1889 in North Frederick Street, Dublin, where his father Joshua had a decorating and stained glass business. While still at school with the Jesuits in Belvedere, Clarke showed promise in drawing and art and was described as a reserved and sensitive boy. He was apprenticed in 1905 for five years to his father's business while attending schools of art in Dublin and London. By 1914, he had studied, exhibited, won a traveling studentship, and traveled to Paris and Chartres. His first stained glass commission was for the windows of the Honan chapel in University College Cork, which was completed in 1917. Between 1917 and his death in 1931, in spite of ill health, he carried out over forty commissions for churches in Ireland, Great Britain and elsewhere.

⁷ The Dun Emir Guild, founded in 1902, was an important center of Irish embroidery, printing, and bookbinding. Dun Emer trained young women in many artistic skills, and supplied churches with vestments and banners; they were not known for their carpet weaving.

⁸ John A. MacQuarrie (1871-1944.) Born in San Francisco, CA. on June 12, 1871. Mac Quarrie was a lifelong resident of San Francisco with a studio at 1370 Sutter St. He died in his native City on Nov. 24, 1944 and is buried at Holy Cross Cemetery. Works held: Golden Gate Park, McKinley statue; Bear Flag Monument, Sonoma; Donner Lake Monument; Southern Pacific Terminals (murals). He was better known

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet
Section Number 7 Page 6

St. Brigid's Roman Catholic Church
San Francisco, California

in a different pose representing the opening sentences of the mass. The ceiling is a shallow barrel vault. Between the aisle windows on the exterior walls were wall-mounted figures that represent the Stations of the Cross; these figures were removed by the church when the building was sold in 2005. The windows themselves are stained glass in vivid colors of blue, red and green. At the west end, the chancel is semi-circular in plan, with a half-dome ceiling. Wainscoting throughout the sanctuary is lincrusta. The pews are oak with carved ends.

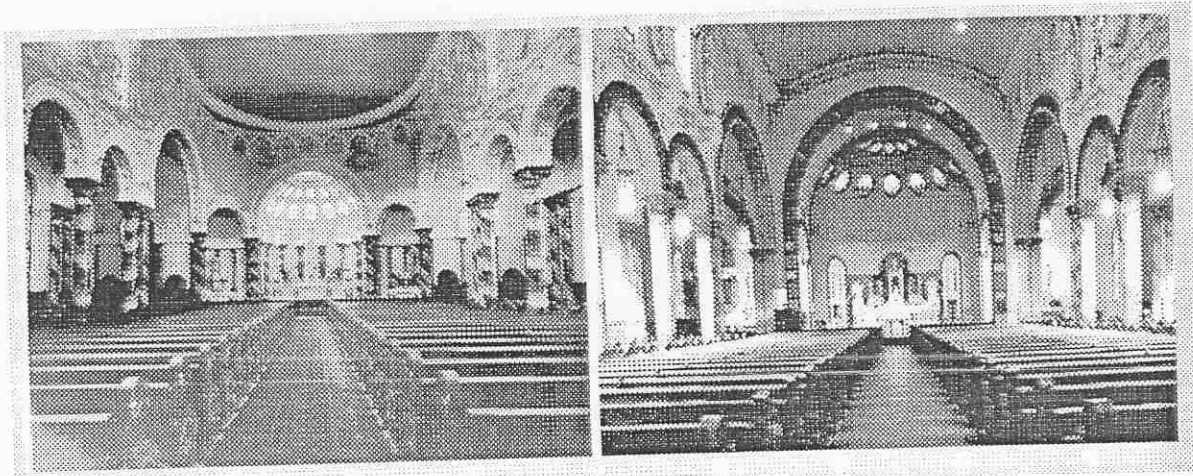


Figure 2 At left is the interior as originally built. At right is a contemporary photograph.

Interior Alterations: As illustrated in the photographs above, the interior has also undergone substantial alterations. The original arched opening to the Apse with its flanking side arches has been enlarged; the side arches have disappeared altogether. The graceful corbelled banding that defined the ceiling has been truncated, and the Apse has been made both taller and wider. The raised platform at the rear has been lowered and the replacement design is quite awkward. Collectively, the interior alterations have resulted in a substantial loss of integrity and architectural refinement.

No photographs of the original appearance of the east end of the Nave have been located, but it too has been substantially altered to accommodate the installation of the new Italian-built organ with its silver-colored pipes that are visible above the rear gallery in the organ loft. The installation required a new acoustical treatment to the ceiling, and

as a muralist, but was also a sculptor. See the S F Chronicle of Nov 30, 1944 and SF Examiner Nov. 28, 1944.

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7

Page 7

St. Brigid's Roman Catholic Church
San Francisco, California

the organ itself obscures part of the rose window. The Italian-made Ruffatti organ was installed in 1983.

STATEMENT OF SIGNIFICANCE

I. BRIEF HISTORY of ST. BRIGID'S:

In 1863 Roman Catholic Archbishop Alemany declared a new parish in the largely unsettled area west of Larkin Street and north of Bush Street. The first pastor of the parish was Father James Henry Aerden, from the province of St. Rose in Belgium. Because the parish was expected to serve a mostly Irish congregation, it was named for St. Brigid, 'Bride of Ireland.'⁹ Its first building was a modest wooden structure that opened in 1864 at the same location as the current building. As the neighborhood developed, the congregation felt the need for a larger church, and the original Gothic Revival style church was demolished. Based upon a design in the then-popular Richardson Romanesque style, by architects Shea & Shea,¹⁰ the foundations and basement of the current structure were begun in 1896, with the Crypt being occupied in 1897, the superstructure being dedicated by Archbishop Patrick Riordan in 1900, and the rest of the building being completed by 1904.¹¹ Architect Frank T. Shea, senior partner in the Shea & Shea firm, and the most prolific San Francisco church architect of his time, also served as City Architect for two years following the tragic events of April 1906. Together, the brothers were also responsible for St. Paul's (1897, 231 Valley Street), St. Vincent de Paul, (1911, 2300 Green Street) the Mission Dolores Basilica (1918, adjacent to Mission Dolores), St. James', St. John's, Church of the Holy Cross, Star of the Sea, St. Monica and St. Ann's.

Although St. Brigid's survived the great Earthquake and Fire of 1906 with nominal damage, a series of changes requested by the building committee led to substantial alterations including the replacement of the character defining arcaded entrance and other character defining features of its Richardsonian Romanesque

⁹ Brigid was the patron saint of Ireland. Additionally, she was the patron saint of babies, blacksmiths, boatmen, cattle, chicken farmers, children whose parents are not married, dairy workers, fugitives, infants, mariners, midwives, milk maids, newborn babies, nuns, poets, poultry farmers, printing presses, sailors, scholars and travelers.

¹⁰ Frank T. Shea (1859-1929) and Will D. Shea (1866-1931). Frank T. Shea was known locally as the church builder of San Francisco.

¹¹ *California Architect and Building News*, August 1896 and by a newspaper story on 23 March 1896, which identifies Shea and Shea as the architects and reproduces their drawing with the seven-story corner tower.

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7

Page 8

St. Brigid's Roman Catholic Church
San Francisco, California

façade. These changes included a new terra cotta entrance decorated with chevrons, foliations, and other Romanesque Revival designs, and the addition of a fourth story on the existing north tower, all in 1930; the addition of low sacristies to the apse and new stained glass windows in the 1940s; more alterations to the apse and the insertion of an additional floor and roof to the tower in 1965. Boston born, Harvard-trained architect Henry A. Minton, not one of the Bay Area's better-known architects, was responsible for the changes that occurred at St. Brigid's from 1930 until his death in 1948, including the obliteration of St. Brigid's original primary façade, for which he substituted the Romanesque Revival-inspired detailing of the 1930 alterations. He had arrived in San Francisco in 1906 and was for a time a draftsman in the Shea & Shea office. Following their demise, he inherited some of their clientele, including the Archdiocese. He later became known as "Giannini's architect," and his most important project was the Bank of Italy tower in San Jose.

II. NATIONAL REGISTER ELIGIBILITY:¹²

The original 1995 National Register Nomination did not find St. Brigid's eligible for the Register under either Criterion A (Events) or Criterion B (Persons), but did find it eligible under Criterion C (Architecture / Design). Based upon the analysis in this document, St. Brigid's is also not eligible for the Register under Criterion C. "Ordinarily properties used for religious purposes shall not be considered eligible for the National Register. However, such properties *will qualify* if they derive their primary significance from architectural or artistic distinction or historical importance." The loss of St. Brigid's character-defining architecture would preclude eligibility.

APPLYING CRITERION A: EVENTS

Properties can be eligible for the National Register if they are associated with events that have made a significant contribution to the broad patterns of our history. To be considered for listing under Criterion A, a property must be associated with one or more events important in the defined historic context. Criterion A recognizes properties associated with single events, such as the founding of a town, or with a pattern of events, repeated activities, or historic trends, such as the gradual rise of a port city's prominence in trade and commerce. The event or trends, however, must clearly be important within the associated context: settlement, in the case of the town, or development of a maritime economy, in the case of the port city. Moreover, the property

¹² Eligibility definitions in this section are drawn from *National Register Bulletin 15, How to Apply the National Register Criteria for Evaluation*. It has been adapted to suit the specific building being evaluated. The author has italicized and underlined some phrases for emphasis.

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7

Page 9

St. Brigid's Roman Catholic Church
San Francisco, California

must have an important association with the event or historic trends, and it must retain historic integrity.

As with all eligible properties, religious properties must physically represent the period of time for which they are significant. For instance, a recent building that houses an older congregation cannot qualify based on the historic activities of the group because the current building does not convey the earlier history. Likewise, an older building that housed the historic activities of the congregation is eligible if it still physically represents the period of the congregation's significance. However, if an older building has been remodeled to the extent that its appearance dates from the time of the remodeling, it can only be eligible if the period of significance corresponds with the period of the alterations.

Much has been written about the Irish-ness of St. Brigid's, although the first Father for St. Brigid's was from Belgium. Most of the church's priests and congregation were of Irish descent during the structure's Period of Significance (1896-1929)¹³, and over the course of the 110-year history of the current structure, the congregation continued to serve parishioners of Irish descent, although the congregation ultimately grew to reflect San Francisco's cultural and ethnic diversity, as have all of the city's churches. Early on, San Francisco's various cultural affiliations of ethnic and national groups remained somewhat segregated, due to constraints of language and custom. All of the early church congregations were based upon the nationalities of these groups. Among the city's European immigrants, numerous churches served the Irish, who constituted one eighth of the population, including St. Patrick's, St. Joseph's, St. Dominic's and St. Brigid's. Signifying importance to the Irish, it is St. Patrick's (not St. Brigid's) that is the Irish National Church in San Francisco.¹⁴ The German community (almost as large as the Irish) had St. Mark's, St. Paulus, St. Matthew's Lutheran, St. Boniface and St. Anthony's Catholic. The French had Notre Dame des Victoire. There were also churches for Russian, Italian, Spanish and Scandinavian groups, to name but a few. The tendency for groups of various national origins to socialize together, or worship together does not constitute a significant pattern of *events* sufficient to justify a building's eligibility under Criterion A. The 1996 Nomination failed to make a finding of significance under this Criterion.

APPLYING CRITERION B: PERSONS

Properties may be eligible for the National Register if they are associated with the lives

¹³ The Period of Significance was chosen to represent the building's original design. Alterations after 1929 have resulted in the loss of the building's character-defining features.

¹⁴ *Sacred Places of San Francisco*, p 62.

National Register of Historic Places

Continuation Sheet

Section Number 7

Page 10

St. Brigid's Roman Catholic Church
San Francisco, California

of persons significant in our past. This Criterion applies to properties associated with individuals whose specific contributions to history can be identified and documented. Persons "significant in our past" refers to individuals whose activities are demonstrably important within a local, State, or national historic context. The criterion is generally restricted to those properties that illustrate (rather than commemorate) a person's important achievements.

A religious property can be eligible for association with a person important in religious history, if that significance has scholarly, secular recognition or is important in other historic contexts. Individuals who would likely be considered significant are those who formed or significantly influenced an important religious institution or movement, or who were important in the social, economic, or political history of the area. Properties associated with individuals important only within the context of a single congregation and lacking importance in any other historic context would not be eligible under Criterion B. The archives of St. Brigid's list the names of many important San Francisco religious, business, social and political leaders who were members of the congregation or clergy. Their names, some Irish, some not, are found on statuary and stained glass throughout the building. But none has a sufficient primary relationship with the building to justify eligibility for the National Register under Criterion B.

APPLYING CRITERION C: DESIGN/CONSTRUCTION

Properties may be eligible for the National Register if they embody 1.) the distinctive characteristics of a type, period, or method of construction, or 2.) represent the work of a master, or 3.) possess high artistic values, or 4.) in the case of historic districts, represent a significant and distinguishable entity whose components may lack individual distinction.

1. Distinctive Characteristics of Type, Period, and Method of Construction

This is the portion of Criterion C under which most properties are found eligible, for it encompasses all architectural styles and construction practices. To be eligible under this portion of the Criterion, a property must clearly illustrate, through "distinctive characteristics a pattern of features common to a particular class of resources, or the individuality or variation of features that occurs within the class, or the evolution of that class, or the transition between classes of resources.

American architects experimented with early versions of the Romanesque Revival between 1844-1850s. These early designs were used mainly for public buildings, the best American example of which is the Smithsonian Institution building in Washington (1847-1855). Later, master architect Henry Hobson Richardson

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7 Page 11

St. Brigid's Roman Catholic Church
San Francisco, California

experimented with a variety of French, Italian and Middle Eastern sources to create his own unique Richardsonian Romanesque style, which was popular between 1880-1895.¹⁵ It is this style that was used for the original 1896 Shea & Shea design for St. Brigid's. Beginning in the 1930s, and continuing through 1965, a series of alterations replaced the most important and character-defining features of the original design. These alterations, although they added some Irish decorative elements to the building's facade, must be characterized as anachronistic and inferior to the original work they replaced. Examples of intact Romanesque Revival of the early period and Richardsonian Romanesque buildings in San Francisco are attached.

Distinctive Characteristics: are the physical features or traits that commonly recur in individual types, periods, or methods of construction. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of its type, period, or method of construction. Characteristics can be expressed in terms such as form, proportion, structure, plan, style, or materials. They can be general, referring to ideas of design and construction such as basic plan or form, or they can be specific, referring to precise ways of combining particular kinds of materials.

For a building to be eligible under the theme of Richardson Romanesque Revival architecture, it must have the distinctive characteristics that make up the aspects of the style, such as short, robust columns; massive stone walls; dramatic semicircular arches; unusual sculptured shapes; heaviness; deep banded windows; cavernous recessed door openings; contrasting color or texture of stone; and a single tower or towers. St. Brigid's is a 19th century building with an overlay of anachronistic 20th century Romanesque Revival detailing that was added as an afterthought, by a later architect, rather than being fully integrated into the overall lines and massing of the original building. Having replaced the original entrance and much of the primary facade of St. Brigid's with a 1930s pastiche of pseudo-Romanesque terra cotta detailing, the building has lost its distinctive characteristics and therefore does not qualify for the National Register under this portion of Criterion C.

Type, period, or method of construction: refers to the way certain properties are related to one another by cultural tradition or function, by dates of construction or style, or by choice or availability of materials and technology. A structure is eligible as

¹⁵ The Richardsonian Romanesque buildings in San Francisco are few, mainly churches. The local architectural firm most noted for this style is Percy & Hamilton, partners who both worked in Boston and observed the work of the master (Richardson) first hand. Their Richardsonian churches in San Francisco include Trinity Presbyterian (1892, 3261 Twenty-third Street), and the Howard Presbyterian (1896, 1321 Oak Street). Percy & Hamilton's masterpiece in the style is the very Richardsonian Children's Playhouse (Sharon Building) of 1887 in Golden Gate Park.

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7 Page 12

St. Brigid's Roman Catholic Church
San Francisco, California

a specimen of its type or period of construction if it is an important example (within its context) of building practices of a particular time in history.

A building that has some characteristics of the 19th century Richardson Romanesque Revival style modified with the addition of some 20th century Romanesque details might qualify if it illustrates the transition of architectural design and the transition itself is considered an important architectural development. Such is not the case with St. Brigid's, where the original 1896 style is overlaid with a 1930s version of details drawn from the earlier Romanesque Revival (1844-1850) period, and consequently does not qualify for the National Register under this portion of Criterion C.

2. Works of a Master

A master is a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style and quality. A property must express a particular phase in the development of the master's career, an aspect of his work, or a particular idea or theme in his craft. A property is not eligible as the work of a master, however, simply because it was designed by a prominent architect. For example, not every building designed by Frank Lloyd Wright is eligible under this portion of Criterion C, although it might meet other portions of the Criterion, for instance as a representative of the Prairie style. Under this sub-criterion, the original 1896 version of St. Brigid's by architects Shea & Shea might have qualified. However, the 1930s and later alterations by Henry A. Minton, which graft a false 1930s version of an earlier style onto the primary façade of the building, actually represent the destruction of the character-defining features of the building. The current design of St. Brigid's cannot be considered the work of a master, and consequently does not qualify for the National Register under this portion of Criterion C.

3. High Artistic Value

A property is eligible for its high artistic values if it so fully articulates a particular concept of design that it expresses an aesthetic ideal. A property is not eligible, however, if it does not express aesthetic ideals or design concepts more fully than other properties of its type. With its modified and compromised 1896 design, St. Brigid's cannot be said to possess high artistic values sufficient to the degree that it express an aesthetic ideal, and is therefore not eligible under this sub-criterion. A building that is a modest altered example (within its historic context) of Romanesque Revival Style of architecture would not qualify for high artistic value.

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7

Page 13

St. Brigid's Roman Catholic Church
San Francisco, California

Historic Adaptation of the Original Property: A property can be significant not only for the way it was originally constructed or crafted, but also for the way it was adapted at a later period, or for the way it illustrates changing tastes, attitudes, and uses over a period of time. This 19th century Richardson Romanesque church, modified in the 1930s by the application of a 20th century version of Romanesque ornamentation, cannot be considered significant because the modifications do not represent a local variation or significant trend in building construction or remodeling. In fact, this was the time when most buildings were being "modernized" not "eclecticised."

4. A Significant and Distinguishable Entity Who's Components May Lack Individual Distinction

This portion of Criterion C refers to historic districts and is not applicable to St. Brigid's.

NOTE: on St. Brigid's Irish-ness

Many references to St. Brigid's roots and connection to Irish architecture have been alleged. Fact checking on the various historic churches cited has revealed no correlation between St Brigid's and these 12th century Irish churches. It may be stating the obvious, but the roots of Romanesque architecture lie in Italy and France, not Ireland. The originally Shea & Shea design was quite true to the Richardsonian model, which also factors in the Syrian arch. While the 1930s, 40s and 60s alterations apply a pastiche of a few ornaments, some possibly derived from Irish origins, they also muddle the mix with references from Gothic architecture and American Art Deco. The replacement of the original rose windows and carpets imported from Ireland in 1947, does not make the architecture "more Irish."

III. INTEGRITY: Integrity is the ability of a property to convey its significance. To be listed in the National Register of Historic Places, a property must not only be shown to be significant under at least one of the National Register criteria, but it also must have integrity. The evaluation of integrity is sometimes a subjective judgment, but it must always be grounded in an understanding of a property's physical features and how they relate to its significance. Historic properties either retain integrity (that is, convey their significance) or they do not. Within the concept of integrity, the National Register criteria recognize seven aspects or qualities that, in various combinations, define integrity. To retain historic integrity a property will always possess several, and usually most, of the aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance. Determining *which* of these aspects are most important to a particular property requires knowing why, where, and when the property is significant.

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7

Page 14

St. Brigid's Roman Catholic Church
San Francisco, California

The following sections define the seven aspects and explain how they combine to produce integrity.

LOCATION: is the place where the historic property was constructed or the place where the historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons. **St Brigid's does retain the integrity of its Location.**

DESIGN: is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials. A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount, and style of ornamental detailing, and arrangement and type of plants in a designed landscape. **As documented in the Narrative Description, the changes in the building since 1930 have resulted in changes to the massing, arrangement of spaces, pattern of fenestration, textures and colors of surface materials, and the type, amount, and style of ornamental detailing. Consequently, St. Brigid's does not retain integrity of Design.**

SETTING: is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historical role. It involves *how*, not just *where*, the property is situated and its relationship to surrounding features and open space. Setting often reflects the basic physical conditions under which a property was built and the functions it was intended to serve. In addition, the way in which a property is positioned in its environment can reflect the designer's concept of nature and aesthetic preferences. The physical features that constitute the setting of a historic property can be either natural or manmade, including such elements as topographic features (a gorge or the crest of a hill); vegetation; manmade features (paths or fences); and relationships between buildings and other features or open space. These features and their relationships should be examined not only within the exact boundaries of the property, but also between the property and its *surroundings*. This is particularly important for districts. **Although the slope of the site remains, all**

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7

Page 15

St. Brigid's Roman Catholic Church
San Francisco, California

of the construction that surrounded St. Brigid's has been demolished over time, radically altering the context. **St. Brigid's does not retain integrity of its Setting.**

MATERIALS: are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveals the preferences of those who created the property and indicate the availability of particular types of materials and technologies. Indigenous materials are often the focus of regional building traditions and thereby help define an area's sense of time and place. A property must retain the key exterior materials dating from the period of its historic significance. If the property has been rehabilitated, the historic materials and significant features must have been preserved. The property must retain the key exterior materials dating from the period of its historic significance. **The property has been altered many times over the years, and many of the key historic materials and significant features have been lost, particularly on the primary façade. St. Brigid's does not retain integrity of Materials.**

WORKMANSHIP: is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques. Workmanship is important because it can furnish evidence of the technology of a craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, and joinery. **By the time of the 1930s remodel, the craft of granite veneering was prohibitively expensive; the early workmanship of the original primary facade was lost. St. Brigid's does not retain integrity of Workmanship.**

FEELING: is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character. **If St. Brigid's retained its original design, materials, workmanship, and setting, it would relate the feeling of religious life in late 19th century San Francisco. Instead, to the trained eye, it evokes a sense of architectural schizophrenia. St. Brigid's does not retain integrity of Feeling.**

United States Department of the Interior National Park Service
National Register of Historic Places
Continuation Sheet

Section Number 7

Page 16

St. Brigid's Roman Catholic Church
San Francisco, California

ASSOCIATION: is the direct link between an important historic event or person and a historic property. A property retains association if it *is* the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. **St. Brigid's has no direct link between an important historic event or person, and consequently does not retain integrity of Association.**

Based upon a substantiated loss of Integrity, the building is ineligible for listing on the National Register. The changes have resulted in a building that, in terms of the National Register's definition of the seven aspects of Integrity, retains only one: its location. Its original Design, Setting, Materials, Workmanship, Feeling and Association have been diminished resulting in a building whose architectural integrity has been lost. This loss of integrity is sufficient to preclude listing on the National Register.

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